

AJAZZ



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jazz museum

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**Important
DATE!**

PLEASE NOTE:
The deadline for contributions to
the next AJazz is
April 8th 2023

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 10am-3pm

Membership Options

Regular	\$75
Student	\$25
Musician	\$75

All with a range of benefits

AJM Jazz Ambassador Paul Grabowsky AO

Jack Mitchell's Legacy Donated to the Museum

The Museum has received more than 60 boxes from the estate of noted Australian Jazz Historian and Discographer Jack Mitchell. Many thanks to Jan Mitchell and family for their generous donation and for driving the 850 km from Lithgow N.S.W. to Wantirna to deliver this unique and very welcome acquisition.



Boxes



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.

President's Report

by Terry Norman

Our World Class Museum of Australian Jazz

We are now at an exciting time for our Museum as we begin to take the items out of storage and make the music and the collection available online 24/7. This is a huge task so we need to set priorities, based on significance, in all areas as we progress.

Priorities

1. **Digitise our collection** to preserve and add significant content accessible for all users of our EMu Museum Management System.
2. **Fundraise** using best practices.
3. **Complete our collection** with interesting music, photographs and stories about all eras of Australian Jazz. Special focus on systematic collection of current Australian jazz.
4. **Create an organisation** that will enable us to achieve our priorities.
5. **Transformation Team** continues to propose and initiate actions to ensure the future of AJM by focusing on our recognition as the World-class Museum of Australian Jazz.
6. **AJM Gallery in the Melbourne Arts Precinct.** Identifying locations and contacts
7. **Work from home.** Strong focus on enabling work from home and extending hours.
8. **Team organization.** Focus on how our teams can operate when working from home.
9. **Website.** Implement an improved membership system. Provide display of online exhibitions.

On behalf of the Australian Jazz Museum I thank all our members, committee, volunteers and supporters. I encourage you to join us to make AJM the acknowledged source of Australian Jazz knowledge. We can do this by preserving, educating and providing enjoyment of Australian Jazz to a world-class standard. Special thanks to those who donated to our requests for funds. Please invite your friends to become members. ■

The Appelt Marionette Vibraphone



This *Marionette* vibraphone is one of a series built in Adelaide in the mid-20th century by H. H. "Hughie" Appelt. The design is largely based on the Deagan Aurora, a model first produced in the U.S. in 1956.

The *Marionette* can be regarded as a full sized concert instrument with the standard three-octave range (F3 to F6); graduated aluminium bars with a polished, metallic finish and a full, rich tone; a variable speed motor and stylishly presented end-boards. The manufacturer's plate inside the treble end-board states that the instrument is "Low Pitch". It is tuned to A = 440Hz, slightly below the standard modern western orchestral pitch of A = 442 Hz. Also stamped onto the manufacturer's plate is the serial number "sx9".

From the Estate of the late Ron Lucas, it was donated to the Museum by Ron's executor Russell Pantlin. Restored to full working order with a minor upgrade professionally carved out, it was collected from Canberra for a very appreciative AJM by Peter Farmer. ■

How Ya Gonna Keep 'Em Down On the Farm

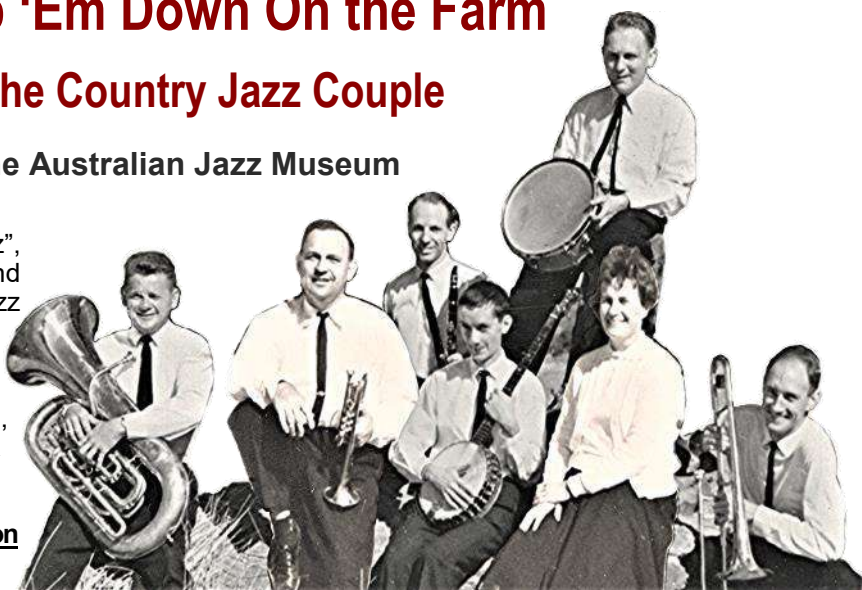
John and Shirley Ansell: The Country Jazz Couple

The latest online exhibition by the Australian Jazz Museum

John Ansell, dubbed "Mr Country Jazz", was one of country Australia's best band leaders, multi-instrumentalists and jazz mentors.

He formed and led some of the most significant jazz bands in regional Australia, the Cootamundra Jazz Band and Riverina Jazz Band.

Follow this link to view the [Ansell Exhibition](#)



You Can't Say it Hasn't Been Fun

A Memoir by percussionist and vocalist Billy Ginsberg



Photo: Carol Yates

Born in New Zealand in 1918, William John (Billy) Ginsberg came to South Australia at the age of four before his parents finally settled in Sydney. Billy went on to a lifelong involvement in the swinging Sydney dance band scene as a drummer.

He attended Kensington Primary and Daceyville Public Schools before working in the family window dressing business when he left school at 14. At this time he joined a local Australian Air Force Cadet unit where he volunteered to play kettle-drum.

When he turned seventeen, and courtesy of a deposit from his father, he purchased his first drum kit from Harry Landis' store in conjunction with free drum lessons from Dick Freeman.

To earn some money Billy played at weddings, funerals, and wakes for the Greek, Jewish and Catholic communities "nearly all over Sydney in Scout Halls, tin sheds, backyards". As a 19-year-old he worked at the Ginger Jar Cabaret with Reg Lewis, Ned Bevan and Reg Redgrave and played at the Sydney Swing Club second anniversary with Frank Coughlan, Col Bergersen, Reg Redgrave, Stan Bourne and Bert Cantrell. He worked in Linn Smith's Show Band and by the age of 25 he had joined the Trocadero band under Abe Romain.

Branching out, he ran his own bands at various times, leading a group at the Carl Thomas Restaurant and the Grand Pacific Swingtette with Eddie Miller and Gordon Russell at Coogee.

Billy considered Max Bacon, Joe Daniels, Gene Krupa and Dave Tough doyens of the drumming pantheon along with local artist, Dick Freeman.

During the war Fred Switely led the Luna Park Floating Palace band with Ray Giles, Jack Remfy, Ray Meyes, Harry Carmalt and Billy Ginsberg.



Fred Switely's Luna Park Floating Palace Band

The Roosevelt Officers' Club, the Trocadero, Maximes, Stones Corner, The Hayden, Rosalie Cabaret, Romano's, Bondi Ice Bergs, Wentworth Ballroom ... all reverberated with the sound of Billy Ginsberg's percussion over several decades.

Between 1965 and 1971, before retiring, he was a member of the Waverley RSL band at Bondi Junction playing with Rex Stevenson, Bill King, Neville Thomas and Al Rudgley.

Following a break of thirty years he began playing recreationally after receiving a kit for his 79th birthday.

Carpal Tunnel problems finally brought his playing to an end – at the age of 84!

Billy died in 2009. ■

Source:

AJM Item No. 39160

Unpublished manuscript:

You Can't Say it Hasn't Been Fun

Billy Ginsberg, 1998.



by
Bill Brown

N THE SHELF

Unsplash Image by Eran Menashri

That heading has nothing to do with Spinsters of the Parish (as they used to be known) being bypassed from the joys of matrimony. Indeed it applies to a great love affair in my life since the year I left school back in 1951. Namely the pursuit of collecting Jazz records, magazines, and books about this strange exotic phenomenon.

Not greatly endowed with means my family initially didn't have a gramophone or record player, but I used to tune-in to the radio, first the Jazz programs on the BBC then later the music put out on the continental wavelengths from France and Holland. Also there was the print media such as the weekly "Melody Maker" and the magazines "Jazz Monthly" and "Jazz Journal" the latter happily still going.

Eventually I purchased a portable record player and as my means increased I was off on my journey. An embryonic soccer player, I soon got sick of chasing a football round a cold, wet Scottish field on a Saturday afternoon and opted for browsing through record shops for magic vinyl treasures of Jelly Roll Morton or Duke Ellington. Much better fun and nobody was trying to break my legs either.

As time went by, the shelf in my room began sporting the various treasures I'd acquired causing a bit of angst with my parents "That bloody row" – my dad was no Jazz critic. As this was the late fifties the EP and LP held sway and I actually didn't have any 78s. My young brother did, but his stuff was Skiffle and rock type offerings that weren't allowed near my sacred shelves.

My joining the Merchant Navy in 1957 posed a problem – months of being away from my collection. The playing of records was hazardous on a ship as even when calm there was a bit of movement which could affect smooth playing of discs. However I solved this dilemma by purchasing a tape recorder. I used to record my favourite vinyl material whilst on leave then I could listen to the tapes at my leisure on my off-duty times. My cabin was often the social hub of the ship among us officers as this was the Trad Boom times and a few of the guys were Jazzers; usually strictly Trad fans. When I was a tad weary and ready for my bunk I would play a program of a frantic bebop type band that I'd picked up from a French radio station. That usually had the effect of emptying the cabin.

On arrival in Australia I started a new collection, and after I knew I was staying I got my father to send out the original collection so my shelves at my various bachelor abodes increased.

Luckily my newly acquired wife was a very tolerant lady and she accepted my all-embracing hobby. A room was designated to this enterprise and as a librarian she said, "I'll catalogue this lot". Sadly she never did. Jean used to say she was a jazz widow but she didn't really mean that. She was constantly sending up my interest. She found a cartoon depicting a bearded collector seated in his room surrounded by CDs. The caption read, "Your compact disc collection isn't compact anymore". Also she would deliberately muddle up my heroes' names saying, "I don't think much of that Jelly Roll Monk fellow". Once she asked, "If there was a fire would I save her or the collection?" I said I'd save her, then she could help me save the collection.

Since her passing twenty years ago the collection has grown – cassettes, CDs from my mates overseas, magazines, books, etc. At one time this room was the Archive as it were. However things have expanded and The Good Noise is advancing like a tsunami down the hall to other rooms. If Jean is looking down she can't disapprove as there hasn't been a bolt of lightning yet.

The LPs were listed in decades as I figured the Ellington Band of the twenties was different from the band of the fifties. But the CDs were listed alphabetically. However a new initiative has them listed numerically (just reached 900). Still, finding things can be a problem. I've just read an article on the Buck Clayton Jam Sessions so I'd like to re-listen. Now was that under B for Buck or C for Clayton or J for Jam Session or ...? ■



***"Your compact disc collection
isn't compact anymore"***

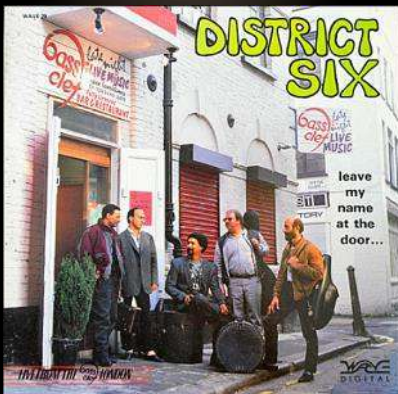
Hats, High-Hats and Hairdos

By Ralph Powell



The Jazz Life of Brian Abrahams

Percussionist, Singer, Band Leader, Teacher



Born in Cape Town, South Africa on June 26, 1947 vocalist, drummer, percussionist and band leader Brian Abrahams began singing as a teenager accompanying other singers in Cape Town and playing with the quartet led by the pianist Cecil May.

In 1962 he joined the Coon Carnival stage show, before spending seven years in Swaziland, where he played bop with the pianists Roy Peterson and Howard Belling. Notably, he accompanied Sarah Vaughan and Nancy Wilson during their visits.

In 1975, Brian moved to London where he played with a number of English bands including Ronnie Scott's, and with members of the expatriate South African community, especially Dudu Pukwana and Chris McGregor.

In the early 80s, he founded the trio "District Six" with Mervyn Afrika

and the guitarist Russell Hermann naming the group after a multiracial section of Cape Town entirely razed during the apartheid regime.

The trio expanded to a sextet becoming an important focus for musicians who played both jazz and African rhythms.

He also taught and ran regular workshops, often in conjunction with "District Six".

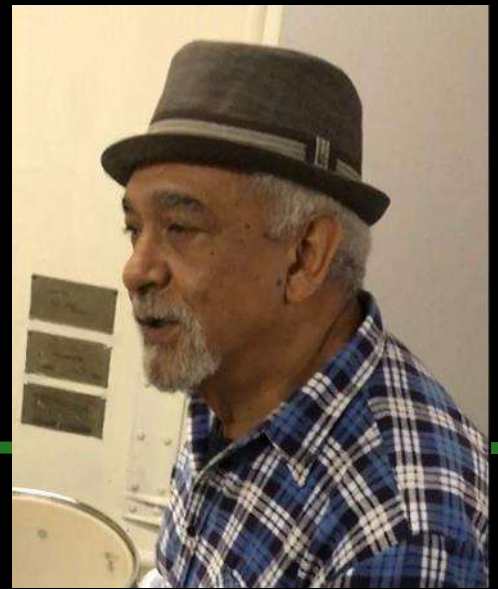
Abrahams worked with John Taylor, Johnny Dyani, and the "Brotherhood of Breath". In 1987 Chris McGregor joined District Six and recorded with the group with the double bass player Ernest Mothle. McGregor and Abrahams formed a trio to play at a concert in London in support of Nelson

Mandela in 1989. Later, while continuing to lead "District Six", Brian worked intermittently in the USA with Abdullah Ibrahim (1988–91), Don Cherry, Jim Pepper, and Dewey Redman, and in Britain, with Gary Crosby, the tenor saxophonist Ed Jones, saxophonist Bobby Wellins and multi-instrumentalist Courtney Pine.

Since coming to Australia, Brian has established a reputation as a consummate percussionist and drummer and has continued his role as an educator, taking great interest in developing young jazz musicians.

He continues to play regularly with notable jazz musicians in jazz venues and at the Jazz Museum. ■





Brian at Jazz Lab with Geoff Kluke on bass

My Musical Journey

By Saxophonist Barrie Boyes

My earliest memories of being fascinated by the sound of the saxophone are at the age of about seven when I first heard a Freddie Gardner record.

My parents attended a regular monthly social dance with the "John C. Watson Carry On Club" at a hall in Thornbury, and of course, my sister, brother and I all tagged along. I was enthralled by the saxophonist (Fred Bradshaw) in the three-piece band and I sat in front of the band stand all night.

My parents bought a second-hand alto saxophone for my ninth birthday and Fred Bradshaw became my first teacher. After about 12 months I moved on from Fred to one of the premier reed teachers in Melbourne, Basil Farrell.

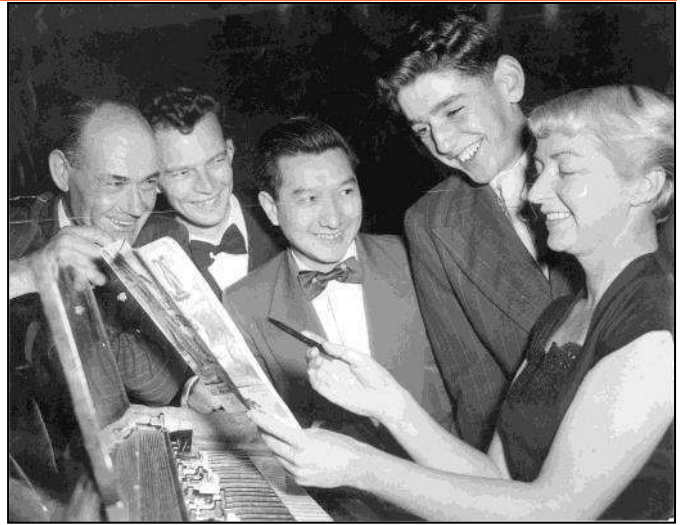
My first "gig" was at the age of 11 with my sister June on piano and brother Ray on drums at, guess where? "The John C. Watson Carry on Club" dance.

Since then, the following covers some of my music activities: 1953–1954 – Played lead Alto with "**The Swing on Sax Quintet**", a teenage saxophone group consisting of Keith Johnstone, Paul Barby, Ron Trigg, John Fink and myself (all pupils of Basil Farrell) which performed at various variety and vaudeville shows such as the Tivoli Theatre and the Plaza Theatre.

Basil encouraged his students to compete in various radio talent shows like "Peters Juniors", "Are You An Artist", "P & A Parade", etc., competing against people such as Patti McGrath (Newton), Gaynor Bunning, Ernie Sigley, Heather Horwood, and others.



Barrie Boyes (Saxophone) Ron Trigg (Clarinet) Patricia McGrath (Song & Dance) with Tiny Snell (Compere)



*Are You An Artist – Circa 1952–3
Harry Cooper (Mouth Organ), Brian Harris (Baritone-Vocal), Buck Jung (Pop Vocal) Barrie Boyes (Saxophone), Shirley Radford (Studio Accompanist)*



Member of the Northcote High School Orchestra from 1952 to 1955 and member of the Victorian Junior Symphony Orchestra from 1953 to 1954.

I played in various three- and four-piece groups in 1955 and 1956 and joined Rock Group, "**The Autocrats**" in 1957 and 1958 playing at various venues. I also deputised with "**The All Stars**" during 1957 and 1958 on Alto & Baritone. A member of the "**Ron Trigg Sextet**" from 1958 to the early 1970s playing at venues such as the Orama Ballroom, Ziegfelds Ballroom, Leggett's Ballroom, Hawthorn Town Hall and Springvale Town Hall.

Over the past 30 years I have played with "**Effects**" group (Ken Bradley, Kelvin Fisher, Frank Carter, Frank Leonard), "**Jack Morris Big Band**", "**Top Brass**", "**Nine Wheel Drive**", "**Transition Big Band**"

and **"Transition Quintet"** (Tramways Bands), **"Marge Hamilton Quintet"** (Ron Anderson, Andrew Eames, Allan Smith), **"Morris Ward Combo"**, and **"Jazz Biz"**.



Since retirement I have been actively involved with the Australian Jazz Museum as a voluntary worker in the capacity of bookkeeper, exhibition planner and music co-ordinator which involves arranging for jazz bands to entertain at the Museum premises during "Group Visits". This activity has allowed me to play or sit in with a variety of different groups (**"Spellbound"**, **"Alan Clark Band"**, **"Bakery Boys"**, **"Patsy O'Neill Band"**, **"Raw Sylke"**, **"Pippa Wilson Group"**, **"Jan Blake's Body & Soul"** and **"Annie Smith Group"**) which in turn has renewed my relationships with a number of former musical contacts and introduced me to wonderful new musicians.

In 2013 I was fortunate enough to join **"The Ruby Page Jazztet"** featuring top class musicians in Joe Ruberto (Piano), Bob Venier (Trumpet and Flugelhorn), bassists Dean Addison, Vincent Wienkowski, David Rosa and Dan Gordon, drummers Ron Sandilands, Dean Cooper, Michael Rochford and Tony Floyd accompanying the beautiful and talented vocalist, Ruby Page.

Since 2004 I have regularly attended Jazz Festivals in Australia (Merimbula, Inverloch, Newcastle, Grampians, and Port Fairy) and have performed with a number of bands at those festivals.

I have also attended a number of Australian Jazz Conventions.

Currently I am involved with various bands (**"Ruby Page/Joe Ruberto Jazztet"**, **"The Groovin' Easy Orchestra"** 17-piece big band, **"Spellbound"** – Grahame Taylor, Doug Kuhn, Larry Kean, **"Groovin' With The Hat"** – Neil Taylor, Eiji Takamoto, Peter Barker, **"Jan and Tonic"** – Neil Taylor, Frank Morgan, Jan Blake, Peter Barker, **"Animated With Annie"** – Neil Taylor, Doug Kuhn, Larry Kean, Annie Smith.

Apart from music, my working career started at the State Electricity Commission as a clerk when I was 15 and lasted for 12 years before I joined the Manchester Unity Fire Insurance Company and became General Manager for the next 22 years (which completely curtailed any musical career during that period).

In 1990 I joined Fox National Pty Ltd, a firm of Chartered Insurance Loss Adjusters, and became Manager for Australia for the next ten years.

After retiring from Fox National Pty Ltd I was employed as a consultant in the insurance trades industry and also worked part time with a Surgical and Medical equipment supplier (Instruman Pty Ltd) finally retiring from daytime work in 2007.

In 2010 Thea and I moved from our home of 47 years at Glen Waverley to Balmoral Retirement Village in Wantirna South. ■



A Not So Loved One?

By Ralph Powell



Brian Humphrys-Hunt arrived in Sydney having sailed to Australia aboard the *Strathnaver* as part of the Assisted Migration Passage Scheme for juveniles. He settled in at his Aunt Mae's in Sydney, working variously as a plumber's apprentice, chair assembler and soap packer.

“... Australia at 15 ...”

“... boarding school at eight ...”

Better known to jazz lovers as Gerry Humphrys, Brian was born in London on July 14th 1941 and sent to boarding school when only eight years old. Here he sang in the school choir and learned to play violin.

After joining his cousin's band, **Mick Miller's Millstone Jazzmen**, Brian developed an interest in the jazz inspired by Benny Goodman, Ken Colyer and Chris Barber.

“... dubbed Jerry ...”



The unaccompanied, fifteen-year-old Brian departed for Australia on April Fool's Day 1957. He was dubbed Jerry by a fellow passenger who thought Brian looked like comedian Jerry Lewis.

Arriving in Melbourne in 1959 he lived in boarding houses and performed with the likes of Adrian Rawlins, Vincent Smith, and Dick Barnes.

Gordon Dobie remembers that all Gerry owned “was the clothes he stood up in and his clarinet, and the clarinet was in hock more often than not” necessitating Gerry often borrowing Gordon's.

“... in hock more often than not ...”

Whilst living at the run-down Charnwood Mansion in St Kilda, Gerry became a member of the **Gin Bottle Jazz Band**. This morphed into the **Red Onion Jazz Band** and the rest, as they say, is history.

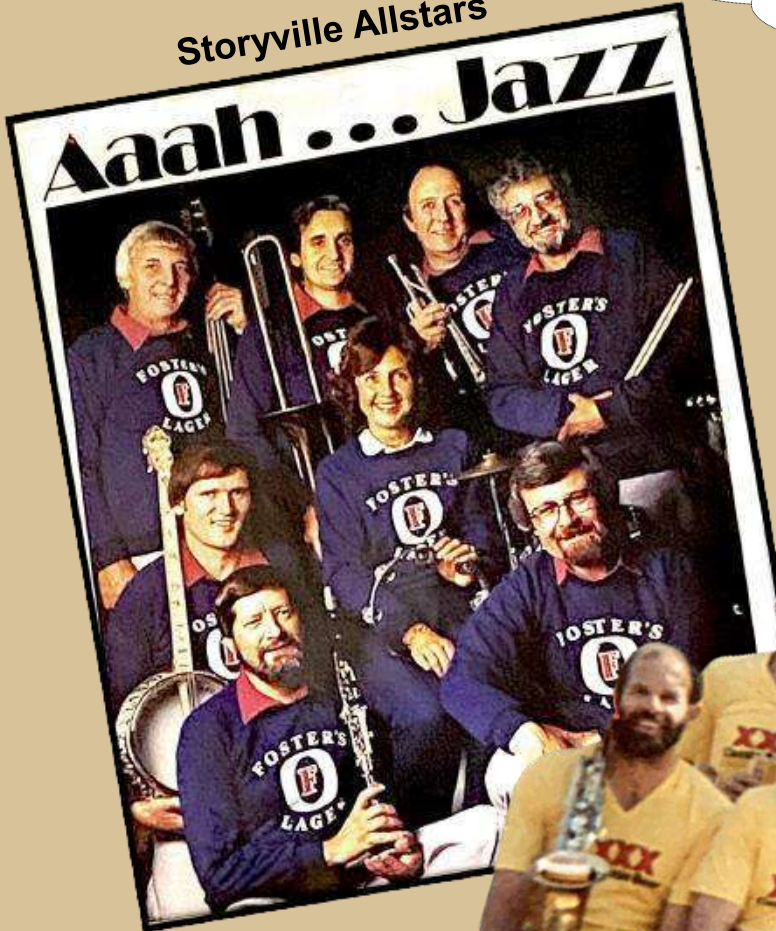
Gerry eventually returned to England where he died, in relative obscurity, aged 62, in December 2005. ■

Sources:

More Than a Loved One Richard Miles, 1999
“Dig”: *Australian Rock and Pop Music, 1960–85*
David Nichols, 2016

Who said Jazz couldn't be commercial?

Storyville Allstars



Golden City Jazz Band



Frank Traynor...



RARE COLLECTABLE JAZZ

How AJM CDs are Produced

By Ken Simpson-Bull

IT was in late 2002 that the first of the “Rare Collectable Jazz” series of CDs was produced by the then Victorian Jazz Archive. It featured “Fred Parkes’ New Rhythm Kings”. It is undetermined why this particular band was chosen to be the first to be released, only that it was Fred Parkes himself who donated the tape of his New Rhythm Kings recorded at the Emerald Hill Jazz Festival in 1987.

It was the late Ray Marginson, major founder of the Jazz Archive, who selected the material for the second CD in the series. This was “The Melbourne Hobart Sessions” featuring the early recordings of Roger Bell, Tom Pickering and Ian Pearce from a collection of acetate 78s recorded between 1943 and 1949 by the late Bill Miller. These were of great historic significance since very little commercial recording of Australian jazz took place before the late forties.

Reproducing ideal sound from ageing acetate records is often quite difficult as will be discussed below, and although the late David Ward did an admirable job of these restorations at the time, a slight improvement in sound quality and correction of minor defects were later able to be achieved. Thus, a new master was created which was used for subsequent re-issues. Improved masters were also made for several other of the early CDs.

The original aim of the museum’s “Rare Collectable Jazz” CDs was to provide for VJA/AJM members (and later for the broader public) jazz performances from the past that had not been commercially released. These were to be called the historic series. There was also to be a contemporary series featuring more-recent recordings of popular bands, but various factors were to restrict the number of these produced. The historic series later went on to also include any commercial recordings that had been available on 78, LP or cassette but not on CD. After all, few people still had record or cassette playing equipment.

Soon after I became a volunteer at the VJA in 2009 as their designated “Sound Engineer” I was given the task of producing the complete output of the Jazzart catalogue on CD. The Jazzart label was created in 1948 by musician and music store owner Bob

Clemens in order to provide Australian jazz lovers with recordings of local jazz performers that were seldom being recorded by the powerful international record companies. Jazzart produced forty-three double-sided 78s and three LPs until they ceased production in 1952.

Fortunately, the three LPs and almost all of the 78s were already in the possession of the (then) Jazz Archive. Some advertising in the Archive’s magazine and a few email requests soon located the missing 78s. Fortunate too was the fact that all of the 78s were in good condition, many of them mint. Nevertheless, the vinyl, and particularly the shellac that had been used for the pressings (some of the releases were pressed in shellac and others in vinyl) were, in many cases, of inferior quality which often produced quite high surface noise. This of course made restoration more difficult.

Restoration

Restoration began with the shellac 78s. I did the restorations at home where I had more appropriate equipment than was then available at the Jazz Archive. Here follows a description of my usual restoration methods:

I have a choice of several 78 pick-up cartridges, each with a slightly different stylus size, so I pick the one that gives the cleanest playback. I play the disc via a graphic equaliser. In the 1940s there was no universally standard playback equalisation curve, so with the equaliser I can adjust the frequency response to obtain what appears to be the correct tonal balance. (Subjective I admit, but I try to match the result with the actual sound of live music.)

Once the recording is in the computer as a wave file I remove any clicks using “Wavelab”. When a computer program removes clicks it often removes parts of the music as well. With Wavelab I can monitor audibly what is being removed and if I detect any program peaks being extracted I can back-off the amount of click removal. This often leaves me to remove clicks manually. I use a feature of the program that enables me to use the computer mouse like a pen and redraw the waveshape around the click. There can

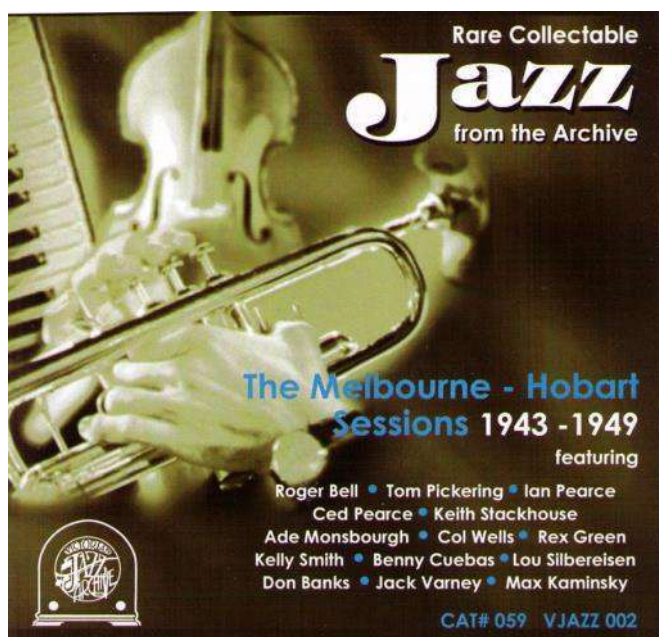
sometimes be literally hundreds of clicks and pops to remove this way, especially with acetate discs.

The major noise of a shellac 78 is the hash, or scratch, which can be quite objectionable. (A shellac disc is made from a mixture of shellac and a filler – actually a fine sand which is what creates the noise.) “Cool Edit Pro” enables me to take a short sample of the scratch (usually in the run-in or run-out grooves where there is no music) and use the sample to remove this selected noise from the whole recording. Too much noise reduction also removes some of the musical quality. It’s a careful balancing act, sometimes requiring different amounts or types of reduction in various parts of the music. The *complete* removal of any background noise is not always the objective. If the noise is in the form of crackle, its removal without badly affecting the music can sometimes be virtually impossible.

Crackle is common with acetate discs where the surface is degrading and cracking so these are often the most difficult of all to restore. Unfortunately, some of the Jazzart vinyls had difficult-to-remove crackle caused by the original poor quality of the pressing material.

One side-effect of the noise reduction process can be the removal of reverberant tails (causing the sound to appear to instantly drop to silence following a note of the music) which can be quite unnatural. If this effect is obvious I usually add a tiny bit of artificial reverberation to replace the lost reverberant tail. Finally is a listening test where any slight correction in frequency response may be made or sometimes a minimal amount of (stereo) reverberation may be added. Then the beginning and end of the intended CD track are correctly trimmed. The time spent on one three-minute 78 side can, in extreme cases, be as much as several hours. Long-play microgroove and “45” vinyl discs often merely require click suppression which is achieved as previously described.

There are some other treatments worth mentioning. Ampersand was the brand label of the legendary Bill Miller who produced forty-two 78s from 1944 to 1951. However, many more sides were actually recorded than were, for one reason or another,



ever released. In fact there were so many of these unreleased recordings (which were in the vaults of the Jazz Museum) that a double-CD was able to be produced. The restoration of these recordings, all of them 78rpm acetates, was a formidable task. Some had not been useable because of defects such as hum or strange noises throughout the recording. With modern computer programs, naturally not available at the time, these noises were now able to be removed.

Some of the discs had performance faults. For instance, in more than one case where a wrong note on a trumpet or clarinet was blown, I was able to copy and paste the correct note from another part of the recording. (Some may call this cheating.) In one instance I seamlessly removed a complete but faulty piano solo. In defence I should point out that this procedure, the replacement of faulty passages, is commonly used in commercial music recording.

Getting back to the Jazzart project, after restoring the 78s, the LP restorations were a piece of cake, most merely requiring de-clicking. We were lucky with one of the LPs as I was able to use the original master reel-to-reel tape which was loaned to us by record producer (the late) Nevill Sherburne. The tracks were then balanced for level and finally assembled in (mainly) chronological order, the complete project requiring six CDs. These were released as The Traditionalists 1, The Traditionalists 2 (on two CDs), and The Progressives 1, 2 and 3 as three separate CDs.

I burnt the CDs at home on a program called "CD Architect" which

allows for a number of adjustments as well as the inclusion of alphanumeric data such as the title of each track. Copies were then replicated, six at a time, on a digital copy machine at the Jazz Archive. In the early days the disc label was actually a printed adhesive type which the late Barry Mitchell used to carefully but tediously attach to each disc. But since 2011 the museum, after having created the master, has had its CDs replicated by a professional company "Implant Media". This organisation prints the label directly onto the disc surface.

Of course much time and effort is put into researching personnel and background information and obtaining appropriate photographs to be used in the liner notes.

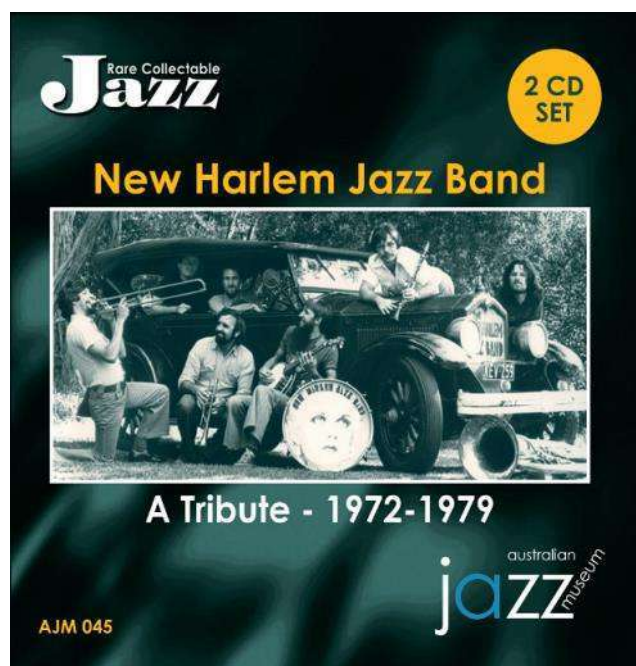
Then there is the design for the case cover and the face of the CD, and the graphic layout of the booklet or liner.

This is largely handled by our graphic designer Lesley McGee.

The printing and collating of all of this material as well as assembly of the case and sealed packaging is carried out by Implant Media. Credit must also be given to the Museum's Collection Manager, Mel Blachford, for his work in co-ordinating the various production phases.

A word about covers

VJAZZ 002 (above left) shows the basic design used for the first ten covers of the "Rare Collectable Jazz" CDs. After the Jazzart issues, which had their own unique design, the museum created a one-third to two-third split-cover layout which was adopted in VJAZZ 016. It was then decided to re-design the earlier covers, which by now were thought to look old-fashioned, to match the new ones (as in above right). With one or two exceptions this design was used up until AJM 043. After that, because it was easier to find appropriate cover photos which were in the landscape format, the museum adopted a horizontal layout (as in AJM 045 below) which is expected to continue. ■



Footnote: Ken Simpson-Bull is a retired Technical Officer from the Australian Broadcasting Corporation and has been responsible for the technical production of the Museum's Rare Collectable Jazz series of CDs since 2009.

Festival Favourites

By Ian Chisholm

Saturday March 7, 2009. I was standing just inside the L. J. Hooker Marquee at the Inverloch Jazz Festival, listening to John Cameron's big band, "Out for the Count". I was enthralled as I watched the drummer going about his work, reading a chart as if his life depended on it. His face was a mask of absolute concentration – 250% by my estimate – so impressive was the way he kept the band humming, adding snappy, precise accents, phrasing right on with the brass and reed sections.

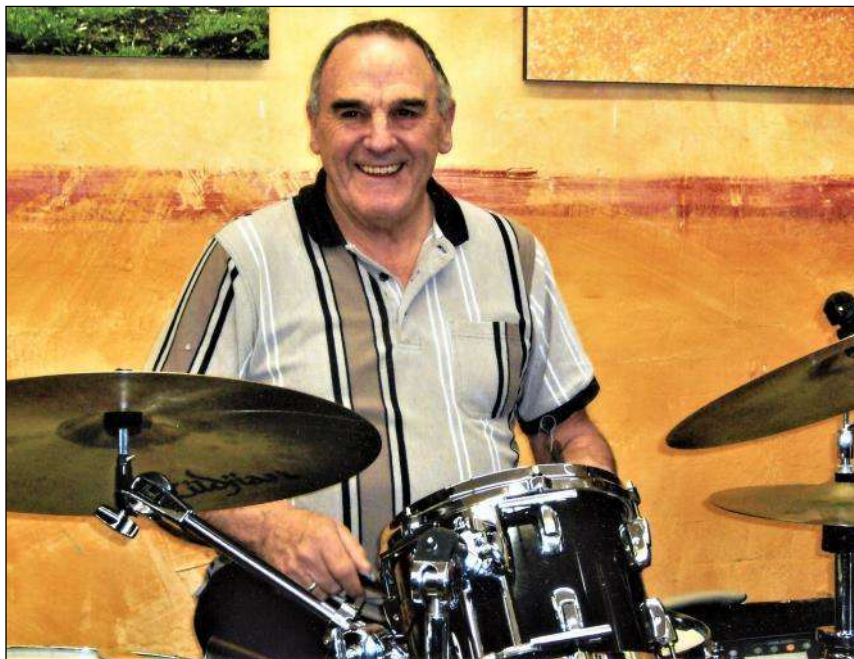
At the conclusion of the set, as he stepped down from the stage, sweat glistening on his flushed face, I told him how impressed I was with his focus on those charts. His response: *"I only got roped into that gig at the last minute; I didn't have a chance to look at them beforehand. It was bloody hard work!"* Allan Smith was that hard-working drummer.

Several years earlier, at the Merimbula Jazz Festival, I sat in "Bazza's Bar" at the Lakeside Hotel, listening to ARQ, a mainstream/modern quartette swinging through their set. It was the drumming of the group's leader Alan Richards, that claimed my attention. It was loud, it was aggressive, it was exciting. The bullet-like, hand-grenade-like explosive accents and crisp, lightning speed fills drove that group along without compromise.

This article is about two drummers who have graced the festival scene and have added their individuality to many groups for a very long time. Each grew up during the period when early jazz and swing had run its course and an upstart, rock and roll, began to impact on the post-war generation, known as "baby boomers".

In the beginning their stories seem similar to many other drummers and each had similar aspirations, but as one would suspect they have quite different temperaments and personalities. Therefore, their individual paths to success are also quite different.

Both drummers began their careers drumming at their respective primary schools. Allan Smith had formal lessons at school, and took extra lessons outside school hours. He



Allan Smith

was listening to dance music and small-group jazz.

There was a time then when Allan Smith temporarily put his drum lessons and practice on hold; he joined the other neighborhood kids playing in the street and kicking the footie. But for both these drummers, the musical seeds were sown early, eventually to develop and grow to fruition. Not long after Allan Smith started as an apprentice shipwright at Williamstown Naval Dockyard, his "on hold" drumming aspirations really kicked in. He began lessons at the Lindsay Copeland Drum School.

His teacher was Ron Cooper, father of present-day drummer Dean. Ron mentioned to Allan a record he heard of Andre Previn and Friends playing "My Fair Lady". Allan immediately bought the record and he told me he *"played it to death"*. The group's collective sound, but particularly the rhythm from drummer Shelly Manne, captivated him. This was the inspiration for his life-long love of swinging mainstream/modern jazz.

At this point in Allan Smith's story I began to understand that the teenage Allan was well on-course to becoming a "jazz tragic"! Maybe even a fanatic? Yes, in his words, *"I was fanatical about all things drumming. In my day job I even had a couple of welding rods permanently in the rule*

pocket of my overalls and would often practise various beats and rhythms and drive my workmates bonkers."

When he got home from work he would sit at his drum kit in his room and play along to records, and practise beats until the evening meal, then back to the kit for another couple of hours; this time it was for serious practice on the previous week's lesson, using a practice pad and brushes. Later lessons were with Billy Hyde, Barry Quin and Graham Morgan, that lasted several more years.

Like me, when at primary school Alan Richards listened closely to the required beat and simply got on with drumming. Even at that stage he knew he loved playing drums. In his teens, he listened to rock and roll, bought a second-hand kit, and in his words, *"belted the shit out of it in the garage"*, and became immersed in R&R.

His first paid gigs were with a rock band. He still enjoys this genre, even though, in the early 60s, he caught the jazz bug, and became a full-on "jazzier", going to all the jazz dances. In his words, *"wearing the navy duffle coat, you know, with all the badges; tragic really!"* Formal drum lessons were not on Alan's agenda at this stage of his musical journey. He just

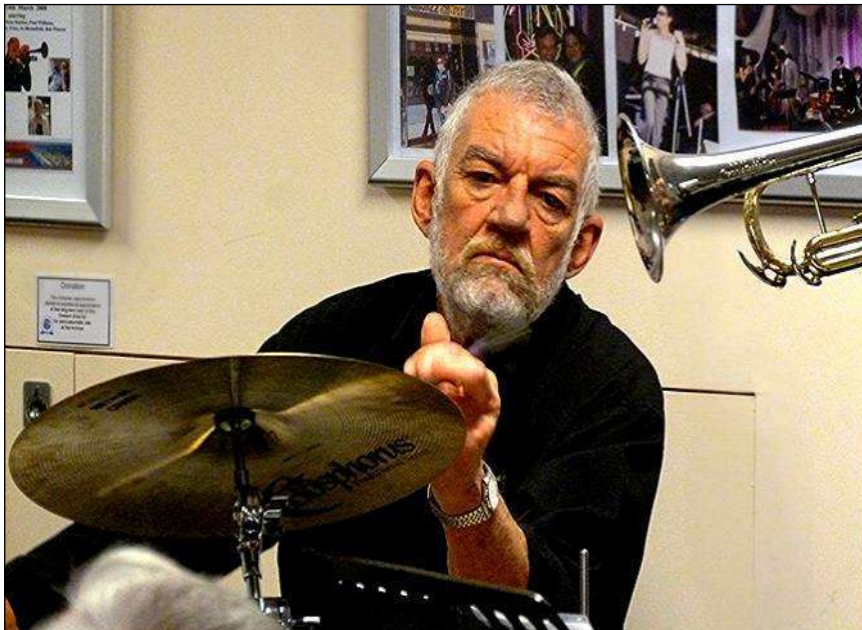
wanted to get out there and do it. And he did just that.

Earlier, Dennis Farrington was a common means of introduction to regular gigs for the two drummers. As for many Melbourne musicians, this was both a blessing and a source of puzzlement. Alan Richards remembers well playing a gig in Acland Street, St Kilda, with just saxophone and drums. Another well-known drummer once told me of a Saturday night ordeal playing old-time dance music – just him and an eighty-year-old lady playing piano. However, Alan Richards hastened to add that playing for Farrington, he gained a heap of excellent experience. Through the Farrington organization he played with many of the great, big band musicians of the '30s and '40s, who were still around.

With such experience behind him,

On the other hand, Alan Richards's parents showed little or no interest in his drumming ambitions. To his recollection, they never heard him play in a band. Thankfully, lack of parental interest didn't deter him.

One thing both drummers had in common was that they began their working lives in trades: Allan Smith as a shipwright, Alan Richards as a handy man, who later passed exams to become a registered domestic and commercial builder. Eventually, both found drumming to be more profitable than their day jobs. Allan Smith's first musical break, with the Max Reed Trio netted him 12 pounds a night whereas his apprentice wage was 6 pounds a week! Alan Richards continued working for himself as a builder while playing in a variety of jazz bands in Melbourne during the '70s and '80s.



Alan Richards

he played at the RACV Club Saturday nights for many years.

While Allan Smith's and Alan Richards's early playing was kicked along somewhat by the mutual Farrington experience, their early experiences in music in general and drumming in particular were miles apart.

Allan Smith's parents took him to dances before his teens and he soaked up the atmosphere and the music, especially the drumming. There were his parents' Benny Goodman 78 RPM records which he played constantly at home: naturally he noted Gene Krupa's drumming. He stressed that his parents encouraged and supported him in his ambition to be a drummer.

While interviewing Alan Richards, some time was spent reminiscing about the many musicians and bands with whom we had both played during that time when there was so much work for traditional and Dixieland bands in and around Melbourne. We recalled such names as Keith Hounslow, Dave Rankin, Alan "Sny" Chambers, John Bergin, Joe McConechy, Roger Bell, Gary Costello, Tim Shaw.

One of Alan's early regular gigs was with Barry Webb at the Port Melbourne Hotel, where many well-known musicians were featured every week, including singers Jan Tankard and Beverly Sheehan. That gig lasted 11 years. Also, he was with Toad's Krazy Kats and the Frank

Traynor Band for a short while.

His longtime association with pianist Kim Harris began when he joined Kim's group at the Wattle Park Chalet in the early '80s and this musical association continues to the present day. Kim has had a significant influence on Alan's playing style.

When I first heard Alan playing at Merimbula, I described his playing as "assertive", aggressive. When I mentioned this to him, he agreed: "Yes, *really that's my style*". At festivals a few years later, I noticed he was playing almost exclusively with brushes. His response to my comment was, "Well, *that was Kim. He likes brushes, and when backing Anita (Harris's) singing, Kim said brushes only. I probably prefer using brushes now.*" Then he added, I suspect with tongue in cheek: "I've developed my brush technique to an extraordinary level; now I can make as much noise with brushes as I can with sticks".

In his late twenties, well into his playing career, Alan Richards decided to take lessons with Kevin Simmonds, which didn't last long. He confided: "Kevin thought I wasn't cut out for formal tuition. He said he couldn't teach me anything, really; I didn't listen and practise enough!" However, through necessity, he did learn to read music while playing at Hancock's in Sandringham, where he worked for several years. "I had to play restaurant stuff – show music, doing a floorshow, accompanying a singer, drum rolls and accents behind the comedian, stuff like that."

Allan Smith decided early that he wanted to be a serious jazz musician. (Surely the Max Reed Trio would have helped). His dedication to practice, and a thorough mastering of the rudiments of drumming would have given him the confidence to continue on this path.

The Max Reed Trio regularly played at Bob Clemens' Downbeat Jazz Club and at the Town Hall Downbeat Concerts, where Allan occasionally found himself in drum battles with Alan Turnbull and Kevin Murphy. He says: "The Max Reed Trio was definitely the highlight of my career, whereby I realized playing jazz was not only important, but fun and enjoyable".

I first met Allan Smith in the early 70s when I began taking weekly lessons from him, which continued for over two years. I knew at that time he was a percussion teacher in Technical Schools, and was the



Max Reed Trio with Paul Veith sb and Allan Smith d - 1965

resident drummer at Smacka's Place in North Melbourne. This gave me confidence in my decision, and I was not disappointed. I am indebted to him for his passion and patience as a teacher. He straightened me out, gave me a solid practice regime and taught me to read, which eventually led me to join an amateur theatre group orchestra doing regular shows for the next ten years.

When I contacted him recently, I asked him at what point in his life did he decide to become a professional musician. His reply: *"I really didn't think about taking on music as a profession as it more or less just happened"*. He went on to explain how a drummer, Brian Czempinski called one day and asked if he was interested in taking over his job at the Savoy Plaza Hotel in the city. It was a six night a week gig, and included rehearsing for a floor show.

He took the job. The trio was Joe Marchesani, leader, on piano, Allan on drums and Roland Bonet on bass and vocals. It was his dream job – playing music full time for a living. But the life of a professional musician has its ups and downs. Two weeks later they were sacked, because the Gary Hyde Tradition had returned from overseas, and were given back their old job. However, at the same time, a vacancy came up for a six-nights-a-week gig at the Cockpit Lounge at

Essendon Airport and, with a new bass player, they moved there and stayed for three years. *"Swings and roundabouts"*, Allan ruminated.

One reason why I wanted to delve into these two drummers' musical lives was their regular participation at jazz festivals and the annual Australian Jazz Conventions. Alan Richards has been a regular at the annual AJC for over thirty years. He was so much in demand that he remembered one year he was on the program twenty nine times, being outscored only by Ian Smith with thirty two! My comment – "hardly a fair comparison because Ian is a multi-instrumentalist."

Alan Richards has always been a willing player at the Conventions in traditional and mainstream jazz groups, but he thinks there are some people who claim his own group, ARQ are too modern. He has no time for categories in jazz. He embraces all genres – he just loves playing music. He is proud to have been asked at certain Australian Jazz Conventions to play with overseas guests. Such players as pianist Dil Jones, trumpeter Digby Fairweather and outstanding reed player Kenny Davern. One year, he got to jam with him, and on a subsequent visit he remembered Alan and requested that he play with him on the program. One year, he played with *"The World's*

Greatest Jazz Band" and he even got to play *"Big Noise From Winnetka"* with Bob Haggart!

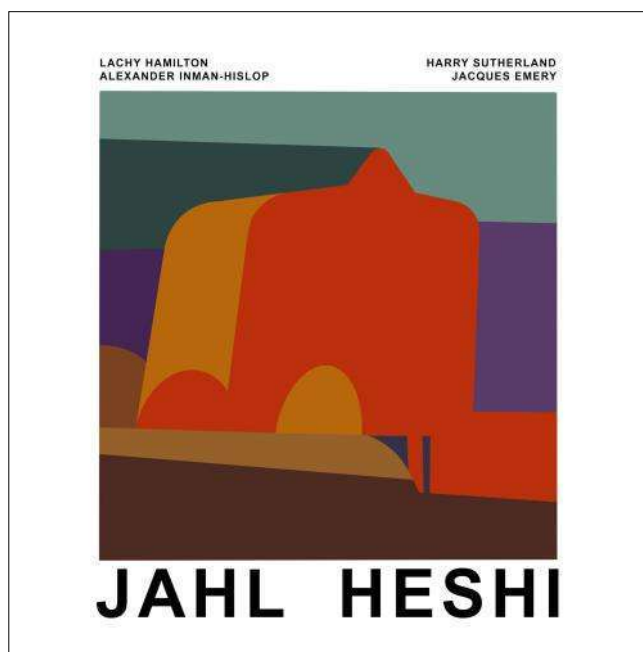
Alan Richards was among a number of jazz musicians awarded VJC Doyens of Jazz at an official ceremony on Sunday September, 20, 2015 at Clayton RSL. As reported in the Spring/Summer edition of JAZZLINE: *"A festival tragic he regularly challenges the organizational abilities, not to say the patience of festival organizers and programmers ... He had a central role in organizing the VJC Black Saturday benefit concert in 2009. His wide range of jazz contacts has led him to play for the VJC many times and his selection in tonight's honours."* That surely is an honour Alan so richly deserves and for which he feels deeply privileged and extremely proud.

At the time of my interview, Alan was working in three big bands, smaller pick-up groups and of course, at various festivals. And he still practises regularly.

I have attended many festivals over many years and have always enjoyed listening to the drumming of Allan Smith and Alan Richards. And a familiar sight; the sweaty-browed, red-faced, focused figure, wearing the large cymbal bag and carrying a snare-drum bag, hustling from one venue to the next. That familiar sight? Allan Smith of course. But it could be Alan Richards too.

I asked Allan Smith why the interest in jazz festivals. His response: *"I just love to play. I've found myself playing in several bands over the festival weekends and it's always a good way to catch up with musos you haven't seen for years and meet new ones from Victoria and interstate. I like Merimbula, Inverloch, Grampians (sadly no longer) and Port Fairy ... I like festivals because each time a band performs, it's basically a concert situation ..."* I totally agreed with his sentiments.

So too says Alan Richards, who, as I have mentioned, is in great demand at Festivals. At Merimbula, Inverloch and all the others, so many times I have passed him in the street with a wave and a quick *"G'day"* as he bustled off to yet another venue and another band, desperate to make it on time. In my head I can picture a lean figure, always wearing shorts, stooped forward under the weight of his backpack containing his stick bag and who knows what else? I'm sure he won't be offended when I write that I could guess at what the weighty item or items in that backpack might be! ■



Eric Myers' Album Review

JAHL HESHI

Independent

Personnel:

Lachy Hamilton (tenor saxophone)

Harry Sutherland (piano)

Jacques Emery (double bass)

Alexander Inman-Hislop (drums)

When I reviewed Lachy Hamilton's outstanding album "Alchemy" in *The Australian* in 2019 I regarded him then as a "young musician" and predicted that he and his talented colleagues would be household names in the future.

Time flies and I daresay that the future has now arrived for this highly talented saxophonist, heard here in the company of three relatively new colleagues, in a quartet formed in 2022. **Jahl Heshi** the album (it's also the name of the group) is testimony to the depth of talent in the current outstanding generation of relatively youthful musicians who are making waves in modern jazz today: co-leader Harry Sutherland (piano), and rhythm section players Jacques Emery (double bass) and Alexander Inman-Hislop (drums), the last two perhaps best-known hitherto as part of the excellent quintet led by pianist Zela Margossian. *Jahl Heshi* features nine original compositions, six from Hamilton, and three from Sutherland.

They're cleverly constructed works, packed with interest, and played with real authority. The group performed these compositions last year at the Manly Jazz Festival, SIMA's Winter Jazz Festival and the Orange Jazz Festival, and also in November 2022, when on a tour underwritten by SIMA to launch the album. That tour took in several regional areas in New South Wales, plus Brisbane and Sydney. So the compositions have been thoroughly road-tested and there's a palpable benefit; it shows in the music, and in the maturity of the playing. "Each performance saw us delve deeper into a collaboration that seemed to energise the pieces to new heights," says Hamilton, with justification.

A fascinating aspect of today's contemporary jazz releases by Australian musicians is what has inspired the music. In the case of two compositions on *Jahl Heshi*, for example, Hamilton wrote "Dark

Emu" after reading the Bruce Pascoe book of the same name, while Sutherland's composition "Caro Kann" reflects his love of chess, referring to the famous black defence against the opening move by a white pawn. I'd love to know the inspirations behind others. What I like most about this beautiful album is the palpable ability of the players to make the music happen, no matter what the time-feel or the mood.

The improvisations by all players are an endless delight; this music grows on you the more you hear it. It's hard to disagree with one critic who recently expressed the sentiment that the music of *Jahl Heshi* - the group that is - epitomizes the future of jazz. If you're wondering why on earth a group would give itself the odd name "Jahl Heshi", it's two words derived from the initials of each musician's name. Got it?

I guess that's much better than LHHSJEAH. ■



Jahl Heshi

L-R, Jacques Emery, Lachy Hamilton, Alexander Inman-Hislop, Harry Sutherland

Eric Myers was the inaugural jazz critic for the Sydney Morning Herald, 1980-1982, and jazz critic with The Australian, 1983-1987. He was publisher & editor of the Australian Jazz Magazine 1981-1986, and a government-funded Jazz Co-ordinator from 1983-2002. He returned to writing on jazz for The Australian in 2015.

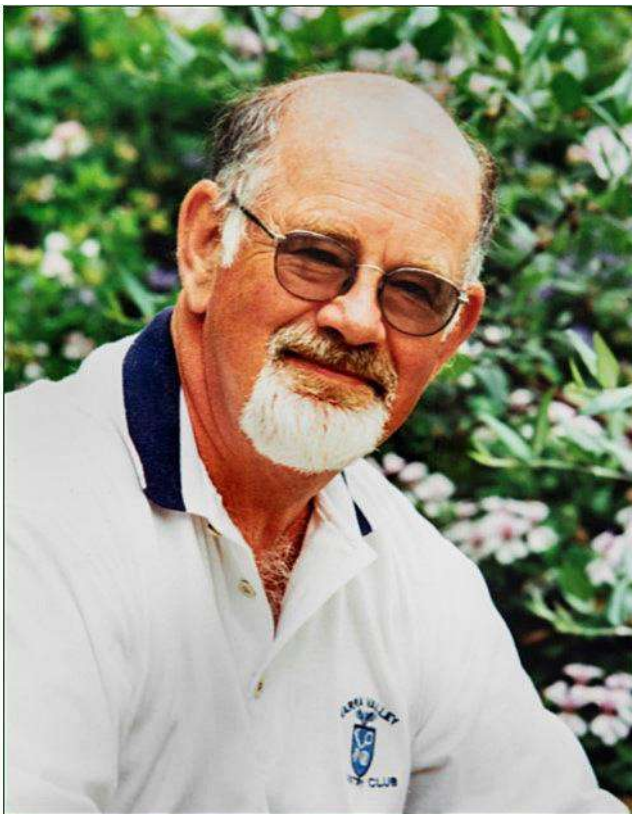
Promoting Jazz in the Nillumbik Community

By John Crichton

A community-based initiative to promote jazz is now in its ninth year. Started in 2013 as a course at the Nillumbik U3A, the initiative has developed and expanded. Not only does it now include U3A course members, but other adult members of this and nearby communities through monthly live jazz events. These events provide financial support for music students at local secondary government schools for individual students and school jazz bands.

U3A Jazz Appreciation Group

In 2013, a U3A course initially titled “The ABC of Jazz” started and it continues today under the current name of “U3A Jazz Appreciation”. The subject was devised and led by the late Dr. Mal Harrop OAM, Founder and Principal Director of the Montsalvat Jazz Festivals from 1988–1996.



Dr Mal Harrop OAM

John Crichton, a presenter of a Jazz Program on local Community Radio was co-founder and presenter of the course. Mal particularly wished to build on the earlier success of the Montsalvat festivals by rekindling interest in jazz in the Shire, particularly in Eltham, where the Bell brothers had their early beginnings. The subject has had continued

success, with yearly enrolment increasing from the original dozen jazz enthusiasts to the current number of 27.

Mal had two additional ideas in mind when classes first began. First, he envisaged live jazz events being held in Eltham for the benefit of the community and as “practical classes” to supplement regular classroom instruction. Further, he foresaw that any revenue gained by such events might be channelled into a Bequest Fund for the benefit of students in music programs of local government secondary schools who have an interest in, or a flair for improvised music, i.e. jazz. Both of these visions, led by Mal and John Crichton through the U3A Jazz Appreciation Group (JAG), have come to fruition as the monthly *Jazz By The Green* events, and various school-based initiatives to support the next generation of jazz artists and enthusiasts.

Jazz By The Green

The way forward for promoting live jazz events became clear in an unexpected but perceptive way. Mal had incurred a personal health condition that required strengthening exercises, and he decided to try his hand at lawn bowls. Accordingly, he enrolled in the Eltham Bowling Club. Rather than concentrating on developing his bowling skills, however, he carefully noted the facilities available at the club, and proceeded to present club administrators with a plan for a partnership between the club and the U3A Nillumbik Jazz Appreciation Group to host live jazz events. This proposal was successful, starting in March 2017, it has led to monthly jazz events entitled “Jazz by the Green”.

Jazz aficionados have responded enthusiastically to every subsequent event, with bookings often filled to capacity within minutes of going on-line. The Group is proud that this partnership has provided and supported quality jazz entertainment for jazz lovers in the community, and that live music, on a regular basis, has been brought home to Eltham after an extended absence. The revenue, after band fees, hall-hire, food and other incidentals are paid, is shared equally between the Bowling Club and the JAG.

Fostering the Young - School Students and School Bands

The JAG share of revenue from the above partnership is deposited in a special Bequest

Fund for the purpose of financially supporting secondary school students in Nillumbik government schools. These students are enrolled in music programs and have a flair for, or an interest in, further study towards improvisation - they are the jazz musicians of the future. Thus, the ideals envisioned by Dr. Harrop, who sadly passed away in 2019, have been fulfilled.



The late Marina Pollard with Jazz Workshop students

To date, the Bequest has provided support for :

Tuition for twenty-four weeks for two students, from Eltham High School and St. Helena Secondary College, to attend the Jazz Improvisation Workshops conducted at the Australian Jazz Museum. (Both

students were invited to join the featured professional band on stage in December, 2019);

Silver Sponsorship of the 2020 and 2022 Eltham Jazz, Food & Wine Festivals, as well as sponsorships of the performance of the St Helena Secondary College Stage and Jazz bands at each festival;

Sponsorship of the Australian Jazz Museum's Junior Workshops Band at the 2020 AJM Festival;

The cost of the St. Helena Secondary College Music School's group attendance at two American Institute of Music Master Classes held in Los Angeles and New Orleans. Unfortunately, the COVID-19 outbreak prevented departure for these classes, but the funding was retained by the school to support a proposed alternative tour to aid and entertain the victims of the bushfire ravaged areas of Victoria. This tour was also curtailed by the advent of COVID-19, but the funds have subsequently been used by the school for other initiatives.

The JAG is looking forward to future "Jazz By The Green" events, and further involvement with the Eltham Jazz, Food and Wine Festival to continue the support of students in music programs in government secondary schools in the Nillumbik community. These are the jazz musicians of the future. The Group is immensely proud that, in partnership with the Eltham Bowling Club, such worthwhile quality entertainment has been provided and supported, not only for the enjoyment of the jazz lovers in the community, but that live music, on a regular basis, has been brought home to Eltham after an extended absence. ■



St. Helena Secondary College Band

Reminiscing

The Duffle Coat

The fashion icon of 50s' jazz

A duffle (AKA duffel) is a coat made from duffel, a coarse, thick, woollen material. The name derives from Duffel, a town in the province of Antwerp in Belgium where the fabric originated.



Nevil Sherburn shows a selection of jazz records to a duffle-coated fan



The duffle coat became quite *de rigeur* for many jazzers

By 1962 the "Trad" boom had arrived. Downbeat concerts were filling the Melbourne Town Hall. "Jazz As You Like It" was being broadcast six nights a week on radio 3XY. You were not "with it" unless you owned desert boots, a pair of jeans and a duffle coat (covered in badges).



English percussionist and vibraphone player Victor Feldman even recorded a v-e-r-y cool instrumental version of Allan Ganley's "Duffle Coat" in 1955, celebrating this iconic item of clothing.

