

# AJAZZ

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australian  
**jazz** museum

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## Cover image



Bass player Mookie Herman with the MNOJB in the 13th Australian Jazz Convention street parade, Sydney 1958  
See page 4

## PLEASE NOTE:

The deadline for contributions to the next AJazz is 15th January 2024



# 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

All with a range of benefits

**AJM Jazz Ambassador Paul Grabowsky AO**

# He's No Mug!

**Congratulations to AJM volunteer Span who won Episode 23 of ABC's Hard Quiz last November**



**Span proudly holds his Big Brass Mug.**

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 to the AGM November 2023



Terry Norman

## Priorities

Digitise our collection

Preserve and add significant content in an accessible form for all users of our Collection (including Cloud storage and access)

## Fundraise

Establish a Foundation to future proof our financial security

## Build Organisation

Create teams that will enable us to achieve the quality and volumes of data.

## Expand our collection

Add interesting music, photographs and stories about Australian Jazz

## Actions This Past Year to be a World-Class Museum

- **Digitisation of Heritage Materials.** Preparing a plan for all required digitisation by 2024.
- **AJM Gallery in the Melbourne Arts Precinct** requested from Arts Minister. First small step space has been obtained for our posters in Music Vault
- **Public Ancillary Fund or Foundation.** To ensure viability by guaranteed funding of ongoing operating and project costs.
- **Microsoft 365** is now available to support working options. Training required.
- **Transformation Team** started to initiate actions to ensure the future of AJM by focusing on the changes to be a World-class Museum of Australian Jazz.
- **Work from home.** Strong focus on enabling work from home and extending hours.
- **Team organization.** Focus on how our teams can operate when working from home.
- **Website.** New Membership system installed .
- **Space.** No progress with Parks Vic on footprint changes requested.
- **Workflow / Layout.** Improvements enabled by the reduction of backlog.

*On behalf of the Australian Jazz Museum I thank all our members, committee, volunteers and supporters and encourage you to join us to make AJM the recognised source of Australian Jazz knowledge. Please invite your friends to become members.*



## Another Man Done Gone

### William Alexander "Bill" Brown

18 October 1935 – 20 August 2023

The title of Bill's last AJazz article seems an appropriate epitaph to the stalwart of the Sound Room.

As assistant 'sound engineer' he often referred to himself as the "Unsound Man" and was also jokingly known as "Bill Brown of Australia" being so-named in an English jazz magazine for which he had written an article.

Bill was actually a Scot, with an encyclopedic knowledge of jazz. Born in 1935, he migrated here in 1966 never quite losing his delightful Scottish brogue.

He often claimed that he had a misspent youth listening to jazz. But this had given him the unique ability to instantly identify almost every jazz tune ever written. This knowledge was priceless to the Museum because so many of the recordings presented to us for digitisation are not identified.

The larger part of Bill's career was with the British Merchant Navy and he was able to take his sound equipment on board the various vessels to listen to his favored music. After settling in Australia he quickly became familiar with local jazz musicians whom he had not previously encountered.

Bill's hobby involved communicating with like-minded jazz enthusiasts around the world and trading musical recordings with them. He was an avid writer and, as well as regular features in the AJM magazine, he also contributed to other local and international journals.

Between 2004 and 2023 Bill wrote at least seventy-five articles for the VJazz newsletter and AJazz Magazines in which he referred to the "Good Noise" in his own inimitable style. Bill's contribution has been immeasurable and we will miss him dearly.

# "A Fine Fellow" MOOKIE HERMAN

bass player

photographer  
poet  
essayist  
short story writer

By Ralph Powell



On November 16th 1956 Wolfgang Richard Herrmann and his young wife Liselotte arrived in Melbourne on the eve of the Olympic Games. Despite his undoubted musical and photographic credentials he is listed as an "unskilled factory worker" on his alien entry documents.

He soon became one of the Melbourne Jazz scene's most noted string bass players before returning to Europe in August 1961 with the Melbourne New Orleans Jazz Band (MNOJB) and vanishing from the jazz record in the mid 60s.

Born on June 5th 1926 in Münster, Germany, the son of a well-known professor, he studied classical music at the Conservatorium and also trained at Münster's Werkkunstschule under renowned photographer Pan Walther. He went by the pet name Mucki—Anglicised to Mookie—but also spelt Mukki. Colloquially Mucki can also mean muscly in German so it may have been that the nickname reflected his build.



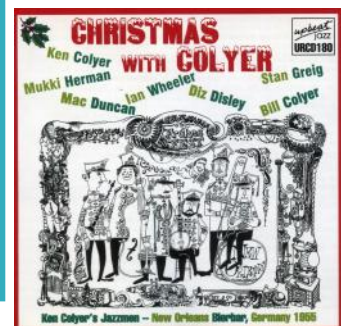
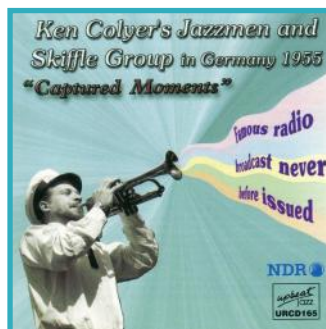
There was also a 1930s' children's picture book called *Mucki: eine wunderliche Weltreise* [*Mucki: a whimsical world tour*] about an adventurous child who travels the world before returning home, Presciently reflecting his own life, or possibly a childhood interest in travel?

Mookie replaced Dick Smith in the Ken Colyer Band at Hamburg Radio NDR's Studio 10 on 19th March 1955 and also in the New Orleans Bier bar in Düsseldorf. Described as "a fine fellow" in Colyer's biography "Goin' Home" (p.183), he was winner of the "All Star" awards for bass at Dortmund in 1954, Hamburg in 1955 and again in Sydney, in 1958. Ken described him as a pacifist with a wicked sense of humour who "didn't like being shot at", whilst Adrian Rawlins maintained that

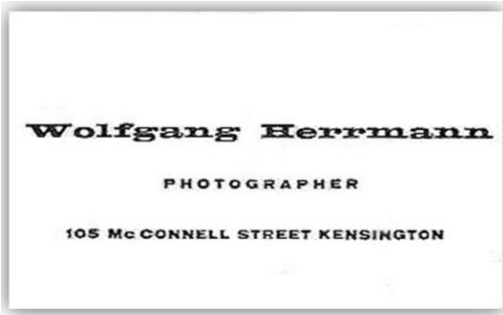


Dick Smith passes the baton to Mukki Herman as Ken Colyer looks on - Hamburg, 1955

"Mookie earned a real income as a 'gigging' musician: playing in symphony orchestras, restaurants, night clubs, dance or jazz bands ... whatever was going ... and augmented this uncertain and inconsistent income wherever he was by selling poems, essays, short stories and critical and discursive writing on the arts to regional and national newspapers and periodicals."



In 1955 Ken Colyer recorded in Germany with Mukki on bass



Mookie lived in Essendon before moving to Kensington and running a photography business. Attracted to the music scene at Horst Liepolt's Jazz Centre 44 he asked to sit in on a set with the MNOJB. As Nick Polites tells it he (Nick) was very cautious of unknown walk-ins and initially brushed Mookie off.

However, during a break, some of the band members chatted to Mookie who mentioned his Colyer connection. Armed with this new information Nick agreed to give him a try, testing him with a tough number, Bugle Boy March, which has a number of key changes to trap the uninitiated. Mookie sailed through the number with a quiet smile on his face to instantly become the band's bass player—supplanting Lou Silbereisen.

Described on an Esquire poster as Australia's best base [sic] player, Mookie went on to perform for several years with a range of musicians and in a variety of locations including Lorne's Wild Colonial Club with the Melbourne University Jazz Band. John Roberts recalls playing there with Mookie, Willie Watt, Graham Coyle, Paul Martin, Frank Traynor, Fred Parkes, Nev Stribling, Nick Ribush, Paul Marks, Kuzz Currie, Vin Thomas, and Verdon Morcom.

Mookie transferred his photographic business to Lorne for the duration and later took several of the photos that appear on "Swaggie" LPs of the MNOJB.

He performed with the MNOJB at the Australian Jazz Conventions in 1958, 1959 and 1960, at Downbeat concerts in 1960 and a jazz church service at North Melbourne's St Albans Church of England later that year.



Kim Harris says he owes Mookie a lot. The MNOJB were Kim's heroes at 18 or so when Kim played trombone with the burgeoning Janjuk Jazz Band. Later he played in the short-lived "Poetry and Jazz" group at Jazz Centre 44 with Adrian Rawlins and Bobby Gebert. At the 1960 Convention Mookie consented to play in "Harris's Harrassed Hoboes" who performed Kim's (unsuccessful) original tune "Mardi Gras Man".

Although Mookie's Teutonic demeanour initially overawed Lee Treanor, there are several anecdotes told about his impish nature and mischievous sense of humour. Lee tells of the time at the 1959 Convention when the Cootamundra RSL, much to Mookie's amusement, made him an honorary member. "Must be the only member of The Hitler Youth to ever be admitted," he said.

Lee also tells of a rabbit shooting expedition with Mookie and Maurie Garbutt.

"We trudged off up the hill to the next fence where we repeated the sequence of him getting through the strands and us then handing him the guns. Maurice then got through and held the strands for me. I got through and, as I straightened up I heard the 'click' of a gun being locked. Maurice heard it, too, and we both turned towards the sound only to find Mookie, dropped to one knee and looking along the barrel of a gun pointed at us as he said, 'You know, ven I vas in za Hitler Youth I vas trained to kill people like you.' Maurice and I stood frozen in place for what seemed a very long time until he broke the gun and laughed uproariously at the looks on our faces. For some odd reason, Maurice and I had lost all interest in rabbiting and there was distinct lack of conversation all the way back to Maurice's house in Port Melbourne."

Nick Polites told of the band driving in their Kombi van after a pub gig in Cornwall. Mookie had become quite amused at the courtesy of English policemen – and they were almost all men. So, on the trip back to London,

**THE WILD COLONIAL CLUB**

**LORNE DANCE TONIGHT**  
 AT THE WILD COLONIAL CLUB  
 ON THE WATERFRONT BEHIND THE FUN PARLOUR WITH **PAUL MARKS** AND THE MELBOURNE UNIVERSITY JAZZ BAND

**8.30 TO MIDNIGHT**

**ADMISSION FIVE SHILLINGS**

**NOW LORNE HAS ONE A PHOTOGRAPHER MOOKIE HERMANN**  
 YOOHOO I'M UNDER THE COMBERLAND DID THE FLASH FLASH YOU?  
 ORDER TODAY PICK UP TOMORROW

Mookie had them stop the van outside the police station in every town they went through. He would then get out and knock on the station house door, rouse the local Bobby from his bed and, in his best stage-German accent, ask for directions to London, noting them all down on scraps of paper only to laughingly throw them away once they had resumed driving.



**Under the famous MNOJB Kombi was the message "You have just been run over by Mookie Herman's micro bus"**

Ken Farmer reported that, when he was in England in the early '60s, Mookie had a plan to return to Australia via Tibet and Burma (Myanmar), taking photos for National Geographic, and wanted Ken to go with him to write the story. In April 1963 Nick Polites wrote to Eric Brown that Mookie was joining Dougie Richford and then planned to drive the Kombi van home via the Middle East and India with Kevin Goodie but unfortunately this didn't happen.

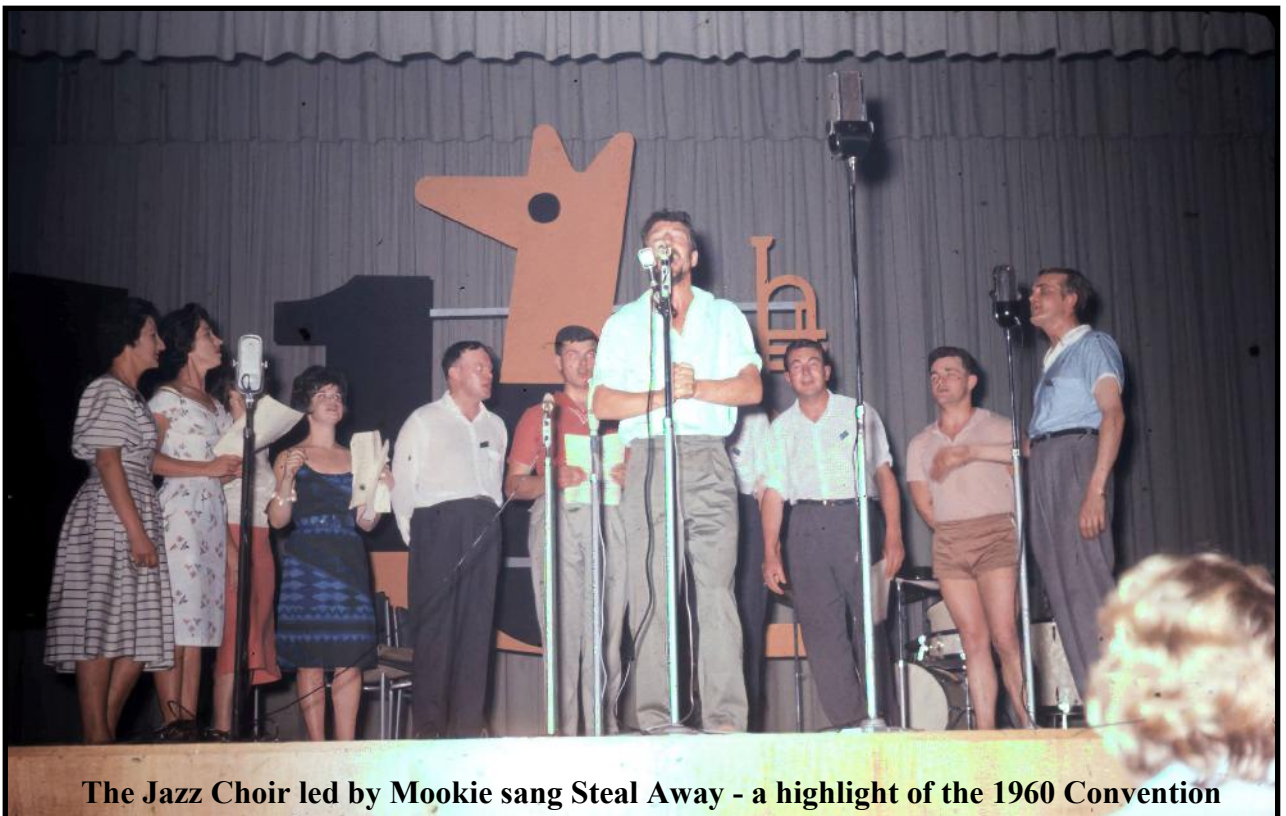


**Mookie joined Dougie Richford's London Jazzmen in 1963**

Mookie returned to photography in Germany and Barry Wratten ran into him in 1973 at the Camera/Photo department of the Kaufhof store when he was in Düsseldorf. Nothing further is known of Mookie until Nick Polites went to visit him in May 1985 only to be met at the station by his grieving widow after his untimely death. ■

TERMINE UND PREISE STETS  
NACH ABSPRACHE.  
KOMME AUCH GERN IN IHRE  
WOHNUNG UND FOTO-  
GRAFIERE SIE IN DER VON  
IHNIEN GEWÜNSCHTEN UM-  
GEBUNG.

IHR STETS ERGEBENER  
WOLFGANG HERRMANN



**The Jazz Choir led by Mookie sang Steal Away - a highlight of the 1960 Convention**

**Kath Price, Thelma Price, Kate Dunbar (obscured), Margaret Mudge, Ade Monsborough, Jeff Hawes, Kim Harris (obscured), Harry Price, Graham Bennett, Mookie Herman ldr and Paul Marks .**

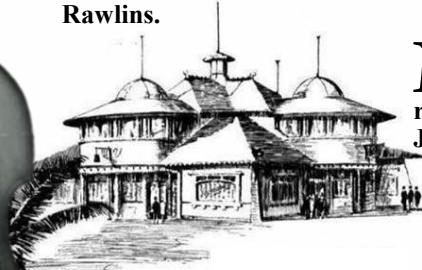


In 1960 Horst Liepolt started Poetry & Jazz performances at Jazz Centre 44 with the Mookie Herman All Stars and Adrian Rawlins.



Mookie brought his photographic skills to the fore on several of the Melbourne New Orleans Jazz Band record sleeves.

Mookie is credited with composing a version of Wooden Heart which was recorded in 1961 by Melbourne New Orleans Jazz Band under the title Mookie's Den.



The Blue Four Folk Group at Jazz Centre 44 Willie Watt bj, Paul Marks g, v, Graham Bennett perc and Mookie Herman sb

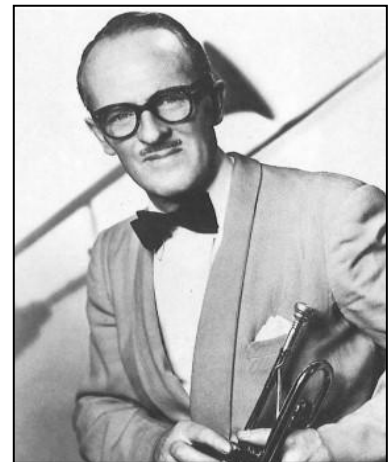
# Every Musical Paper You Look at Features a Coughlan



**Bill Coughlan**

Bill and his wife Elizabeth née Parr had five sons all of whom performed in their town's brass band.

Most notably, third son Francis James "Frank" Coughlan became the band leader, trumpeter and trombone player at the Trocadero. Frank had a five decade career in Sydney, London and Melbourne. Described in the *Australian Dictionary of Biography* as "One of the most influential musicians in the development of jazz in Australia," he became known as the 'Father of Australian Jazz' due to his lifelong love of blues and jazz.



**Frank Coughlan**

**T**he death of **William Kershaw Coughlan** in 1950 brought to a close a significant chapter in the genesis of one of Australia's great musical families.

Less well known, but also significant were his siblings—older brothers William Charles known as "Charlie", Arthur Harold (Jerry), and younger brothers Thomas Edmund (Tom/Tommy) and John George (Jack).

Hence, it is unsurprising that Tempo magazine made the claim that "Every musical paper you look at features a Coughlan." ■

*By Ralph Powell*

The brothers developed their skills in the local Vegetable Creek town band led by their bandmaster father "Bill" Coughlan

Image: Glen Innes and District Historical Society Inc., Archives



## Combined Glen Innes & Emmaville Snowtime Band - July 1918

Back Row: Chas?, Harold Howden, Sam O'Hara, Tom Nugent, Digger Glennie, Jim Donnelly, Tom Burley, **Arthur Coughlan**, Geo Clark

3rd Row: P Jobson, Jack Sweeney, Chas Potter, Gordon Douglas, R Fraser, ??, Ray Dawson, Drum Major Fred Tremble

2nd Row: Jack Griffiths, Harry Doyle, Nipper Jeffcoate, Les Taylor, Jack Curren, **Bill Coughlan**, Andy Morton, Geo Crawford, **Charles Coughlan**, Aub Bickle

Front: Fred Tutt, Norm Jeffcoate, Hugh Wells, Harry Jobson, **Tom Coughlan**, **Frank Coughlan**, Eli Lockyer, Jack Tutt, **Jack Coughlan**, Joe Wells, Chas Douglas





**Charlie Coughlan**



**Arthur Coughlan**



**Tom Coughlan**

**C**harlie specialized in playing the euphonium, becoming an Australian champion. Later, he took up the saxophone and eventually followed in his father's footsteps, becoming a leading brass band conductor in his own right. Playing before King George V at the Wembley Exhibition of 1924, in the Newcastle Steelworks Band, was a highlight. He later worked as conductor with the 55th Battalion Band, the N.S.W. Railways' Institute and Westmead Old Boys Bands, winning several prestigious awards. Charlie died in 1954 aged 54.

**A**rthur played cornet in the Glen Innes Brass Band, joined the globe trotting Newcastle Steelworks Band playing cornet and later became first trumpet at the Wentworth Hotel. He performed at Ambassadors, the Capitol and Her Majesty's Theatres, played with Al Hammett and Carol Laughner, and, in 1933, launched a career as leader of his own dance band. Jerry had also been Cowra's Brass Band conductor prior to moving to Newcastle, having qualified in dentistry in 1938. He died aged 71 in 1973.

**T**om began by playing the cornet, and became a medal winning trumpet player at the age of 14. He later became a member of leading dance and theatre orchestras like Hammett's Ambassadors band and Jim Donlevy's Manhattan Band. He played at the St Kilda Palais, Adelaide's Palais Royal Orchestra with Paul Jeacle and also with the Ted Henkel Band. Following enlistment in the AIF he, like his brothers Frank and Jack, spent some time in entertainment units. He recorded tracks in 1926, 1942 and '43, later playing with Reg Lewis' Bondi Esplanade Cabaret Band. Tom was just 46 when he died tragically in 1952.



**Vocalist Jack Coughlan**

**J**ack also played cornet in the local brass band as a child but did not continue, due to health issues. From the age of 18 he performed as a vocalist in Sydney dance halls and cabarets. He was at the Palais Royal in 1933, recorded "Before" and "Life Without Love" with brother Frank's Trocadero Orchestra in August 1937 and was posted to various AIF concert parties and entertainment units in both the Middle East and New Guinea. He recorded a track with brothers Tom and Frank with Wally Portingale's Army Band in 1943. Employed by the PMG after the War, Jack was only 47 when he died of emphysema and throat cancer in August 1960.



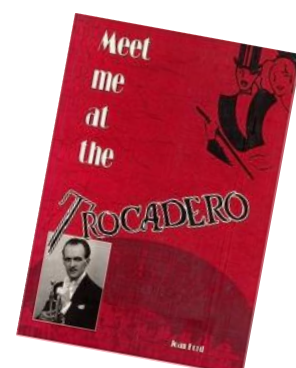
**Jack recorded with brother Frank's Trocadero Orchestra in 1937**



**Further reading:**

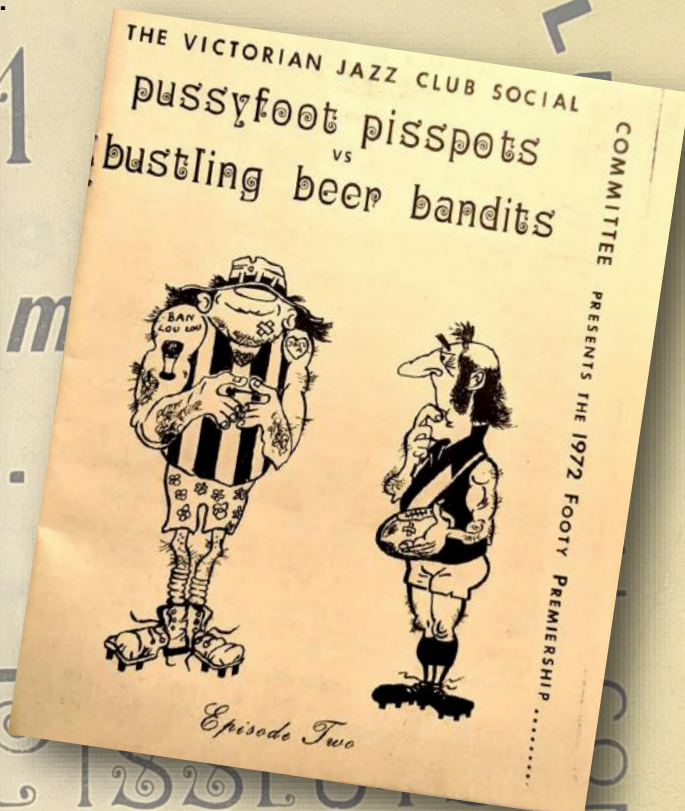
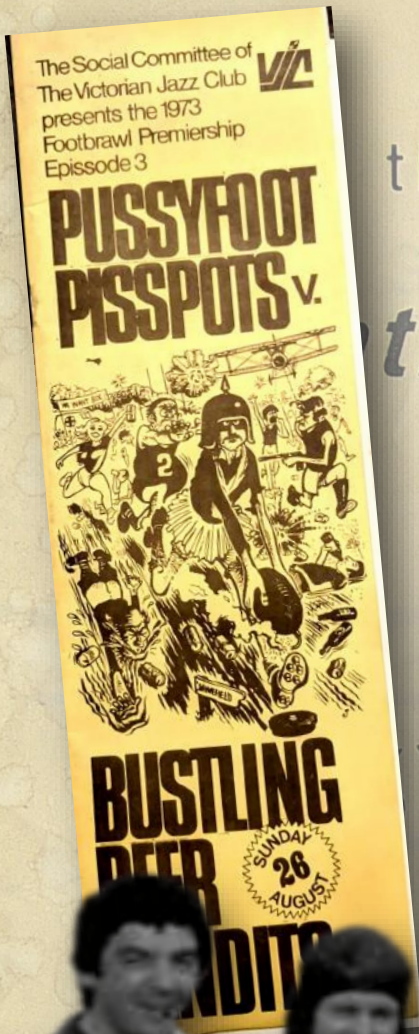
**Coggy,**  
Jack Mitchell, 2011

**Meet Me at the Trocadero,**  
Joan Ford, 1995



# ..... the VICTORIAN JAZZ CLUB

Bustling Beer Bandits vs Pussyfoot Pisspots  
VJC Social Committee riotous footy matches were held in the  
early 70s.  
Nick Polites umpired.



there is a rumour around Melbourne that Acker Bilk, who will be in town at the time of the match, can kick further than Frank Traynor and will be challenging him to a contest. Incidentally, the big day is Sunday, 14th September and the venue, the Domerey Reserve, Park Orchards.

# Record Collector's Stories

## Ideas for interior design for the creative collector

Original German version published by Detlef A. Ott

(Just For Swing Gazette, Leipzig, Germany)

To do is to be. (Descartes)

To be is to do. (Voltaire)

Do be do be do. (Frank Sinatra)

**E**VERY collector among us faces the same problem throughout life: where to put the piles of books, records, sheet music, instruments, etc.? On this year's tour of England's last record stores in May, we happened to stumble across several suggestions for solutions, some of which we'd like to share.

If you don't know where to put your piles of surplus records, there is a simple but ingenious solution - as expertly demonstrated in this case in a charity store in Looe, Cornwall. Since records are usually quite thin, they can be used to prop up shelves, tables, or even window displays very effectively. If you also have discs by jazz musicians who have released too many of them anyway—as seen in the picture on the right by Chris Barber—you should put them on top. This not only shows the exquisite taste of the room designer, but also offers the possibility for a social study of the high kind. After all, if there is even *one* jazz record on top, the sharp-eyed jazz record collector will suspect even more under the pile and, after only a few uncertain wandering

glances, will slowly sink to his knees and try to decipher the titles of all the records, possibly to discover yet another fancy rarity. Also, this will provide great entertainment for any bystanders!



Photo: Detlef A. Ott, Looe, 2023

### Propping up the furniture

Old instruments are also excellently suited to recycling. Wind instruments are especially known for having poor resale value. Who knows who has put their spit in them? So when grandpa hangs up his instrument, take it to the guest's toilet. Wind instruments with a medium diameter sound tube are particularly suitable for the small business. Under no circumstances is a cornet suitable. Why? We will not go into that here. A tuba, on the other hand, is again too large because it would tempt the guest to experiment. Depending on the desired key, the alto, tenor or bass horn is the best option. It is important to note that the drain valve of these instruments should be sealed! We found a perfect example in a pub in Ticehurst, Kent (photo left). The interior designer also thought of every last detail using notes of catchy melodies on the wallpaper. This is not only a special eye-catcher for the surprised guests, but also proves suitable for spontaneous socializing and making music together in a completely different way.

Finally, here's a tip for using up superfluous music books that have been lolling around on the already overcrowded shelves for years. Why not try something out of the ordinary? Instead of leaving them out in the rain in cardboard boxes with the illegible inscription "Free to a Good Home" on the street corner, you can also use them for thermal insulation. For those who have already done so, there is another possibility: to spice up the joists in your rooms a bit by shoring up the ceiling with all those useless jazz books. Thus, the creative among us could still build a labyrinth of record shelves on the floor above without the danger of the ceiling collapsing.

And what you can do with record sleeves that are no longer politically correct, we'll tell next time. Keep Cool! ■



Photo: Detlef A. Ott, Pub in Ticehurst, 2023

### Drain valves should be sealed!



Photo: Detlef A. Ott, Pub in Ticehurst 2023

### Supporting the ceiling

# Explainer: the history of jazz

By Dr Alexander Hunter  
Lecturer and Convenor of the Open School of Music,  
Australian National University

**J**azz was the most influential musical movement of the 20th century

After more than 100 years of history, it's clear the word "jazz" means many different things to many different people. Depending on who's doing the talking, it can either mean a highly specific musical style, or almost nothing.

The early timeline of jazz is spotty, vague and disputed, as one might expect of a musical movement that grew from a group that was both marginalised and exploited. Jazz evolved from the fringes of American society into one of the most influential, and enduring, musical movements of the 20th century.

New Orleans in the late 1800s was a remarkably cosmopolitan city, with a more racially egalitarian society than the rest of the American south. In that city, distinct musical trends began to develop, fusing elements of West African musical traditions with European harmonic structures. Musicians used readily available military band instruments left in pawn shops after the end of the American Civil War.

Scott Joplin, "the King of Ragtime", popularised a music based on jagged (or "ragged") rhythms, including the habañera, imported from nearby Cuba.

W C Handy, the "Father of the Blues", travelled through Mississippi collecting and publishing folk songs utilising versions of the now standard "blues" form.



Jelly Roll Morton claimed to have invented what we call "jazz" in 1902, and did much to popularise the New Orleans sound through newly available recording technologies. By the time he recorded his Black Bottom Stomp in 1926, this new music had travelled as far as Chicago.

In 1917 the cultural hub known as Storyville was closed, which coincided with The Great Migration, in which more than a million African Americans travelled from rural communities in the South to major cities between 1910 and 1930.

That migration, combined with recording technology and Prohibition, brought jazz to an unprecedented number of black and non-black audiences.



During this time Louis Armstrong was at the forefront of jazz. He altered the performance practice of jazz from the traditional texture in which multiple musicians play melody lines simultaneously, to what we now recognise as the individualist, soloist-plus-ensemble format.

The period between 1935 and 1946, generally referred to as the "Swing Era", saw small, soloist-plus-ensemble bands of Armstrong and others (now called "combos"), largely give way to big bands, consisting of about 18 musicians.



Big names from this period, in which "Swing was King", include Duke Ellington (thought of by some as the greatest composer in all of jazz history), Count Basie, Woody Herman, Artie Shaw, Glenn Miller, Tommy Dorsey and Benny Goodman, who was the first to perform with a racially integrated band in 1938.

## Bebop and the recording ban

In the early 1940s a schism occurred in jazz that forever changed the face of pop music. Many black musicians resented the success of white bands and, led by Charlie Parker and Dizzy Gillespie, returned to the virtuosic combo setting.

"Bebop" was faster and more complicated than anything that had come before it. This was the first time jazz audiences sat down and listened, moving out of the dance halls and into smoky bars. Jazz was becoming art music.

Just as bebop musicians were getting the hang of their new ideas, the Musicians Union in the USA enforced a ban on new commercial recordings as part of a dispute over royalties.

For more than a year, starting in August 1942, almost no instrumental musicians were permitted to make new recordings (vocalists were, rather humorously, not considered musicians, and were exempt from the ban).

Interestingly, record labels came up with the idea of recording completely vocal ("a capella") versions of popular songs – think of a baby-faced Frank Sinatra in a sort of period prequel to Pitch Perfect.

Before the ban, vocalists were special soloists with big bands, and usually sang a verse or two in the middle of the song. But Tommy Dorsey's trombone, not Sinatra's voice, was the important feature. During the ban audiences became accustomed to vocal pop music, and haven't looked back.

From this split in the early 40s between jazz as art music, and popular music with a vocal focus, the history of jazz follows the art branch (the other turning into the history of Rock and Roll in the subsequent 10 years or so).

## From Cool Jazz to Hard Bop

Jazz musicians tend not to stay in one genre too long. Out of the rejection of the fast-paced, complex bebop emerged the late 40s new West Coast scene. Cool Jazz had a more relaxed tempo, with less focus on soloing and a return to ensemble playing.

Some big names here are Chet Baker, Dave Brubeck, Bill Evans, Gil Evans (no relation), Gerry Mulligan, Stan Getz, and even Miles Davis, who would be at the forefront of every innovation in jazz from the 40s, through to his death in 1991.



Chet Baker

This caused yet another reaction, resulting in what is known as "hard bop", which fuses bebop practices with R&B, Gospel and Blues influences, and is generally recognised as the default style practised and taught around the world today.

In 1958, when bebop had taken chord progressions and virtuosity to its extreme, Miles Davis began experimenting with the other logical extreme. Jazz musicians had been playing the same standard repertoire since the days of early bebop, and had become very adept at what is called "running the changes".

Most songs have similar chord progressions – think of those YouTube videos mashing up dozens of pop hits using the same four chords (I V VI IV progression) – and the same improvised melodies ("licks") can be used over many different songs. Some musicians became frustrated with this apparently mechanical way of improvising, and devised a solution.

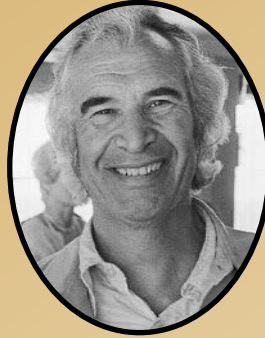
**Space, melody and free jazz**

If bebop had the maximum number of chord changes, what might happen when there were no, or very few, chord changes? Miles Davis' Milestones (1958) has only two chords.

Davis sought to encourage melodic improvising by removing the "crutches" of complex changes. This "Modal Jazz" represented a huge shift in the techniques utilised by soloists, encouraging space in solos.

Compare the beginnings of Davis' solo on So What with the recordings made by Davis with Charlie Parker a decade earlier.

This focus in attention to space and melody, combined with new techniques and ideas coming out of the classical avant-garde gave rise to avant-garde, and eventually "free", jazz. Starting with The Shape of Jazz to Come in 1959, Ornette



Dave Brubeck

Coleman did away with chords altogether, encouraging musicians to play without being constrained by ideas of Western harmonic and melodic conventions.

This was quickly picked up by a number of musicians all over the world (including, perhaps most notably and importantly, John Coltrane, who had recently left Davis' band), and gave rise to a wide range of free jazz styles.

These had little to do with each other apart from their shared lineage and their interest in sound, and the unrestricted (or at least, less-restricted) interaction between musicians.

As electronic instruments and funk gained in popularity, jazz musicians quickly jumped on new trends and innovations, starting in 1968 with Miles Davis' Filles de Kilimanjaro.

As jazz moved through the 70s and 80s various elements of pop music seeped in, with just as many jazz elements seeping out – see David Bowie's Young Americans (1975), for example.

When speaking of jazz in academia today (jazz theory, jazz aural skills, jazz piano class, etc.), we are using the vocabulary set out by the pioneers of bebop. As with all musics, in order to be studied and integrated into education, jazz had to be codified, and classicised.

To a jazz musicologist, the word "jazz" might connote a living, breathing tradition encompassing hundreds of musics from dozens of countries, fused with local folk and popular traditions.

But to my grandmother, jazz will always be The Andrews Sisters and that damned Boogie Woogie Bugle Boy. ■

Originally published in  
*The Conversation*  
December 10, 2015



Miles Davis



Stan Getz



Gerry Mulligan



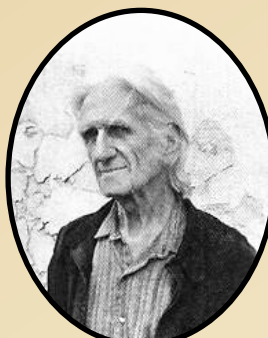
Ornette Coleman



Bill Evans



Charlie Parker



Gil Evans



The Andrews Sisters

# Did You Know?

## How Hoppin' Mad Brewery Got Its Name

Jazz musician Simon Stribling has branched out into beer production with the creation of his Hoppin' Mad brew.

**He explains:** "the reference to hops is obvious.

But besides that, there's a story.

"One of my Australian jazz heroes was a guy by the name of Ade Monsborough. It was during the early 1950s on a tour in the UK that Ade teamed up with a bunch of English musicians in London and recorded the tune "Hoppin' Mad." Ade wrote the tune in reference to the washboard player George Hopkinson.

"In addition to that, if you look at my logo, you will notice a white saxophone. Ade was presented with a white plastic alto saxophone by the UK Grafton company. The Grafton company gifted four such saxes – one to Ade and the other three to Johnny Dankworth, Benny Carter and the legendary Charlie Parker.

"There are some cool photos of Charlie "Bird" Parker playing the plastic sax.

"Ade Monsborough recorded his tune Hoppin' Mad on the plastic white alto. So there you go, there's my inspiration behind the name. ■



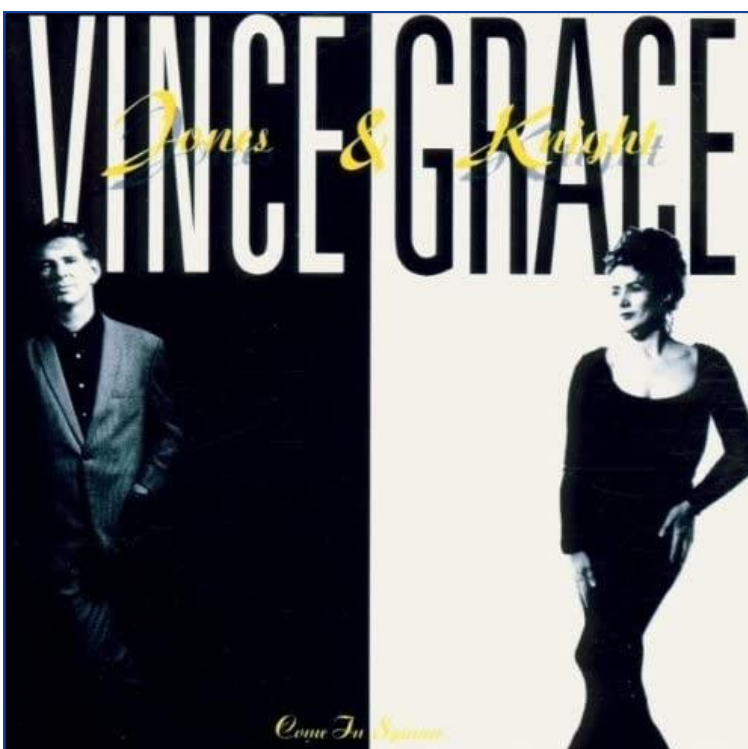
The Lego jazz band was created by Peter Boyes and donated to the Museum by Barrie Boyes

... and Did You  
Also Know?



In Pixar's movie "Soul", the body of bass player, Miho, is modelled on 2023 Grammy Award Winner, Australian jazz musician Linda May Han Oh, who also plays the music. "They even got my fingering right and my mannerism," says Oh. ■

## *Come in Spinner*



## The Biggest Selling Australian Jazz Recording

**C**ome in Spinner, featuring Vince Jones and Grace Knight, is the highest-selling Australian jazz album of all time. Issued in 1990 and marketed by Polygram for ABC Records, the double-platinum album sold over 600,000 copies in the decade following its release. ■



# The Legendary ABE ROMAIN With Harry Roy

By Ken Simpson-Bull OAM

Further to our recent two-page article (in *Ajazz* No 97) on the career of this iconic Australian reed player and band leader, we have since come across some published articles in Abe's own words describing his time with one of the world's leading band-leaders, Harry Roy. We felt they were worth reprinting (albeit in abridged form).

**CONDENSED** from issues of "Wireless Weekly" beginning August 1941:

[In May 1936] I visited England to pick up where I left off in 1933. On arrival at St Pancras Station in London I met up with Ern Pettifer and Stan Patchett, both Australians and doing well.

I had a letter to Carroll Gibbons who invited me to attend one of his BBC broadcasts where I met Paul Fenoulhet and Chappie D'Amato with whom I had played with Jack Hylton.

Carroll asked me to deputise for one of his ill players and I was pleased to be playing at the Savoy Hotel.

Back at Romanos in Sydney in 1929 I had worked with George Wright with Benny Abraham's Orchestra. George was now playing sax with the big American show "Blackbirds" at the Gaiety Theatre and he asked me to replace him as he wanted to leave on a holiday. Whilst there I had the opportunity of meeting the famous American saxophonist Benny Carter.

I received an offer to join Harry Roy's Orchestra, then playing at the Mayfair Hotel. I knew some of the players – Joe Daniels, Jack Collins, Stanley Black, etc. and it was like the old days to work with them again.

## Roy's Amazing Popularity

Our first week of variety was at the Brighton Hippodrome and it went sensationally. The reception accorded to us everywhere continued until the war later broke out.

During a week in Leicester I was involved in a serious car accident suffering head and mouth injuries that might have ended my playing days. I was riding in the rumble seat of a Chrysler roadster when we hit an iron standard. I was thrown forward on my chin. My teeth

went through my tongue. A dental specialist said the case was hopeless and all of my teeth would have to come out. But I elected to take the advice of my own man to give my teeth a chance to tighten up naturally, which they did, and haven't caused me much inconvenience.

Our long periods of touring with Harry Roy in the English Provinces were beginning to have their effect, and we were all given an enjoyable surprise when one night Harry introduced us to two gentlemen who had come from South America to secure the band for a tour.

## Off to South America

After some months' arrangements had been completed, we found ourselves with little else to do but pack and get vaccinated. Of all the people, I had to finish up in hospital, where the surgeons had quite a time saving my right leg. [The reason was not given.]

I was dismissed from hospital and the following Saturday found a happy party of 34 on board the S.S. *Alcantara* at Southampton, ready to sail to Buenos Aires. We called at Madeira, Rio de Janeiro, Montevideo, and finally Buenos Aires. I leave you to imagine the receptions we got everywhere and the fuss made over the first English dance orchestra ever to visit South America.

We opened our season at the Cirie Opera, a New York-style picture house, and we continued playing to wonderful business for many weeks. We were also featured in many suburban houses, where the money rolled in monotonously. There were many incidents in South America which all helped to make a strenuous tour interesting.

The actual "high-spot" of the trip was the crossing of the Andes, that enormous range of mountains, to Santiago, in Chile. We made a journey to Mendoza in Argentina, and having stayed there giving concerts for several days, arrangements

were made for us to make the crossing to the Pacific side of South America. But several years ago there was an earthquake which put an end to the railway.

## Over the Andes

So we travelled mainly by car right through Argentina to Chile. One had to leave on a special day once a week by car to meet a train which comes as far as possible towards Mendoza but leaves a journey of six and a half hours of the worst nightmare I've met up with. We left Mendoza around 6.00 am, and although the cars are the latest from the USA, they were in such a condition that it was almost impossible to meet the train on schedule, so the driver gave us a real "death-ride," taking us around hairpin bends at really-high speeds, with drops of hundreds of feet on all sides.

By lunch – time we were at the point where the train arrived, and "point" aptly describes the locality, for the end of the line ceases abruptly at a single stone building.



Harry Roy Saxophone Section: L to R – Nat Temple, Abe Romain, Harry Roy, Joe Arbitter, Harry Gross.



Immediately the train left we began climbing the foothills of the Andes, and although we were still below snow-level, the scenery was awe-inspiring.

By late afternoon we were trying our best to breathe naturally in the rarefied atmosphere near the 14,000 feet [4267.2 metre] mark, and the oxygen tube supplied by the train was doing good service among many of the passengers. We were rather glad to descend to more normal conditions on the other side in Santiago but much too tired for the official reception which awaited us.

Our stay lasted nearly a month, and eventually on to Buenos Aires. Contrary to general belief, the music of the rhumba bands was not as prevalent as we have been led to believe. The most widely played music is still the tango, which is featured in practically all the restaurants and cafes. These bands are composed of violins, piano, and sometimes wood-wind. I had a particular liking for the Marimba orchestras which hailed from Bolivia and Ecuador.

The modern type of dance orchestra, as we know it, is heard everywhere, but the standard in general was not very high. Nevertheless, one or two of the larger bands made a good effort at

copying well-known gramophone records from the USA. Our tour finally came to an end and there were many sad people on both sides of the rail when we said "good-bye."

## Back to London

But we had engagements back in England to fulfil, and so we returned in time to catch the late summer in Portsmouth where we opened with a new show a few days after getting back. This was followed by a season at the London Palladium on the same bill as the Three Peter Sisters, the famous coloured girls from the Eddie Cantor film, "Ali Baba Goes to Town."

I will skip over the remaining period up to the time I left for Australia. It was a mixture of all the usual work and catching up with some of my Australian friends. One and all asked me to say "Hello" to everyone back home.

Dick Bentley, formerly of 3LO, Melbourne (and now back in Australia) was doing a "double" with George Moon in the music halls and on radio. [Eric] Edgely and [Clem] Dawe, who are known in show business all over the Commonwealth, were doing fine, and longing to return to Australia. Abie Walters of Melbourne has done well in

England and the Continent, Jack and Eden Landeryou (known in England as Jack and Eddie Eden), with whom I worked at the Green Mill in Melbourne in 1928 have been in England for about 11 years, and have lately reached great heights as cabaret performers in most of the classy West End restaurants. I could mention many more, as there was a surprising number of Australians in the British Isles.

## Return to Australia

Before I conclude I feel that a word about Harry Roy would not be out of place. He toured Australia in 1928, and longs to come again. Although he is one of the most criticised men in the game, he is without a doubt one of the most successful. (He broke Gracie Fields's record in Manchester, the largest town in Lancashire.) To have only *heard* Harry is not enough; one must see him work, and, to save all discussion, it's the public who matter to him most. My association with the orchestra has given me wonderful enjoyment, and my only hope is that should I have the occasion to handle men in a band again I will be able to maintain their respect and co-operation in the same way that Harry Roy has done. ■

## So Who Was Harry Roy?

**A**LTHOUGH not particularly known as a jazz band leader, Harry Roy's Band is featured in no less than 57 entries in Brian Rust's definitive two-volume Discography "Jazz Records".

People who liked to tell the band to "Swing it!" thought Roy's band was the hottest thing in town. But in fact Harry conducted a careful blend of "jazzed up" pops, comedy, and sentimental evergreens and was not unlike America's corny Ted Lewis.

The Roy band's signature tune was "Bugle Call Rag", and there was a lot of "hot-cha-cha" dialogue, the drums were loud, and Harry weaved his body around as he played his reedy clarinet.



Even more successful were his Tiger Ragamuffins, a band-within-the-band with which Roy recorded a long series of hit discs featuring pianists Ivor Moreton and Dave Kaye.

The original drummer was Joe Daniels of "Drumnasticks" fame, but later records featured Ray Ellington, and later still the more elegant Stanley Black.

Roy was born in London in 1900. His birth name was Harry Lipman, but he changed it by deed poll. After working in various London offices, he joined his father's business, the City Box Manufacturing Company Limited.

During the first world war, the firm lost over £28,000 and after the Armistice, when his brother Sydney came out of the army, the two brothers organised their first dance combination, "The Darnswells", that played at the Fitzroy Galleries in Oxford Street.

Later the Roy brothers formed another band called "The Original Crichton Lyricals" and in 1928, they toured South Africa and Australia, returning to London to play in the revue *Variety Pie*. They toured Germany in 1930 and a year later Harry opened alone with his own band at the Leicester Square Theatre. He called this band the RKOLians and produced some records.

The same group appeared at the London Palladium in 1932, and at the Cafe Anglais the following year. In



March 1934, the orchestra opened at the Mayfair, replacing Ambrose.

Twelve months later, Harry Roy consolidated his place in the newspaper headlines by marrying a princess. His bride, "Princess Pearl", had been for some time singing with the band. Her real name was Elizabeth Brooke, and she was in fact one of the two daughters of the White Rajah of Sarawak.

Harry starred in two British movies in 1936 and 1937, and the orchestra retained its great popularity right up till after the war years. But his popularity slowly waned and by the 1960s he was running a drinking club for retired businessmen in the West End. Harry died in London in 1971. ■

by Ken Simpson-Bull OAM

# BUNGARRIBEE: HUNGER

Album review by Eric Myers

**Label:**  
Independent

**Personnel:**  
Gary Daley (piano, piano accordion, electronics); Paul Cutlan (clarinet, E flat clarinet, bass clarinet, alto saxophone, alto flute); Oliver Miller (cello, keyboard, mbira, electronics); Tunji Beier (mridangam, kanjira, ghatam, gangan, morsing, zarb, modified tambourine, cymbal, Tibetan singing bowls, Indian temple bells, mu yu, konakol, electronics and looping).



**THE name of this band Bungarrabee** apparently derives from an Aboriginal word which, according to leader Gary Daley, means an idyllic place with two elements: a bird and an expanse of water. Also it's a "meeting place, (partly my interpretation)," writes Daley, "and perfectly encapsulates my vision for Bungarrabee, that is a meeting place of free, open-minded musicians from disparate backgrounds. A meeting place where each musician is free to bring their tradition and contribution to the table. Improvisation (not only jazz) is central to the philosophy and aesthetic of the band."

A glance at the CVs of the four musicians underlines this sentiment. Daley and Paul Cutlan, both distinguished jazz musicians and improvisers, have classical degrees. Between them they have access to a unique range of instruments. Daley has the piano, the piano accordion, and electronics; Cutlan, an extraordinary multi-instrumentalist, has access to all the instruments in the saxophone, clarinet and flute families; Oliver Miller, a classical cellist, has a strong interest in contemporary music(s); and Tunji Beier inhabits the two worlds of Indian and African percussion, where a bewildering variety of percussive sounds are available (see list above).

While Gary Daley's characterisations are perfectly apt, here's an additional thought. I find it difficult to put Bungarrabee's music into perspective without thinking of The Necks. That extraordinary trio, with Chris Abrahams (piano), Lloyd Swanton (double bass), and Tony Buck (drums, percussion and other instruments), combined free improvisation and minimalism many years ago, and created a unique genre which offered music fans a soft and ruminative listening experience. It's been described variously as hypnotic and meditative; Mark Mordue found it "so trance-inducing you lose track of where and whatever you are."

Bungarrabee, in the wake of The Necks, offers a similar listening experience, operating at the level of chamber music. Where Bungarrabee departs from The Necks, however, is the eclectic range of sounds available to the four musicians. Moreover they juxtapose free improvisation with composed works. On *Hunger*, the latter include "Baba", by the African composer, singer and percussionist Molla Sylla (a two-minute piano solo); one by Cutlan, "Dimitri's Mood", the longest work on the album at 8.37; and three by Daley: "Hunger", "Bungarrabee Road" and "Mbira". Further evidence of the quartet's eclecticism is provided by two classical works: by Schoenberg (a minute only) and Bartok, whose "Nottorno" from "Mikrokosmos Vol IV", stretches to five minutes.

These composed works account for seven of the album's 14 tracks. I conclude that the other seven, being composed by the four musicians, are freely improvised. Certainly that's how they sound to me. As a longtime aficionado of Shostakovich's music I was particularly drawn to "Dimitri's Mood", written by Cutlan as long ago as 2007. Cutlan dedicates it to the hapless Soviet composer who, for much of his life, had an already packed suitcase under his bed in case the secret police came for him.

Cutlan has revealed that he loves Shostakovich's "wintery symphonic slow movements", and indeed there is a suggestion of this at the beginning of "Dimitri's Mood," where an eerie sound suggests a winter wind. Cutlan feels that the version on *Hunger* has "an empty snowscape feel to it", and that the piece suits his alto flute and Miller's cello. Furthermore, he commends Daley's "fine piano solo" and says "I overlay some bass clarinet here and there". Listening to this album one is constantly surprised by the expertise with which the four players choose which sounds work from the array of sound sources available.

The description of jazz as "the sound of surprise", credited to the late American writer Whitney Balliett, certainly applies to the highly intelligent and mesmerising music on this album. Bungarrabee has been in existence for about ten years, so it's somewhat surprising that this immensely enjoyable album is only its first. Its release has been greeted with universal applause by respected reviewers, and I heartily join them in supporting their sentiments. ■

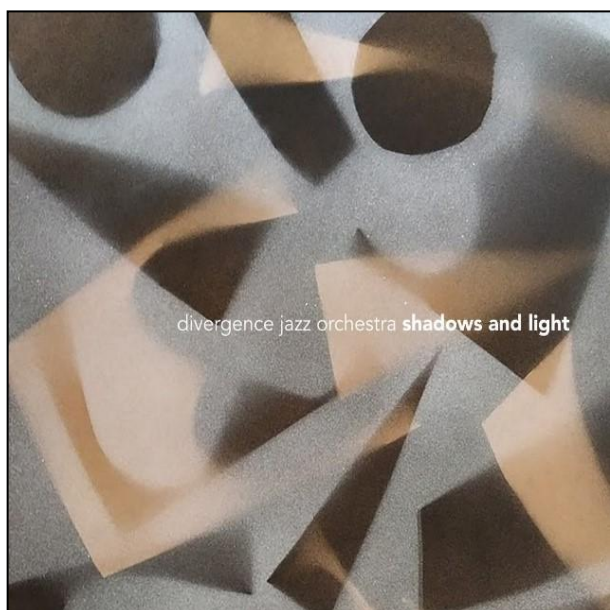
# DIVERGENCE JAZZ ORCHESTRA: SHADOWS AND LIGHT

Album review by Eric Myers

**Label:**  
**Independent**

**Personnel:**

**Director** Jenna Cave **Trumpets/flugelhorns** Matt Collins, James Power, Paul Murchison, Will Endicott, Will Gilbert **Saxophones/woodwinds** Loretta Palmeiro, Abi McCunn, David Reglar, Louis Klaassen, Laura Power **Trombones** Paul Weber (co-bandleader), Alex Silver, Rose Foster, Luke Davis **Double bass** Hannah James **Guitar** Yutaro Okuda **Piano** Adrian Keevill **Drums** Mike Quigley **Voice** Marie Le Brun (track 3) **Tenor and soprano saxophones** Paul Cutlan (tracks 1 and 8)



**FOR various reasons I was unaware of the** Divergence Jazz Orchestra's first two albums. Their third, *Shadows and Light* however has arrived with a vengeance, stimulating my curiosity. Most of the names of the splendid players in the orchestra were unknown to me; I wondered where they came from. What could explain the immaculate section work I was hearing? How come the key improvisers played such highly musical and heartfelt solos, which were an inspiration?

I now know that many of the musicians in the DJO came through the successful jazz studies program at the Sydney Conservatorium. Jenna Cave is a professional composer/arranger who doesn't perform with the big band she directs. That's because she, initially a saxophonist, encountered RSI at an early age and subsequently found that expressing herself through arranging and composition was her forte. From 2002 she studied composition and arranging at the ANU in Canberra with trumpeter, composer and educator Miroslav Bukovsky, and later studied with Bill Motzing at the Sydney Conservatorium, where she completed the degree Master of Music (Composition).

Cave and her co-bandleader Paul Weber founded the DJO in 2012. There's much to praise here. The character of such a big band is largely determined by the drums, and the DJO is fortunate to have an experienced, brilliant drummer in Mike Quigley. Add the talented bassist Hannah James, and the excellent rhythmic feel throughout all tracks, helps to explain the success of the soloists' improvisations.

*Shadows and Light* features strong collaborations with multi-instrumentalist Paul Cutlan, and the aforementioned Bukovsky. Cutlan and Cave were contemporaries at the Sydney Conservatorium when both were studying there and, as co-producer of *Shadows and Light*, Cutlan's imprint on the album is substantial. He's a featured soloist on tenor sax in Cave's work "Long-lost Frenemy", and in her arrangement of "For Woody", where he uses Roger Frampton's famous soprano sax.

Cutlan's composition "The Darkness of Silence", the album's longest track, is a milestone in that, written in 2016, it is his first piece for big band. Inspired by a newspaper article some years ago on the cover up of child abuse in the Catholic church, Cutlan says he was struck by the thought "that if those in the know don't speak up when they know about this abuse, all that is left is the 'darkness of silence.'" This brooding piece includes a biting guitar solo from Yutaro Okuda which drips with anguish, and a lovely section where Loretta Palmeiro (soprano sax) and Abi McCunn (alto sax) share solo space, and morph into collective improvisation.

Similarly, Cave and Bukovsky collaborated on a new arrangement of his composition "Delicatessence", originally recorded by Bukovsky's group Wanderlust in 1998. And, as already mentioned, his classic "For Woody", long a staple of Ten Part Invention's repertoire, closes the album with a great new arrangement written by Cave. There's also an excellent original "Willoway", from Andrew Scott, the band's pianist for several years.

While the contributions of Cutlan and Bukovsky are substantial, Cave's four brilliant works dominate the album. Here, owing to lack of space, I simply list them: "Long-Lost Frenemy"; "This Too Shall Pass" (a vocal sung beautifully by Marie Le Brun, which goes into what one might call the avant-garde; during Will Gilbert's flugelhorn solo the music disintegrates into free improvisation, before restoring its equilibrium with a strong guitar solo, once again from Okuda); "Orange and Olive Trees" (a fascinating treatment of rhythmic displacement with bars of 13/8 and 11/8); and "Onwards Upwards (and Sideways)", an energising treatment of the straight-ahead swing feel.

I believe this lovely album progresses the art of big band jazz in this country. In my mind I bracket Jenna Cave with Melbourne's Andrew Murray and Vanessa Perica, two other professional composer/arrangers who don't perform as instrumentalists but whose big band works shine with knowledge and inspiration. ■

# Reminiscing

## The 75th anniversary of the long-playing record

This year marks the 75th anniversary of the long-playing record. The first ever LP was released in June 1948 by Columbia Records. Prior to that, records came in the form of 78s – so named as they played at 78 revolutions per minute (rpm). The downside of this speed was the brevity of the disc – a standard 10-inch 78 could only squeeze about three and a half minutes per side. The LP, playing at a slower  $33\frac{1}{3}$  rpm, could get about 23 minutes per side: the concept of the album, the mainstay of modern music, was born.

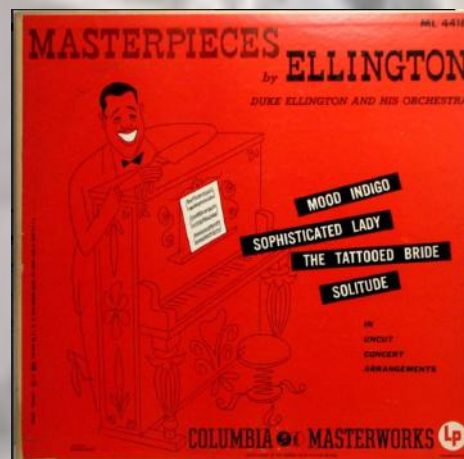
But during the 78-rpm era, some jazz musicians had been hampered by the limited duration of each side. Many deemed it an impediment to creative expression. In his memoir of the Jazz Age, Ralph Berton recalled that musicians such as Bix Beiderbecke hated the three-minute time restrictions of early ten-inch 78 rpm records because there was no room for improvisation—the essence of jazz. Berton said, "The soloist who, like Bix, liked to 'stretch out' in eight or more successive choruses was severely hampered by this limitation, which might be likened to having to make love on an escalator, finishing by the time you reach the top." (Remembering Bix, 1974)

In April 1938, Commodore Music Shop owner and record producer Milt Gabler assembled a group of musicians in the Brunswick Records studio in New York to record a jam session on twelve-inch discs, rather than the usual ten-inch format, providing the musicians with an extra couple of minutes playing time. Gabler had started Commodore Records, the first independent jazz label in America, to record music of the lesser-known jazz players overlooked or rejected by the major labels. A single LP could contain the material of six 78s and, as a result, the new format transformed jazz – even its very composition. Musicians could unpack their ideas, play longer solos and jams, and compose extended works.

Backed by producer George Avakian, Duke Ellington was the first jazz composer-bandleader to take advantage of the LP, on his 1951 Columbia release "Masterpieces by Ellington." He and collaborator Billy Strayhorn wrote an extended version of "Mood Indigo," formerly three minutes long, to a nonstop 15.

Later that decade they composed two LP-length suites, both issued on Columbia: "A Drum Is a Woman" and "Such Sweet Thunder." The extra running time sparked the rise of the "concept album" with a unified theme. In 1956, producer Norman Granz began issuing a series of Ella Fitzgerald "Songbook" albums.

Gabler's recording experiment, documented in the August 1938 *Life* magazine photographic feature, gave the players room to improvise, to record unwritten songs that evolved from musical ideas sketched in on the spot revealing how novel improvisation must have been to *Life's* readers.



It is interesting that the LP has come full circle in recent years. Having been superseded by 8 track tapes, cassettes and digital formats in the form of CDs, mp3 and mp4 files and the like, there has been a resurgence of interest in vinyls with their "smoother" sound and the sleeve art which has always been a popular aspect of the LP disc.

### SEEKING ARTICLES FOR OUR 100TH ISSUE IN FEBRUARY 2024

Our next issue of *Ajazz* is the 100th edition of *VJazz / AJazz*. We are seeking contributions from our readership to make this a memorable bumper edition. So, if you are a frustrated (or seasoned) wordsmith with a jazz story to tell, contact the Editor and discuss how you could assist in this endeavor.

**Deadline is mid January 2024**

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