

AJAZZ

The Magazine of the Australian Jazz Museum ©

Blue Tango

At the Australian Jazz Museum
Volume 1



australian
jazz museum

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jazz museum

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At the Australian Jazz Museum, Vol. 1 (Live)

PLEASE NOTE:

**Deadline for the next AJazz is
15th of October 2024**

Please discuss your contribution with
the editor prior to October 1st

rpowell@ajm.org.au



Australian Jazz Museum

Established in 1996

A fully accredited Museum run entirely by volunteers.

Home to the largest Australian Jazz Collection.

All items catalogued to Museum standard and stored in archival conditions.

Patron: James Morrison AM

Location

AJM
"Koomba Park"
15 Mountain Hwy
Wantirna 3152
Melway Reference 63C8
Open Tuesdays 10am-3pm

Membership Options

Regular \$75
Student \$25

All with a range of benefits

AJM Jazz Ambassador Paul Grabowsky

**Congratulations to Constantine (Con) Pagonis
who was awarded an OAM for his service to
the multicultural community of Victoria.**



AJM volunteer Con Pagonis with his sister Dr Leigh Pagonis and wife Julie at his investiture in April.

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.



Terry Norman

President

November 2011 to May 2024

On the retirement of Terry as President of the Australian Jazz Museum it is appropriate to acknowledge and honour the wonderful contribution he made to make AJM the organisation it is today.

- Terry joined the Victorian Jazz Archive (VJA) in 2008 following discussions with Marina Pollard and Ray Sutton about joining the “over 25s” Jazz Improvisation workshops.
- He was elected to the Committee of Management in November 2008.
- He became Vice President in November 2009 following on from Barry Mitchell.
- He was elected as President in November 2011 following on from Bill Ford.
- He was re-elected President and assumed the additional role of General Manager in November 2014, following on from Ray Sutton as General Manager.
- He recruited David Canterford to take over the GM role early in 2017.
- Terry has been re-elected annually as President to the present time. An outstanding period of service of more than 12 years as President. This included the COVID 19 pandemic years.
- The Mission Statement was changed in 2010 to “Proactively Collecting, Archiving and Disseminating Australian Jazz” from “Saving our Australian Jazz for the Future”. This was following a series of volunteer workshops facilitated by Terry to discuss future direction.
- Victorian Jazz Archive name was changed to Australian Jazz Museum (AJM) around mid-2014 to better reflect donations of jazz-related material received from throughout Australia.
- Terry successfully led the team which negotiated with The Potter Foundation for extensive philanthropic grants to fund a new museum database and other capital works.
- He led extensive negotiations with our landlord Parks Victoria to extend the footprint of AJM. Unfortunately these have not been successful to date, although we were able to extend the footprint to cover the two Kennedy green containers and the newest container, which is joined to the original building.
- He successfully negotiated the purchase and installation of 3 x 40 foot shipping containers with compactus units and air conditioning to extend the urgently needed additional storage space to accommodate ever increasing material donations.
- He successfully negotiated with Axiell for the implementation of their Collection Management System database and Filemaker Pro.
- He oversaw the appointment of Robert Ayres as IT manager and the creation of a new role of Digital Manager currently held by Ian Rutherford. AJM is now embracing the digital age with expertise and talent.
- Terry negotiated a 21-year lease of the existing property with Parks Victoria in 2014.
- In 2016, he successfully negotiated with Australian Jazz musician James Morrison AM to become AJM’s official Patron.
- 2016 saw Terry commence planning for a virtual museum to have AJM’s complete collection available on-line 24/7.
- He also started a request for gallery space in new arts precinct planned for Central Melbourne city.

The Committee of Management, together with the volunteers and members, join together in thanking Terry for his tireless work as President that has left AJM a vibrant and forward looking organisation ready to face the challenges ahead. We also acknowledge the huge help and support of Faye Norman who supported Terry in his role.

STOP PRESS!!

78th Australian Jazz Convention

Mildura December 26–31, 2024.

Thanks to a generous benefactor, the Executive Task Force is pleased to advise well known international trumpet player **Jon-Erik Kellso**, will attend as our guest artist.

Registrations are open for musicians, bands and delegates.

Website: australianjazzconvention.org.au



Ampersand (Revisited)

Australia's First Specialist Jazz Record Label

By Ken Simpson-Bull OAM

AS a supplement to the article published in our last issue which covered Australia's first independent record companies, we have compiled this feature on the first Specialist Jazz label, Ampersand. Although the origin of Ampersand was presented in an item in *Ajazz* some five years ago, we revisit the story with some additional information.

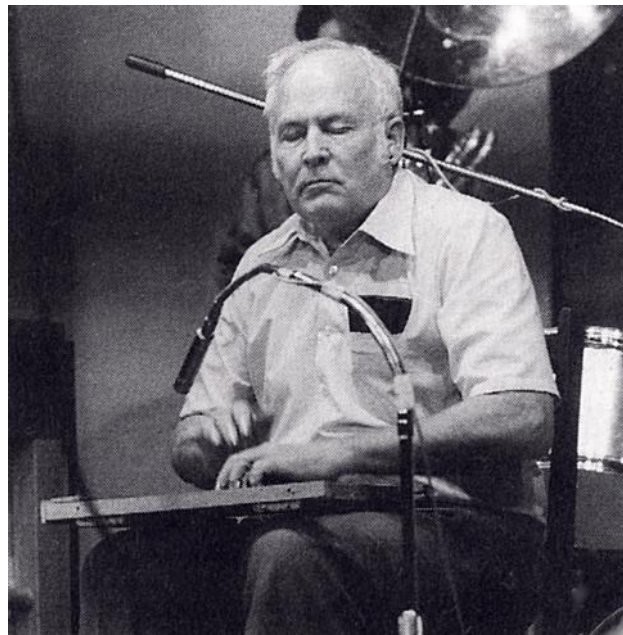
Ever since the world's first jazz record was released in 1917 in what we now call the Dixieland or New Orleans style, the popularity of this type of music has been spread largely by records. When the new jazz bands were suddenly being created in the United States and around the globe, people wanted recordings of their performances. Radio, which was then also new at that time, helped the spread, but records were a large part of radio's programming.

Here in Australia in the 1920s and '30s jazz enthusiasts were well catered for, at least so far as overseas recording artists were concerned. American jazz bands were popular and that's where the international recording companies saw their profits through record sales. Australian jazz bands were rarely recorded. Those "jazzy" Australian bands that made it to records during this period played mainly dance music.

Australia's popular Jim Davidson's band was released in quantity on the British owned Regal-Zonophone label but Davidson played very little in the style that true jazz enthusiasts really wanted. Those few Australian bands that played jazz at that time illustrated that there were few that could properly emulate the New Orleans' style anyway.



But by the 1940s things were changing. Bands like Frank Coughlan, Roger and Graeme Bell, Frank Johnson and others were playing in the true New Orleans fashion. But there were no recordings! Australia possessed no big commercial record companies and the internationals saw no profit in recording real Australian jazz bands. Enter William H. Miller better known as Bill.



Bill Miller at the Australian Jazz Convention in 1977

Born in Melbourne in 1914, Bill left for England in 1933 to study law at Oxford University. Being interested in jazz, he amassed a large record collection which he brought back to Australia when he returned in 1938. This was a unique library of jazz largely unobtainable in Australia at that stage. Bill made his collection available to enthusiasts through a weekly program broadcast over 3UZ commencing in 1939 and continuing up to the end of 1941. The programs were scripted by Bill but presented by professional announcer Rowly Barlee. (The Jazz Museum contains Bill's original typed scripts for the shows.)

Apart from a few limited release recordings by small local companies such as Prestophone and Macquarie, Bill was aware that Australian jazz enthusiasts were not able to obtain recordings of local jazz bands so he decided to do something about it. It came about this way:

In 1943, on board a visiting American warship was the Artie Shaw Navy Band with two famous jazzmen – trumpeter Max Kaminsky and drummer Dave Tough. In Melbourne, a couple of young jazz fans, Ray Marginson and Ray Bradley, determined to meet these two of their jazz idols, tracked them down to their hotel, and introduced Kaminsky to Roger Bell and Bill Miller. Bill asked Kaminsky if he would take part in a recording session with members of Roger Bell's Jazz Gang which was playing at the Heidelberg Town Hall. (Graeme Bell was away in Queensland at the time.)

Thus, Bill Miller arranged and paid for a professional recording session with Kaminsky which was recorded onto wax masters so that regular pressings could be produced. However, wartime shortages and regulations prevented any immediate release and the recordings were put on hold.

Jazz Notes, a magazine which had been initiated by Bill Miller in 1941 but had passed to the editorship of C. Ian Turner, published an item in April of 1946 stating:

"After months of waiting for the materials situation to ease sufficiently for the pressing of numerous grand sides by Australian jazzmen, the first disc is now available. Technically this disc was available last year but only a handful of pressings were made, and those were reserved anyway. Now the collector can order a disc that has been discussed so often since it was cut two-and-a-half years ago ... Bill's nomenclature 'Ampersand' is original and that red and white label looks fine. Pressed on vinylite these discs should stand up to the fair amount of playing they deserve."

So finally, in 1946, the Kaminsky session was released on a 10-inch 78, Ampersand 1 (matrix numbers 2416a and 2416b) as "Ja Da" by Don Roberts' Wolf Gang and "Oh That Sign" by Roger Bell's Jazz Gang. The popularity of this release encouraged Bill to release another 78 recording (these were the days before microgroove LPs) on his new Ampersand label. "Two Day Jag" and "Swanson Street Shamble" by Graeme Bell's Dixieland Band, which had been recorded on November 22, 1944, was released on Ampersand 2.

By mistake, the first pressing of Ampersand 2 was released as an inside-start disc. (Inside-start was often used for tests as the "swarf" cut during the recording process was much easier to control and not foul the recording stylus.) The disc was quickly re-released as normal outside-start, with a suffix -O added to the matrix number in the run-out area.

There were two other numbers waxed at the Kaminsky recording session – "At the Jazz Band Ball" and "Royal Garden Blues" which were not released. However, they were finally issued on CD by the Victorian Jazz Archive in 2003 on Vjazz 007. The first two Ampersands were met with such good reviews that from then on Bill's releases became a flood.

In those days, commercial recordings were pressed as shellac discs. However, because of the effect of the war, shellac, which was produced from a type of beetle in South East Asia, was in short supply so Bill was forced to release most of his discs in Vinyl. Although this material had been around for some years, it was not popular for record pressing (despite what C. Ian Turner stated above) because of its inability to withstand playing with steel needles in heavy pickup arms which were prevalent at the time. Relatively light-weight pickups using fibre needles were recommended which may have reduced the number of discs sold. Another factor which was to limit the number of Ampersand records sold was that Bill was forced to charge 10 shillings for a 10-inch disc to make a small profit whereas the big companies like Columbia and HMV only charged four shillings.

Distribution was also a problem. In Sydney, stocks were held by Eric Dunn for around six months and available from him by arrangement. In October, 1946, Norm Linehan arranged with Bill Miller to have his discs available from the "Personality Photo Service" at Wynyard Ramp in the Plaza hotel building on the ramp leading to Wynyard station. Ampersand records were distributed from there until Bill Miller wound up his recording activities early in 1955 and remaining stock went to Edel's Pty Ltd where Eric Dunn was then employed. J. Stanley Johnston's received some stock towards the end of 1949 but this was concluded in September 1951. In July, 1953, some surplus stock went to Ashwood's record shop. In Adelaide Bill Holyoak held some stock, while in Melbourne the discs were available from Clemens Music Store in Little Collins Street. Otherwise they mainly had to be purchased directly by mail order from Bill Miller.

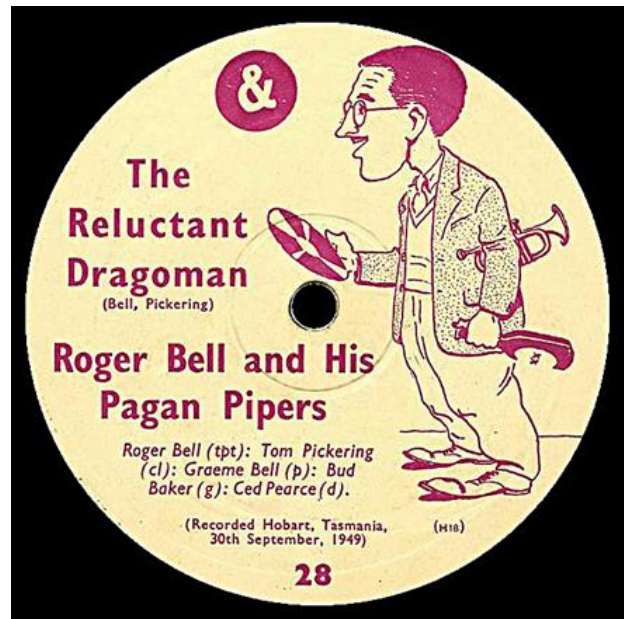
In all there were thirty-six 10-inch and six 12-inch discs eventually released over a six-year period representing a fair cross section of Australian (and one New Zealand) jazz bands. The groups that Bill helped

immortalise included Roger and Graeme Bell, Ade Monsborough, Frank Johnson, Keith Hounslow, Tom Pickering, Bruce Gray, Rex Green, George Tack, and Willie McIntyre to name a few.

Most of the Melbourne sessions were recorded at the Legionnaire studios which later became BEA (Broadcast Exchange Australia) in Market Street, Melbourne.

Pianist Graeme Bull, who was at several recording sessions, said that Bill Miller was always present in the control room and generally chose the items to be recorded and which take was to be released.

Each disc had a catalogue number, Ampersand 1, Ampersand 2, etc. The 12-inch discs were prefixed with a 12. Each side had a matrix number which, apart from Ampersand 1, was prefixed M, A, or H for Melbourne, Adelaide, and Hobart respectively, indicating the recording's location.



More recordings were eventually made than were ever released. All these original additional acetate discs are in the possession of the Jazz Museum, and on listening it becomes obvious why most were not issued. Some had faulty recording problems such as hum or disturbing noises during the performance. In others, the performance was marred by a faulty note or passage of music, and there were one or two performances that were not up to professional standards. With modern computer restoration techniques, many of the defects were able to be corrected, and in 2012 the Jazz Museum issued a double CD featuring 40 tracks of these previously unissued recordings under the title of "Almost Ampersand" (Vjazz 023).

The Jazz Museum issued another double CD in 2014 featuring "The Best of Ampersand" (Vjazz 028), a selection of 43 tracks from Ampersand 78s mostly not previously re-issued in CD or LP form. These, as per the previous release, were fully restored from the original recordings making them sound even better than they did in their original 78 form. Both Jazz Museum double-CDs are still available for purchase.

Bill issued another series of 78s featuring overseas imported recordings on a label he titled X-X (double cross). He used (usually humorous) pseudonyms for the names of the bands to avoid any possible copyright infringements.

Bill eventually sold the rights of Ampersand to record producer Nevill Sherburn who re-released many of the recordings on his Swaggie label. Bill Miller passed away in November 2012. ■

When History, Genes and Music Collide

By Greg Englert

Most people know me as a professional jazz musician and composer for well over 40 years based in Sydney. What many people don't know is for many decades I have played bugle at Anzac and Remembrance Days (including the Sunset Service in Martin Place to conclude Anzac Ceremonies) and particularly at hundreds of funerals for veterans. For the past 11 years I have also been a member of the NSW Ambulance Service Band, both on trumpet and guitar.



Eldrid Anton Englert, Bertie George Englert (middle); unknown friend

For most of my life I was aware that my Great Uncle Bertie Englert had been killed in action during World War 1 in France. I knew nothing more than that as, typically, "no-one talked about it".

About five years ago my uncle sent me some photographs. Two photographs showed a military band on parade and on a ship. I was extremely

surprised to see these and asked my Uncle if Bertie was in a band. His answer "yes he played piano, trumpet and bugle". Of course my response to that little bit of stunning revelation was "ahhh, don't you think I may have been interested to know that?" To which my Uncle (in typical Englert "don't worry about it" fashion) said "Well ... now that you mention".

So I started a journey to find out all I could about my Great Uncle Bertie George Englert, born on the 1st of March, 1887 in Dungog, NSW. From internet searches I found that Bertie and his father were members of the Manilla NSW Brass Band and that he enlisted in the Australian Imperial Forces as a private, 7342 on 9 October 1916 and was attached to the 14th Infantry Battalion.

The "14th" was already famous throughout Australia and known as "Jacka's Mob" after their Lance Corporal Albert Jacka who was awarded Australia's first Victoria Cross at Anzac Cove in 1915.

I also found details of Bertie's death on 30 May 1918 during the famous "Allonville Incident" in France when two high velocity German shells fired from nine miles away killed 26 men and wounded 86 – the largest ever casualty count from a single shell burst in the history of the A.I.F.

I then spent several days at the reading room at the Australian War Memorial

(A.W.M.) in Canberra with direct assistance from Dr Brendon Nelson who was then head of the A.W.M. I found out that Bertie's ship, the HMAT *Ballarat*, was sunk in the English Channel on Anzac Day 1917 and that Bertie was recorded as playing "joke" bugle calls to entertain troops as they got into lifeboats (no-one was killed in the sinking). I gained access to diaries and letters relating to the Allonville incident including the fact that Bertie's best friend, William Wooten, had transferred to be with Bertie 27 days earlier and was killed beside him. They are buried side by side in the Communal Cemetery in Allonville.

Armed with this amazing story I produced a short film *Bertie Englert The Little Bugler* and composed, arranged and recorded the soundtrack using fellow Ambulance Band members and friends and family to do character voices.

The film can be viewed on [YouTube](#)

To date the film and soundtrack have won six International film awards and the sound-track has achieved a gold record.

You never know where history, genes and music will collide, 100 years later. Lest we forget. ■

Editor:

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A Historic Day at the Australian Jazz Museum



Image: George Krupinski

The Australian Jazz Museum recently took custodianship of the iconic and easily recognisable blue and yellow clarinet played by the late jazz musician Nick Polites OAM (1927-2022). It was kindly donated to the museum by Nick's niece Angela Lillis.



Con and Collections Manager Mel proudly display the new acquisition



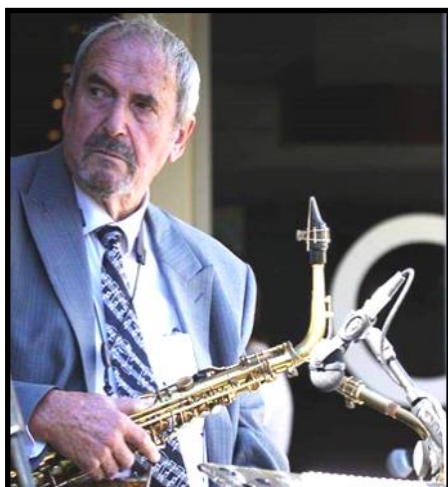
Image: George Krupinski

Nick performing with 'The Shakers' at the Clyde Hotel in Carlton

Roger William Garrod

A Perth jazz saxophone legend

By Elaine Curtis



PEOPLE who love Jazz are scientifically proven to be smarter, more creative and fun-loving than those indifferent to this genre of music. Jazz musicians integrate emotional intelligence with the technical dexterity demanded by complex compositions. Neuroscience concludes that brains respond to the challenges of musical improvisation by being more flexible, with enhanced responses, than to other stimuli. If one added an inclination to share one's time, experience and expertise plus the wish to nurture the talents of others into this equation, then the result would sum up the late and highly respected Roger Garrod, saxophone artist and teacher, regarded as the paterfamilias of saxophonists in his hometown of Perth, Western Australia.

Roger William Garrod was born on the 20th August 1937. He died on the 6th August 2023, a fortnight before his 86th birthday. His obituary in the *West Australian* newspaper described him as a "significant identity on the WA jazz scene". WAYJO (the WA Youth Jazz Orchestra), in its Hall of Fame, lauded him as "a Perth jazz saxophone legend, teaching everyone who has gone on to be a professional saxophonist in this city."

The emotive nature of the saxophone is powerful in the right hands. From its roots in jazz, the sax developed a distinctive, instantly recognisable identity in modern popular culture through iconic hits such as Gerry Rafferty's "Baker Street", George Michael's "Careless Whisper" to Men at Work's "Who Can It Be Now". Saxophone solos have the potential to evoke a primal response, instinctive and unreasoning. It is a relatively "new" musical instrument, patented in Paris in 1846 by inventor Belgian Adolphe Sax, a player of many wind instruments, who wanted to create one which combined, "the best qualities of a woodwind instrument with the best

qualities of a brass instrument." Yamaha, the manufacturer of "state-of-the-art" custom made saxophones, explains its appeal, "It has tonal qualities very close to those of the human voice, and it is capable of a wide range of expression, so it is no wonder that it features prominently in the history of jazz music as a solo instrument." The dynamic range of the saxophone is the widest of all the woodwinds. David Bowie was one of many famous icons enthralled by its allure, acquiring his first instrument in 1961. Another seduced by the saxophone's charms was lifelong devotee Roger Garrod, who made the possibilities of the instrument irresistible to his students and captivated a room with his playing. He had the gift of bringing out the best in others, challenging those who studied the saxophone with him to exercise the discipline and commitment to individually discover its amazing range and expressive capabilities. In Roger Garrod's hands, the haunting notes of a saxophone, being such a close instrumental representation of the human voice, was said to seem to come from and speak to the soul.

Roger Garrod came from a family with a strong background in music. His childhood was set against the backdrop of WW2 in war-torn London. His father, Cyril, was a violinist employed as a factory manager and his mother, Grace, a pianist. Cyril and Grace were avid musicians who would ride a motorbike to gigs in the evenings and, undeterred by having new baby Roger, added a sidecar to bring him along with them. Throughout the air raids, music continued to provide sustenance to the Garrod family. Despite having a bomb shelter in their backyard, Cyril would remain in the house playing the violin whilst enemy aircraft flew overhead. Like so many children of that era, Roger (who could identify the whistling sounds of different bombs at the age of five) was evacuated from London to the relative safety of the countryside when a house on their street took a direct hit. This rural sojourn was not without the regimen of music which stayed with Roger his entire life. His mother insisted that he was allocated to a house with a piano and he was forced to keep to a daily schedule of one hour's practice instead of joining other children playing outside. Jon Garrod shares all this and more at his father's funeral, "Dad always said he hated the piano. Little did he know it was laying his musical foundation for later in life."

Jon describes how Roger's taste for adventure and desire for travel was apparent from those early years,

"All the while Spitfires were dogfighting in the skies overhead, he would stay awake late at night under his blanket

with a map of the world and a flashlight, marking the different countries he wished to explore." Jon speaks of how his father's desire to widen his horizons began young as did the breath control that would prove invaluable in his later life as a saxophonist. A trip to the local swimming baths when he was six saw him accidentally end up unexpectedly in the deep end. He did not panic, having practised holding his breath in the bathtub at home successfully for two minutes. Propelling himself off the floor of the pool to the surface to take a breath, he repeated this until he reached safety and taught himself to swim. He went on to prove himself a natural athlete at a wide range of sports, including running events such as the 200m and 400m sprint where Jon tells us, "fully grown at 12, he could beat everyone his own age."

Roger's first job was at a butcher's and Jon remembers, "he could debone half a pig in 30 seconds", sharpening his knives at fearsome speed, also, that Roger was a keen cyclist who rode 70 miles from London to Brighton beach at weekends for recreation and later acquired a motorcycle which enabled him to explore further afield.

When he turned 17, Roger decided on a career as a musician and enlisted in the army. He joined a military band which provided training in music theory and technique. In an early interview Roger explained, "I wanted to earn my living as a musician ... and (at the same time) do national service for three years in a military band." His time in the army also gave him the opportunity to explore improvisation with other musicians in the genre of jazz which emerged post war and he learnt to play the saxophone, clarinet and flute. This, to quote Jon once again, was what his father regarded as "where his saxophone education truly began." The army also enabled Roger to travel. He requested a posting as far from London as possible, joining a Highland regiment in Scotland.

In 1955, he was posted to Germany and learnt to speak German fluently. When Roger left the army, he drove across Europe playing in various bands, including one on a cruise ship, sailing around the world three times, an ideal combination of music and adventure. He discovered Perth on his travels and liked it enough to return there with his wife Carol in 1971. Being keen sailors, emigrating to Perth offered an irresistible water-based and outdoor lifestyle for the Garrods.

For over the next five decades after their arrival in Perth, Roger taught students the saxophone. His extraordinarily long career witnessed many milestones in the Perth jazz world. Perth Jazz Society was founded in 1973,

two years after his arrival in WA and Roger regularly played for them over the years. He was also a stalwart at JazzWA (founded 1983) and Jazz Fremantle (founded 1992). Roger continued to perform with the Roger Garrood Quartet into his 80s, organising a Jazz Fremantle post-COVID lockdown performance on the 28th March 2021 with his friend Ray Walker on guitar. The longevity of his presence on the jazz and music scene witnessed also the creation of organisations such as WAYJO (WA Youth Jazz Orchestra) in 1983 and WAAPA (the Western Australian Academy of Performing Arts) established in 1980. Roger Garrood was an enthusiastic supporter of WAYJO's undertaking "to engage and challenge emerging jazz musicians and inspire them to reach their greatest potential" and their firm belief of "building the future of Australian jazz." As well as his twelve years as a mentor, teacher and musical director of one of the three bands at WAYJO, Roger was also a lecturer of jazz saxophone at WAAPA. In their 2016 programme, Perth International Jazz Festival (founded in 2012) hailed Roger Garrood as "a jazz legend of Perth. His career spans over 40 years, including performances with musicians such as Ray Charles, Sammy Davis Junior, James Morrison and WASO". During his lifetime, Roger saw recorded music evolve from shellac and vinyl records to tape, cassettes and CDs, Walkmans progress to iPods, MP3s to the digital age with its increasingly sophisticated capabilities of modern technology; he embraced change not just with fortitude and resilience, but with eager anticipation.

Roger's friend and colleague, Dr Mace Francis, artistic director of WAYJO, stated on Roger's death, "Roger will forever be a part of the WAYJO family". Dr Francis is a professional composer for big bands and a guitarist and trombonist. Awarded in 2007, "Most Outstanding Individual Contribution to Jazz in WA" by the Perth Jazz Society, he has been involved with WAYJO since 2001 and as its artistic director since 2008. Having devoted a significant part of his life to WAYJO and an integral part of its continuing success, he is eminently qualified to comment on Roger Garrood's legacy there and generously gives the time to share memories of Roger, spanning many years, in detail. Their shared love of music and composition, in particular jazz, has provided many good times to remember, "I met Roger when I first moved to Perth in 2000 to study. I would see him play a lot at the Perth Jazz Society and around. We did play together for sometime in a band called 'The Retrosonics' and I played duo with him for a bit at a cafe, which was just amazing - he knew every tune! He was very well loved here in Perth and did so much for the jazz scene here. It certainly would not be the place it is now without him arriving here from the UK and staying." Their mutual

appreciation of the joys and intricacies of music resulted in a warm friendship, despite the disparity in their ages. "My fondest memories of Roger are his lovely smile and always encouraging words. He always remembered what you were doing or planning and always checked it. I loved how excited he always was about music, practising and discovering new music. Always exploring to the very end. That inquisitive mind kept his brain sharp even if his body was failing him. I still remember seeing him play at WAAPA for the first time in 2000 when I was at uni. I thought, who is this old guy ... and then immediately needed to pick my jaw off the floor ... the fire, the energy. Amazing!!! We connected with big band music and writing music for large ensembles. We used to talk about voicings, chords, instrument combinations, orchestration and about Sibelius, a music notation software. He was always having issues with it and wanted to know how to do this or that in it. It was so nice to be able to connect with a master at that level." And elaborating on Roger's contribution to WAYJO, "He took the then 'Swing Band', now called 'Monday Night Orchestra', for about 12 years. He was a gentle and encouraging band director who led by example and who just wanted the very best for his band and the young musicians. We inducted Roger into our inaugural Hall of Fame because he embodied WAYJO's ethos and commitment to young musicians in WA ... He was involved from 1999-2011 - creative people never retire. You can't retire if you never have a job." (Roger was 74 in 2011.)

Roger Garrood was the first inductee into WAYJO's Hall of Fame in 2017. Mace Francis himself was inducted in 2018, the same year he was also appointed Artistic Director of the Perth International Jazz Festival. "I proposed Roger to be the first one and then the WAYJO staff blindsided me the following year which was really lovely. It is an honour to be side by side with Roger." WAYJO's 30th anniversary in 2013 saw Roger Garrood record an interview for them to mark the occasion and for Mace Francis to celebrate this milestone with a musical moment with Roger, "For WAYJO's 30th anniversary concert I wrote him a piece called 'Roger the Dodger' which he featured on."



Roger Garrood with Mace Francis

Mace Francis visited Roger Garrood the week before his death and took a

"selfie" of the two of them. Sharing the photograph of them both laughing from that last meeting, a frozen moment in time forever encapsulating the warmth of their good-humoured friendship, he describes the photograph as "classic Roger" and explains, "the reason we are laughing is because Roger looked at the screen and said, 'I look f#\$@ing awful' Ha ha ha!"

Roger Garrood has taught many students who went on to successful international careers, including Jamie Oehlers and Troy Roberts, who credited Garrood in an interview with Zach Sollitto on the New York jazz scene, as "one of the huge influences and very important figures in my musical upbringing."

Recognised worldwide as one of Australia's leading jazz artists and saxophonists, Jamie Oehlers joined Roger Garrood and Mace Francis as an inductee to WAYJO's Hall of Fame in 2021. Winner of the 2003 World Saxophone Competition in Switzerland and named "Australian Jazz Musician of the Year" amongst a plethora of other awards and accolades, Professor Jamie Oehlers has always publicly acknowledged the influence Roger had on him as a mentor. He describes Roger as the "most kind and supportive person, the most inspirational teacher in the purest sense of the word" and expressing gratitude, "for instilling in me the importance of expression through music."

Coordinator of Jazz Studies at WAAPA since 2008, Professor Oehlers has a distinguished performance career on top of his teaching and mentoring, holding four "Australian Jazz 'Bell' Awards" - one "Best Australian Jazz Artist" and three for "Best Contemporary Jazz Album". Also in receipt of an "ABC Limelight Award for Best Jazz CD Release" and an ARIA Awards finalist for "Best Jazz Album", Jamie pays tribute to his former teacher in a moving speech at Roger's funeral,

"And when he played, it was really something else. Honestly, there's no musician on the planet that's given me goosebumps more than Roger Garrood. Every night he played, every note he played, whether it was in his teaching room, in his house in Yokine, at a jazz club or the concert hall, had his whole life story behind it. It had intent, had emotion, it had the weight of the world, and it had the joy of living. And on top of this, he was one of the most kind and supportive people I've ever met."

Jamie had begun his eulogy by recounting how he came to meet Roger, back in 1985, through buying a saxophone at the most well-known music store in Perth at the time. The owner of the store sold him the instrument on the strict condition that he promised to have lessons with Roger Garrood, insisting to Jamie and his mother, "He's the best and I'll accept nothing less". Jamie's mother didn't break promises and they found themselves a week later in Roger's

home in Yokine. Jamie shares what happened next,

"The second I heard him play, I knew I was in the room with somebody special. And inevitably this turned out to be the most fortuitous meeting of my life. Fast forward three or four years on from that first lesson, I remember Roger walking out to my mum's car after a lesson and saying, 'I'm really sorry, but I think he wants to be a musician.' Now, this actually says way more about Roger than it does about me. There's a lot of his students here today who I know had exactly the same story as me. And what was it that made us go from, 'I wouldn't mind playing the saxophone' to 'I want to spend my life doing this.' Roger led by example. He practised religiously. He was always searching for new things to play, new ways to play. He wrote music, he put new bands together, he hustled gigs, the energy and the passion he had for the music was absolutely infectious."

Long-time friend and fellow Perth musician Ray Walker also remembers Roger Garrood with warmth, "I have very fond memories of Roger as a musician and friend and I know there are many, many others who feel the same." Ray Walker is described by Jazz Fremantle in one of their reviews as follows: "Ray Walker is simply the most consistently brilliant jazz guitarist around and his long career is testament to the quality of his playing over the years and to the stellar company with whom he has practised his art, both as a player and a teacher." Both Ray and Roger have much in common as altruistic, gifted musicians and teachers. Ray takes us down memory lane with shared moments in their early careers, "I first met dear Roger sometime in the early 70s I believe. He came along to a jazz gig I was playing at and introduced himself. Over the next few years we caught up at various gigs and spent most of the 70s playing in Will Upson's 'Big Band'. Will was Musical Director at Channel 7 and 9 (when they had such things!) We played on many recordings for TV shows and backed scores of acts that appeared at the Entertainment Centre and the Perth

Concert Hall etc. Roger was a first call 'reed man' for studio sessions for TV and recordings due to his proficiency on all the saxes, clarinet and flute." and Ray recalls, "Although this work wasn't strictly in the jazz genre, he performed regularly at the Perth Jazz Society, leading his own groups or as a sideman. Over a twenty year period (roughly early 70s to the 90s) we played together often and became good friends. In 1984 the jazz program started at WAAPA and Roger and I found ourselves on the faculty together. This led to us seeing more of each other than we ever did before and lasted until Roger retired from WAAPA ... in the early 2000s. At some point in the 80s (not sure when) Roger invited me to play on a CD album he was making. It's called 'Mainly BeBop' and captures Roger at the peak of his powers. He was not only a very warm and humble man but a wonderful musician who taught and inspired many students over a long career. Jamie Oehlers, one of Australia's leading jazz saxophonists was one of those students and credits Roger with being a huge influence and mentor to him. After Roger retired from WAAPA ... I know that he never lost interest in studying, practising and arranging. He would call me now and again to discuss some arranging detail or tell me about some new idea he had for a group. He was a lovely man who never took the limelight and had time for everyone. Away from music, he loved sailing and actually built his own boat (or two?) in his backyard. Golf was another passion and I believe in his younger days he was an excellent player." Ray tells of how Roger had been due to play at live music venue, Lyric Lane in Maylands, in August 2023 but sadly died a few weeks prior, "The gig went ahead and I and many others played a tribute concert for Roger instead."

In an outstanding obituary for Roger Garrood written for the *West Australian* Newspaper, jazz musician, composer/educator Garry Lee extols Roger's versatility during their shared involvement recording WA jazz CDs "Reflections of Western Australia" and "I

Mean You" (released in 1992). He itemises the instruments Roger had featured on – piccolo, concert flute, alto flute, soprano sax and alto sax and tells of how "Garrood also played exquisite tenor sax" on his CD "Mainly Bebop" and how much in demand Garrood was to play with visiting artists.

His wife Carol's death in 1989, after a nine month battle with melanoma, meant that Roger had to bring up their three children (Matthew, Jon and Sue) on his own. Custodian of his family's history, Jon, ex-army medic, FIFO worker, mountaineer, is a generally all-round action man who followed his father's love of sports, travel and adventure rather than music. "Music was never forced on us," Jon shares, "but it was always present in our lives, the sound of saxophone lessons, from first thing in the morning, was part of our lives." Jon has a treasure trove of wonderful anecdotes concerning his father, a man who endeared himself to everyone around him. Roger was often described as a "gentle giant" although he was not particularly tall. Jon thinks that it is because he was "a giant in character rather than height, who showed genuine kindness", that his father's "big presence" that others often remarked on, "was not because he pushed himself forward, he was a giant in character rather than actual height." Jon elaborates on the idea that it was also because of "the way he played the saxophone, that other musicians called 'no teeth', the way you bite down on the reed. It was very hard to do, different from other musicians, the 'giant presence' resulted from him (Roger) playing in the most difficult way you can play the saxophone."

Jon shares their early life as children of a single parent family. Being a musician, Roger had to be versatile and resourceful to make ends meet. Jon speaks of how his father worked "16 hours a day to put food on the table and provide a safe place to live, and somehow found time to drive them to their karate classes, football games and activities as well. He provided his children with enduring values by example, Jon stating, "He taught us the meaning of hard work and how to quietly get on with it and figure it out as you go. Always with humble kindness and a good sense of humour." Ironically, if the ratio of happiness provided was commensurate with remuneration, musicians would be in the highest paid bracket of all occupations. Jon remembers his father working all hours to provide for them, "Musicians don't do it for financial reward, Dad certainly didn't. He was in debt his whole life, but we lived a good life. We didn't have a lot but we did not need a lot. It was not an easy life because he had to work hard but as kids we were blessed. Our dad was the coolest dad and all the other kids recognised that and envied us because he was just so cool."





Jon notes how his father was "incredibly humble, a quiet talker in the background." His sister Sue, who was just eight years old when her father became her sole parent, has similar memories. Like her brothers, she is proud of his legacy and confirms that all the tributes to her father as modest, likeable and selfless were more than justified, 'He was very humble and had no need of the limelight. He always considered the needs of others first.' Sue says of her father, "He considered himself as 'just a musician', always insisting that there was 'no need to make a fuss', regarding any attention paid to him." She heartily supports Jon's sentiments regarding their father being described as a "gentle giant", adding, "Dad was average height but his presence was so big, it filled the room. He was phenomenal, a giant, as a personality." Sue learnt the alto sax and flute growing up and her brothers Matt, the clarinet and Jon, the violin and says, "We still have all of dad's instruments and still have my grandfather's saxophone too ... he was my world, I raised my son Jakob to be like my father." She enjoyed a happy childhood with memories of being taken on gigs with her father and sitting with a can of lemonade whilst he played and recalls how he played in the musicals that came to Perth and being allowed backstage to watch, reflecting in retrospect, "I appreciate these times more now than when I was actually living them as a child."

Sue relates how her father had suffered three strokes in his last twenty years, the first affected the left hand side of his brain which impacted the right hand side of his face and how his love of playing the saxophone gave him the impetus to recover. "He asked me to bring his saxophone to his hospital bed and initially I was concerned that he might disturb others but he insisted. When I did, he took the reed out of his instrument and carried out his routine practising of playing scales to keep up his dexterity. He played right up until the last moment — every single morning, even in his 80s, he still practised his scales on his saxophone until the very end."

Sue remembers in particular an obituary

written by one of Roger's students, Sophia Mia, which perfectly captured his character and dedication to his teaching. This student had recounted how Roger had insisted on continuing her lessons, despite being hospitalised. Requesting her to record her practice and bring him the CD, he was determined that his students' progress be unaffected by his own health battles. Sophia Mia states, "Throughout our lessons, he imparted not only musical knowledge but also life lessons that I carry with me to this day. His belief in my potential fueled my determination, and his constructive criticism pushed me to be better, to aim higher ... and I owe so much of my success to his guidance ... Roger Garrood's impact reached far beyond the music room. He was an embodiment of resilience, perseverance, and the unyielding pursuit of one's passions. His unwavering dedication to his craft and students taught me the importance of chasing dreams, no matter the obstacles that lie ahead" and she concludes with, "... his legacy lives on through the countless lives he touched. As I reflect on the invaluable lessons I learned from him, I am filled with gratitude for the privilege of having known such an exceptional individual ... not just a music teacher, but a mentor, an inspiration, and a guiding light."

As Mace Francis perceptively noted, it was a fortunate day for jazz lovers when Roger and Carol Garrood decided to spend the rest of their lives in Western Australia back in 1971. Roger was to dedicate the next half-century of his life enriching the music scene with his saxophone playing and to nurturing others who were interested in learning the saxophone. He encouraged his students to strive to be the best they could possibly be, to implement the elusively indefinable "soul" that made each musician's performances unique.

What makes a great saxophone player, besides which is needed to be outstanding in any walk of life? Discipline, an excellent temperament, perseverance, mastery of technique, technical ability, and (for wind instruments) outstanding diaphragm and breath control. For jazz

musicians in particular, the mental agility to improvise at will and execution of improvisation as the purest form of self expression. Roger Garrood had all those qualities and more. He was a man of many talents who taught himself a wide range of practical skills, crafting furniture and boats, bricklaying and woodwork. Above all, he was someone who loved music, whose commitment to it was absolute. He was good enough to have found alternative and lucrative employment as a builder and bricklayer, having helped build his parents' house in Cornwall and an extension to their home to house his growing family in W. A. As Jon remembers, "With the help of toddlers, Dad extended our home in Yokine by three rooms with nothing but a cement mixer, wheelbarrow and a length of string. Wanting to learn to sail bigger boats, Dad constructed the first of four wooden yachts in the backyard, the last being 28 feet, which we raced every Wednesday, twilight sailing at Perth Flying Squadron Yacht Club. The smell of wood chips and varnish was a constant in our childhood." However, these were skills Roger acquired out of necessity whilst his heart was firmly entrenched in his career in music, a profession where only very few enjoy the financial rewards commensurate with the amount of time, effort and emotion expended. His respect for, and immersive love of, the saxophone made his playing memorable and exceptional. His life was testament to the qualities needed to be a good professional musician and teacher.

Roger reflected his generation with his commitment to simply "carrying on" just as his father had done during the war, playing his violin whilst the bombs fell overhead; continuing to practise everyday, regardless of his health or surroundings. He encouraged, inspired and advocated that the magic of music was an aural translation of the finest aspirations of human beings. He actualised Victor Hugo's famous quote that, "Music expresses that which cannot be put into words and that which cannot remain silent".

All who knew him speak of an extraordinarily tenacious, resourceful and decent human being, who happened to be a great saxophonist, musician and teacher, but remained a humble, unassuming and modest man. His professional legacy is evident in the generation of Saxophonists who have been taught by him, now performing throughout the world as much acclaimed musicians. As Jon remarked of his father's achievements, "not bad for someone who dropped out of high school at 14."

No finer tribute could be paid to Roger Garrood than the words of Jamie Oehlers at Roger's funeral, "Know you'll live on through the music we make. The notes we play are your notes, and the stories we tell will always be woven by the threads you handed down to us. I know I speak for all of his students and the musicians he played with when I say, 'Thank you, Roger.'" ■

We Are Not Alone
THE NEW ORLEANS JAZZ MUSEUM
Reprinted from *Centrepiece*, the magazine of The Jazz Centre UK



Don Maquis curator, the New Orleans Jazz Museum, and the city's most famous son, Louis Armstrong.

Fall and rise of the most august jazz collection

HARD to believe that the world's premier jazz collection, which today forms the New Orleans Jazz Museum, housed in the imposing and historic Old US Mint, has had a distinctly chequered past; nomadic and homeless in the 1970s, and in storage for a time. And, that's apart from the damage inflicted by Hurricane Katrina in 2005.

Financial problems and the lack of a permanent home have been the travails of other jazz museums around the world, of course. Notably, The Jazz Centre UK in Southend has until recently faced the threat of being homeless. Meanwhile, the Italian and Swedish jazz museums seem permanently closed.

But the problems that beset the largest and most historically significant collections of jazz artefacts and recordings, in the very city of the music's birth, still seems especially lamentable.

The roots of this collection go back to 1948, with the foundation of the New Orleans Jazz Club. By the 1950s a group of jazz collectors were joining forces with club enthusiasts, including jazz guitarist Edmond "Doc" Souchon, to plan a museum. It opened in 1961, at 1017 Dumaine Street in the French Quarter, becoming an immediate success. The museum was soon out-growing its small premises. So, in 1969, it relocated to the then recently-opened Royal Sonesta Hotel on Bourbon Street, managed by a jazz enthusiast who offered display space on the balcony surrounding the hotel's night club.

Conti Street

But when new management took over the hotel, with different plans for the space, the jazz museum was forced, in 1973, to move to its third location, at 833 Conti Street. By then, however, its financial problems were mounting. The museum was heading towards bankruptcy. Despite what are described as the "heroic efforts by the board and membership of the New Orleans Jazz Club," it eventually became financially impossible to keep the museum open, and the collection was put in storage.

Rescue came on the 15th of September, 1977, when the entire collection was donated to the people of Louisiana and became the New Orleans Jazz Club Collections of the Louisiana State Museum (LSM). Around this time, the LSM, which is an umbrella body that oversees some ten affiliated museums across the state, was undertaking the renovation of the Old US Mint at 400 Esplanade Avenue. This grand old red-brick building with its Ionic portico had been acquired from the federal government in a rather decrepit condition.

Jazz author

That proved a fortuitous turn of events. The LSM needed a star attraction for the newly renovated mint. And, that problem was solved in the early 1980s when the seminal jazz collection went on display on the second floor of the building, under the curatorship of jazz author, humourist, poet and journalist Don Marquis. A friend of famous musicians and a fixture in the New Orleans French Quarter, Marquis also wrote the definitive biography of cornetist Buddy Bolden. He was credited with much of the museum's success when he died in 2021, aged 88.

As time went by, the museum's jazz exhibits and related activities expanded to occupy most of the building. The Mint has become the permanent home of the New Orleans Jazz Museum. After all the difficult years, the NOJM today could hardly have a more fitting venue. The iconic old Mint is strategically located at the intersection of the French Quarter and the Frenchman Street live music corridor, the heart of the city's vibrant music scene.

Old Mint

The Old US Mint is, itself, an historical landmark. Completed in 1838, in a simple, classic style, reflecting the Greek Revival era, it carries the distinction of being the only mint to have produced both American and Confederate coinage. It was also the only mint in the South to re-open after the Civil War, resuming full operations. Minting ceased in 1909. But the building was later used as a federal prison during Prohibition, then by the Coast Guard.

Today, many of New Orleans best contemporary musicians can regularly be heard live at the \$4-million, state-of-the-art performance venue on the Museum's 3rd floor. The NOJM



boasts that this space provides "near-perfect sound environment features, advanced acoustics and sound recording equipment designed to enhance the listener's experience and record the performance for historical archives." It's a valuable asset available for the museum's evening programmes, solo

and small group concerts and special events. More than 365 concerts are said to be put on each year.

At the same time, the expansion of the museum's exhibit space gives it some 8,000 square feet for permanent and rotating displays, as well as a visitor orientation centre and classrooms. A large space is needed to display the museum's huge collection, the body of which is, naturally, the world-renowned New Orleans Jazz Club collection. This includes the biggest accumulation of jazz instruments anywhere, prized artefacts, photographs and ephemera. Examples range from Louis Armstrong's first cornet, to a 1917 disc of the first jazz recording ever made. Instruments owned and played by other important figures in jazz, such as Bix Beiderbecke, Edward "Kid" Ory, George Lewis, Sidney Bechet, and Dizzy Gillespie are also in the collection, along with some 12,000 photographs from the early days of jazz, and posters, paintings, prints, letters and sheet music. Altogether, the museum reckons it holds more than 25,000 artefacts.

Additionally, there are recordings in a wide variety of formats, including over 4,000 78 rpm records that date from the early 1900s to the mid-1950s, several thousand 12-inch LPs and 45 rpm records, and approximately 1,400 reel-to-reel tapes.

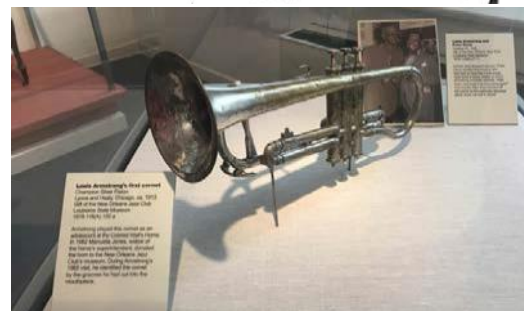
Festivals

The museum's mission to promote jazz music runs much wider than just displaying its enormous collections, however. It is also the site of more than 15 annual festivals, including French Quarter Fest, Satchmo Fest, Creole Tomato Fest, and the International Guitar Fest.

And there is no shortage of ambition in the realm of education, either. The NOJM says that through partnerships with local, national and international educational institutions, it is promoting the global understanding of jazz as "one of the most innovative, historically pivotal musical art forms in world history." It provides multi-generational educational programming. And offers scholars access to its collection and research facilities.

The history of the New Orleans Jazz Museum's collection is a tale of shifting fortunes with, perhaps, lessons for other museums around the world. For those jazz enthusiasts that struggled so determinedly to prevent this collection from being lost, the NOJM's success and pre-eminence today might be seen as a famous victory.

... *Melvyn Westlake*



Some of the exhibits in the New Orleans Jazz Museum; from the top: The Preservation Hall Jazz Band was founded in New Orleans by tuba player Allan Jaffe in the early 1960s. The band derives its name from Preservation Hall in the French Quarter.

Joe 'King' Oliver's Jazz Band. King Oliver was one of the greatest of New Orleans' cornetists, mentor and teacher of Louis Armstrong.

Louis Armstrong's first cornet. He first learned to play the instrument in the New Orleans Colored Waifs Home for Boys.

New Orleans has a unique rhythm and blues style; Professor Longhair was one of its very best exponents.



International Jazz Day 2024

By Ralph Powell



East Malvern RSL President Geoff Tobin, AJM Collections Manager Mel Blachford and Blues Express leader Peter Gaudion speaking at the Australian Jazz Museum's International Jazz Day 2024 sellout concert



AJM volunteers Helen and Anne were busy at the Hurstbridge Jazz Club's wonderful International Jazz Day celebrations



The AJM launched its online [Graeme Bell exhibition](#) on International Jazz Day

Fiona Boyes

Queen of Australian Blues

By Con Pagonis OAM

Fiona Boyes grew up in Melbourne's Mt Waverley, a long way from the Mississippi Delta. Her latest album – 'Ramblified' – was inspired by a quote from legendary bluesman Son House, who said: "I wasn't content anywhere long... just loved to ramble. I was *ramblified*, you know".

Fiona grew up in a household listening to big band jazz and other popular music of the time. She studied graphic design at Swinburne University where she joined the folk and blues music club. Through the club, she first heard acoustic pre-war folk-blues and was an instant fan. Later, she was drawn not so much to Chicago electric blues, but to its North Mississippi folk-blues origins.



Image: Jason Rosewarne

Fiona Boyes with her main touring guitar, a Maton Mastersound electric, upstairs at The Catfish, Fitzroy

While she learnt clarinet as a schoolgirl, it wasn't until she was in her mid-twenties that she picked up a guitar. Her first experience of live acoustic blues was seeing Dutch Tilders perform – then there was no looking back.

Her big break came in 1986 when she went to an 'open mic' at *Fat Bob's Café* in Glen Huntly in a



On stage with Dutch Tilders. Semaphore Workers Club, Adelaide. The last time Fiona played with him, possibly mid-2009.

"I'd gone to see him and he asked me to sit in. I had to borrow a guitar because I hadn't brought one with me to the gig."

borrowed car with a borrowed guitar. Unaware that it was a competition, at the end of the evening no one in the room was more taken aback to learn that she had won!

With a heightening sense of vocation, she engaged with the blues community, mainly through the *Melbourne Blues Appreciation Society*, and honed her craft.

In 2003 she became the first artist outside of North America to win the prestigious *Memphis International Blues Challenge*, changing her career forever. Fiona recalls, when she was playing in the *Challenge* on Beale St, she had the surreal experience of performing one of her original tunes called 'She Could Play That Thing' (Blues for Memphis Minnie), "a tribute song to that fine blues woman". Surreal because it was on that street that Minnie herself performed over a century ago. Fiona says: "I based bits of it on the only extant biography on Minnie, so it has 'real facts' in the lyrics!".

This August Fiona will team-up with two fellow Australians who also made good in Memphis – Jimi Hocking and Frank Sultana,

to tour as 'The Memphis Three'. Be sure not to miss this opportunity to see the cream of Australian blues players performing together in Melbourne, Sydney and a couple of regional locations. In September Fiona will be appearing with Charlie Musselwhite who cut his teeth alongside Muddy Waters, Howling Wolf and everyone on the South-Side of Chicago in the early 1960s. Look for shows in Melbourne and Canberra.

Fiona's recently released 'Ramblified' album was ironically inspired by the pandemic lockdowns when in fact traveling was not possible and gave way to a period of reading, reflection and introspection. On her *Ramblified* album cover notes, Fiona writes: 'Although I was physically stuck at home, this collection of songs shows that my heart was still on a journey'.

With eight *USA Blues Music Award* nominations, career tour dates in twenty countries, and her recent induction into the *Blues Victoria Hall of Fame*, Fiona Boyes is the Queen of Australian Blues. ■

Streaming at the AJM

By Ian Rutherford

One of the definite perks of volunteering at the Australian Jazz Museum is listening to the fabulous bands who generously give their time to entertain our group tour visitors. Pre-COVID our former “musical director” Barrie Boyes had been a zealous video recordist and captured many live performances. Looking through those with my “Digital Collection Manager” hat on, I soon realised the potential this had to further enrich the member and visitor experience, as well as sharing it with those who have never heard of AJM (or VJazz).

In February this year the idea of “Live at the Australian Jazz Museum” formed in my head, and after sharing with some colleagues we resolved to make it happen.

Let me show you the result, released on May 2, 2024. The image below shows an EP from Blue Tango, recorded during a group tour three weeks earlier using a Zoom recorder. This image is from Spotify and it's now on all the main streaming services in Australia, and most of them worldwide. Each service is slightly different, but the content and look are common to all. I'll tell the story and explain a few points.

Things that needed to be addressed were:

Logistics: We needed it to be simple to set up, to not distract the performers (too much), the audience or the volunteers. Part of keeping it simple saw us move from video to audio only.

I've been using a “distribution” service Soundrop (just one “d”) for my personal music so my infamous covers of “Let It Be”, “A Whiter Shade of Pale” and other keyboard classics are shared worldwide on the above platforms with complete copyright compliance, all delivered by Soundrop (for a fee) as part of their service.

So the AJM now has a label and a brand for online publishing!

A Band: Blue Tango (thanks Lynne & Dave) kindly stepped up to be our pilot for the first recording which took place on April 16. I processed the recording at home, which involved breaking about an hour of chat, music & (generous) applause into individual songs. I needed to drop songs that “broke the rules” for cover licensing, for example changing the lyrics – I'm pretty sure the French verse of “Autumn Leaves” doesn't include the word “fromage”. I did a bit of “mastering” to balance EQ and get the volume levels to the streaming standard then sent the files to Blue Tango for review.

Blue Tango approved the sound and dropped a few songs where they weren't totally happy with their performance.

The Album Name: Why would this even be an issue? The AJM plans a series of these, and we wanted two main outcomes: first that people can find the band and second that they can find the AJM catalogue. So, with a series of artists

requiring a series of albums <band> <At the Australian Jazz Museum> <Vol. X> seemed to work, and critically it also complied with the streaming naming requirements.

Release: On May 2, “Blue Tango At the Australian Jazz Museum Vol. 1 (Live)” hit the online platforms – Spotify seem to have the slickest process as they were first!

Other Stuff: Along the way we got some artwork that matches our CD look and feel which also needed to comply with (more) online standards

Here are a few images that take you through the

Track Name	Plays	Duration
1 Sentimental Journey	12 plays	2:35
2 Bei Mir Bist Du Schon	6 plays	2:44
3 Straighten Up and Fly Right	4 plays	2:04
4 St Louis Blues	16 plays	5:42

Audio Quality: As a test we made an audio-only version of a one of Barrie's videos. Given the brief to create a “live” experience, the audio quality was going to be close with a little processing. Moving forward we really wanted this process to be one that didn't require a lifetime working at the ABC to pull off, so to get started, Peter Bornos and I teamed up with Hilton Vermaas to set up, press record and process the recording. Our first test was to try the AJM's portable recorder which, being newer and dedicated to audio, improved the sound straight away.

Copyright: With the permission of the performers and a “cover song” licence we can do digital publications that include well known services (platforms) such as Spotify, Apple Music/iTunes, Amazon Music, YouTube Music, Facebook, TikTok, Instagram, Snap Chat, Deezer, premium streaming and download services like Qobuz or Tidal and many I've not heard of (most of them are worldwide). As that list grows our music will be automatically added.

key aspects of the online publishing process:

The illustrations below and on the next page show the critical licensing details, plus where it's been published – from the email telling me the good news.

ISRC: The International Standard Recording Code (ISRC) is for uniquely identifying sound recordings and music video recordings, including the performance

Track Name	Artist	ISRC	Licensing	Audio
1 Sentimental Journey	Blue Tango	Q29F02307031	✓	✓
2 Bei Mir Bist Du Schon	Blue Tango	Q29F02307032	✓	✓
3 Straighten Up and Fly Right	Blue Tango	Q29F02307033	✓	✓
4 St Louis Blues	Blue Tango	Q29F02307034	✓	✓

Blue Tango - At the Australian Jazz Museum, Vol. 1 is now being delivered to stores!

Hi Ian Rutherford,

Congrats! Your release **Blue Tango - At the Australian Jazz Museum, Vol. 1 (UPC: 198009668175)** has been approved by our content review team and is now being distributed to the stores you selected:



The green circle under licensing means that AJM has permission from the song writers (or their estates I guess) to publish the song, commonly known as a mechanical licence. Every month Soundrop aggregates data about streams and downloads from all the platforms they published these songs to, they deduct a share for themselves, then a share for the songwriters and send what's left over (about 50%) to the AJM. My album of 10 "classic keyboard covers" regularly returns me US\$2.00 each month!

(Fun fact: One of my songs had hundreds of thousands of "mentions" on TikTok in The Philippines one month – it bought me a cup of coffee, not retirement!)

The blue Paid label means they collected US\$ 0.99 from us for the distribution and licensing effort up front.

The Stats tab will allow us to see where the tracks are being played, and how many times.

Shown is the AJM Online Catalog today – spoiler alert, "Caught in the Act!" are next, but which songs? Hopefully, you've heard them by the time this article is published.

AJM Artists – each month we hope this list grows.

Who drew the cartoon of Roger Bell used on the label of Ampersand Record No 28?

(as illustrated on page 5)

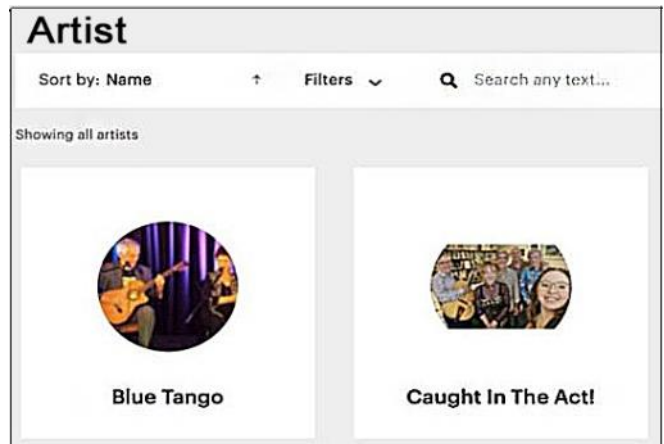
Here is the same cartoon drawing of Roger Bell as it was used for an advertisement for Ampersand records in *Jazz Notes* magazine. (Note the XX on the bottle in his hand suggesting Castlemaine XXXX beer but cleverly signifying Bill Miller's X-X record label.)

It was drawn by (the late) Jack Beamish, the father of the currently well-known FM broadcaster and banjo player Jack Beamish.

Jack (junior) commented, "... my late lamented Dad was a pal of the Bells, Roberts, et al, and provided my earliest much treasured awareness of the music".

What's next?

Our hope is that we get continued interest from the bands, members, and visitors as we use this new way of sharing the experience, and of course to increase our membership.



Here are a couple of questions for you, which I think will be in a member survey at some point.

Q1. Think about the **last** time you listened to recorded music of any kind.

Was it:

From a CD or Vinyl (or Shellac/Acetate or tape)?

From your in-home media player?

From your phone or tablet?

Q2. Think about the last time you purchased music of any kind. Was it:

A CD, Vinyl ...?

A digital download?

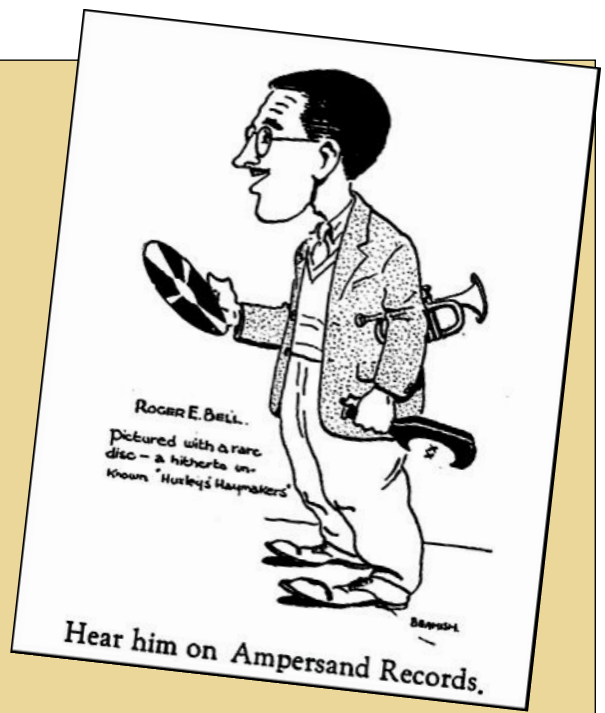
Streamed, not purchased (rented as they say)?

I've got five kids (in their 30s) and four grand kids and apparently none of them own a CD or DVD player. One is about to buy one as "Miss 12 going on 25" wants a Taylor Swift CD! What I hope is being able to share our love of jazz, in all its forms, via media that is both traditional and contemporary – where our kids and grandkids are likely to listen, moves a little closer.

Closing Thoughts:

We'd love to hear what you think of this initiative, also if you'd like us to consider publishing some of the historical performances Barrie Boyes recorded. ■

[Listen to Blue Tango](#)



The Return of INDRA LESMANA

by Eric Myers



Indra Lesmana (left), pictured in the early 80s with his late parents Nina (centre) and Jack Lesmana (right)

When it comes to cultural interaction between Australia and Indonesia, no expressive practice is more fruitfully involved than the art form of jazz. This began in earnest in 1979, when the brilliant Indonesian keyboardist Indra Lesmana, then aged 13, arrived in Sydney to study at the Conservatorium of Music. He was accompanied by his family: parents Nina and Jack, and sisters Mira and Lani.

They lived here for five years before returning to their home country in 1984. During that time Indra was one of the most exciting and interesting jazz musicians in Sydney. Indeed he was playing like an experienced veteran as a teenager, studying at the Con, and later playing with leading local musicians, including the celebrated band which featured Sandy Evans among others, Women and Children First.

I well remember accompanying the unforgettable tour of Indonesia in 1982 by Children of Fantasy, a sextet which included Indra and his late father, then the doyen of Indonesian jazz, guitarist Jack Lesmana. That group also included the Australians saxophonist Dale Barlow and guitarist Steve Brien. Indonesia had a big impact on Dale. He has written in his memoir, shortly to be published, that he found in Indonesia “a deeply musical culture

where jazz was loved and appreciated far in excess of anything I'd known in Australia.” This is documented on my Australian jazz history website in the article “Children of Fantasy in Indonesia”, at this link <https://ericmyersjazz.com/essays-page-92?rq=children%20of%20fantasy>

Back in the 1980s there were primarily two jazz idioms which influenced most modern jazz musicians: acoustic jazz (Keith Jarrett's Standards Trio, and a host of others) and jazz/rock fusion (chiefly Chick Corea's Return To Forever and Weather Report).

In 1987, after Indra's return to his home country, a tour of Indonesia took place including Indra, along with Australians saxophonist Dale Barlow, bassist Steve Elphick and drummer Tony Buck, an acoustic quartet playing mostly Indra's original compositions. The aforementioned Dale Barlow and Steve Hunter, as well as drummer Andy Gander – all accomplished virtuosos – have visited and toured in Indonesia a number of times over many years. The good news is that, 40 years on, in 2024, these three outstanding musicians have now been enlisted by Indra Lesmana to record a new album, in what must be considered a reunion. Indeed the working title of the album is *Sydney Reunion*.

When Indra Lesmana contacted me recently and asked me to write

the liner notes for this album, I felt a frisson of excitement, and I was wondering if the magic that was evident in his music back in the 80s, has survived to this day. Well, the answer is a palpable YES. On *Sydney Reunion*, in essence we are dealing with four virtuosi all at the top of their game, in full flight. The album is genuinely a collective effort. Half the ten compositions are penned by Lesmana, with the other half shared by the three Australians.

In many ways, the *Sydney Reunion* album brings together the two jazz idioms in which Indra was active 40 years ago in the company of Sydney musicians. This is perhaps best illustrated by the keyboards he chooses to play on the album. There are ten compositions. In five Indra plays Rhodes electric piano where the music has the flavour of fusion; in the other five he is on acoustic grand piano where the flavour of acoustic jazz is dominant.

On this album Dale Barlow is playing with the authority he built up over a long career as a member of groups led by iconic African Americans such as Cedar Walton, Art Blakey and Billy Cobham.

Similarly, Steve Hunter's involvement with Indra goes back into the mists of time. In the early 80s, before Indra returned to Indonesia, they both wrote original compositions for the sextet Nebula, which led to their celebrated album *No Standing*.

Andy Gander, described everywhere as “the most devastatingly original and virtuosic drummer in Australia during the 80s and 90s” is also on board. As with most jazz bands, the basic character of this group comes from the drums. Andy's crisp drumming is a delight to hear throughout.

On hearing this album, and being enveloped in the sounds produced by Indra on keyboards I couldn't help thinking of the best of Joe Zawinul, best-known for his work with Weather Report, the jazz fusion group which existed from 1970 to 1986. Zawinul, one of the greatest musicians ever to be active in jazz was, in my view, the most important member of that great band, courtesy of his use of the latest developments in synthesizer technology. It was he



Image: Courtesy of Indra Lesmana

The personnel on the “Sydney Reunion” album pictured in 2024, L-R, Andy Gander, Indra Lesmana, Dale Barlow & Steve Hunter

who produced the large variety of sounds and tone colours which gave WR its characteristic sound.

It is obvious from *Sydney Reunion*, that Indra – on acoustic piano, Rhodes, and synthesizer – is a keyboard master in the Zawinul tradition. In bracketing him with Joe Zawinul, there is no suggestion that the music on *Sydney Reunion* is a blast from the past. It’s simply that, in my view, Lesmana is in Zawinul’s class; he’s that good.

Add to the mix the funky sound of Steve’s electric bass, and the resemblances to Weather Report resonate even more. Hunter is perhaps the one musician in Australian jazz most influenced by Jaco Pastorius, who spent five years with Weather Report from 1976 to 1981, and in the process, revolutionised the electric bass. It’s natural that Steve would reflect Pistorius’ influence.

So, there are similarities to Weather Report in the sense that the musicians involved are all acknowledged virtuosos. But, the music on *Sydney Reunion* is by no means a pale reflection of what’s been played in the past. It is in fact contemporary jazz, played with the sort of finesse that enables great musicians to fully express themselves, and that is the essence, indeed the beauty, of jazz.

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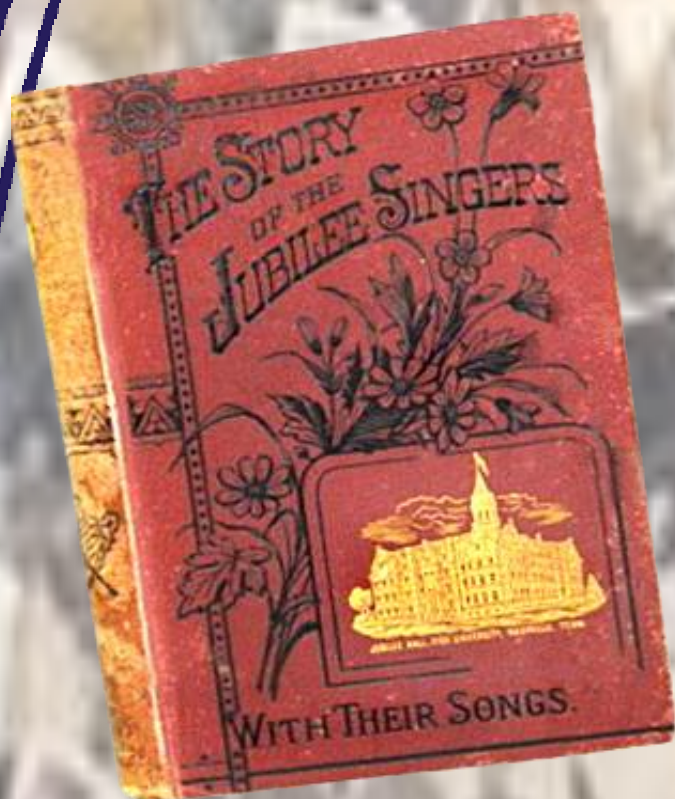


Dale Barlow: playing with the authority he built up over a long career as a member of groups led by African Americans such as Cedar Walton, Art Blakey and Billy Cobham

Photo Credit: Kyle Powderly

Reminiscing

The Fisk Jubilee Singers



The oldest item in the museum's collection is a copy of *The Story of the Jubilee Singers: With Their Songs* published in 1887.

The Jubilee Singers toured Australia in the late 1880s arriving in Melbourne on May 14, 1886. Giving 80 concerts, their first performance was held on June 7 at the Melbourne Town Hall.

