

unedited first draft

ERIC BROWN
REEL I [only]
October 26, 1969

INTERVIEWER: Ron Warren
NOTES: Richard B. Allen
SUMMARY: Dan Weisman
TYPING: Dan Weisman

This is Ron Warren inviting you to come with me as we enter those swinging doors to "Speakeasy Junction," where they play that good old Dixieland jazz.

We'll be here, enjoying some of the finest of Dixieland, and traditional jazz, from every era of jazz history with special emphasis on the music of the 1920's, the golden era of the music that we enjoy.

("The Charleston" plays in the background throughout introduction.) So, sit back, and relax, with your best of beers while we listen to some of the finest music ever to be called jazz.

["The Charleston," theme continues...]

We are going to have a special two hour session of the program this evening devoted to music from Australia, from the land down under.

And we have with us tonight, our special guest commentator, Mr. Eric Brown, and he is going to fill us in on some of the details of the music that we are going to be listening to from Australia. We'll be getting to our first selection in a moment...

We would like to welcome to "Speakeasy Junction," Mr. Eric Brown, who is going to tell us a little bit about the music that we are going to be listening to.

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But, before we get to our first recording, Eric, could you tell us where you are from in Australia? And perhaps, maybe, a little bit about the music that we are going to hear? Some of the clubs that you belong to, and just a little bit about, just, the area itself?

O.K. Ron. First of all, I'm not a musician. I'm a record collector. And I come from Melbourne which is on the southern coast of Australia. It's Australia's second biggest city with a population of about 2 1/2 million.

It's also the center of Australian jazz. It's been disputed, at times, but it always comes back that most jazz is occurring in Melbourne.

One of the main reasons for this is because of a jazz band called Graeme Bell. Graeme Bell is fairly well known in America with some of the older collectors, but not with the newer ones.

He is a piano player, and with his brother Roger, who is a trumpet player, they started collecting records in the end of the [19]30's--about [19]38, or [19]39.

They started trying to play some jazz, and fairly successfully, under the influence of Lu Watters mainly, and plus the usual Louis Armstrong, and Jelly Roll Morton.

They made a few records, and at this time, during the [World] War [Two], Max Kaminsky visited Australia, and they got to play with him. In fact, they made a record with him.

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Unfortunately, I haven't got this record with me.

But, to give you some idea of the music they played, this is a later record. We will play...something I don't like doing is playing what everyone considers [that] every jazz band should play, and that's tunes like "Just a Closer Walk With Thee."

You'll have to bear with me in this case because it's the only record of this type I've got. But it will also illustrate something that occurs in Australian jazz. That is [that] lots of the earlier bands used to have clarinet choruses with two clarinets, and this illustrates just that.

Let me ask you one thing before we get to the recording itself? RW says. Graeme Bell is from Melbourne? Is that correct? That's correct, EB replies.

And that's his base of activities when he was active back in the [19]30's, RW continues to ask, and [19]40's? Well, he wasn't really active in the [19]30's, EB replies. Around 1938, he tried to play jazz, and fairly successfully.

When did he form his first band? RW asks. Around about that time, EB says. [Around 1938.] And he was influenced you say by Lu Watters? RW continues...Later, later, EB interjects...but Lu Watters didn't begin recording until the [19]40's, RW notes.

How about his early recordings. Who was he influenced [by] then? I would say just the normal Armstrong-Oliver records, EB says.

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Armstrong and Oliver, and the small band recordings, RW says, Benny Goodman trio, and things of that nature? I don't know about Goodman, EB says, no. No? repeats RW. More traditional, RW notes, strictly traditional.

And you say that Melbourne is the center of jazz in Australia? Yeah, that's right. How about Sydney? Is there any activity there?

There's quite a lot there. Possibly...there's always been a nucleus of people following traditional jazz, but they are more inclined to modern jazz.

I see, RW says, asking, is there a lot of rivalry between Sydney and Melbourne in the traditional jazz camp? Not really, EB replies.

Not like, say, in this country between Los Angeles and San Francisco where they have traditional jazz bands, and rivalries between the cities and so on? RW asks. There's a sort of a rivalry but it doesn't matter very much, EB says.

Later on, I'll tell you about our annual jazz convention, and just how this would sort of not start] any rivalry, and make everyone good friends. I see, RW says.

Could you give us the personnel of this early recording, and perhaps maybe when it was recorded? Generally, it was a pretty stable group over quite a long time, RW continues.

As I said, Roger Bell was on trumpet, and the person you'll

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hear all through this session is Ade Monsborough, who probably is Australia's best known musician. He plays a great range of instruments, and on this record he plays valve trombone and clarinet.

Don "Pixie" Roberts is on clarinet; Graeme Bell, piano; [Norman] "Bud" Baker, banjo, and guitar; and Lou Silbereisen, on tuba; and Russ Murphy, on drums. It was recorded in Melbourne on August 6, 1949.

And to open the program this evening, RW continues, we're going to hear "Just a Closer Walk With Thee," by Graeme Bell.

["Just a Closer Walk With Thee..."]

"Just a Closer Walk With Thee," RW announces, and that's a tune that we ordinarily wouldn't play on this program, but it's an example of an early Graeme Bell style done in 1939.

Swaggie S-1004 is the recording that, that one was taken from. That's a 33 1/3, seven-inch LP. "Just a Closer Walk," Graeme Bell.

We have with us tonight, in case you joined us a little bit late, Mr. Eric Brown, as our guest commentator this evening. And he is filling us in on the details of these recordings. Telling us a little bit about Australian jazz.

Eric, what's the story on the next recording? Well, I'll just give a bit of information on the Graeme Bell [band] itself, EB says. It, more or less, became very popular just after the

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[World] War [Two] in 1946.

It went to Czechoslovakia to represent Australia at a youth festival. That was in August 1947. Just before they went, they made a number of 78's.

One of these particular records, "Smokéy Mokes," got on our hit parade which was quite an amazing occurrence for that time.

When they were at this festival, they were not very enchanted with the festival, so they left, and they toured Europe, and particularly England.

Now, England, at that time, there weren't any jazz clubs for dancing, as opposed to jazz clubs for listening. And they, more or less, introduced jazz clubs to England.

It's true [that] their inspiration, and bands like Humphrey Lyttleton, and various other bands, started playing at jazz clubs then. The popularity of jazz in England increased. [cf. Tom Stagg interview at Hogan Jazz Archive which contradicts this statement.]

They, then, returned home and, again, toured England in 1950. Then they came back again, and were thoroughly sick of playing with each other.

At that time, they made a record, a number of records. One of which is this one, "Sobbin' Blues," and this was, more or less, the final form of the band before they broke up.

This was recorded before they went away but is, more or

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less, the same band as when it came back. They had two trumpets-- Roger Bell, and now Ade Monsborough, again on trumpet. Pixie Roberts, clarinet; Johnny Rich, on trombone; Graeme Bell, piano; Bud Baker, banjo; Louis [Silbereisen?] on bass; and Jack Banston, on drums. This was recorded in 1949. "Sobbin' Blues."

["Sobbin' Blues..."]

"Sobbin' Blues," RW says. Once again, we heard Graeme Bell's band. And that one is on Swaggie S-10002, and that is a 10-inch, 33 1/3 recording.

Most of these recordings are not available in this country, unless you order them directly from Australia. There is no outlet, as of yet, for Swaggie in this country.

I think that, also, is an oversight on the part of some of the importers, and wholesalers, in the United States because there is a great market for these recording here, and I would like to see them available.

Perhaps, we can do something in that regard. If you are interested, why don't you drop me a card, and we will put you on the mailing list to keep you informed of events of this type.

Now, we are going to go back to Mr. Eric Brown, and he'll tell us a little more about Graeme Bell and Australian jazz. Well, one of the mainstays of Graeme Bell's band, EB continues, is Ade Monsborough.

He plays a variety of instruments, and most people know him

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for his alto playing. But he also plays clarinet, trumpet, piano, and valve trombone. So far, you've heard him on clarinet, trumpet, and valve trombone.

On this one, he calls himself Lazy Ade and his Late Hour Boys. The name fits him quite well, but not when he's playing music.

On this one, he plays trumpet. Kelly Smith plays clarinet; Bud Baker, guitar; [Don] "Pixie" McFarlane, bass; Russell Jones, on washboard; and Rick Green on piano.

This Ade. Throughout the concert by the Graeme Bell band, somewhere in the program, there'd be a small group, and he would form it, and it would be very similar to this one. And this particular tune is "From Monday On."

["From Monday On..."]

Lazy Ade and his Late Hour Boys, RW announces, and that was "From Monday On." That's a small group, contained within the Graeme Bell organization. That was recorded July 1950, and issued on Swaggie S-1004.

Another group that was going at that time, EB continues, was the Southern Jazz Group, who come from Adelaide, which is the capital city of South Australia which is down next to Victoria, the state which Melbourne is in.

Now, they had a very fine band, and the leader of the band, Dave Dallwitz, is also a composer, and composed lots of tunes.

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The first one of these that we're going to hear is called "Emu Strut." This was recorded June 1, 1950.

The members of the band were Bill Munro, trumpet; Ade Monsborough, again, on trumpet, clarinet, and alto; and Bruce Gray, a very fine clarinet player; and Dave Dallwitz, on trombone; Kevin Allen, on piano; Johnny Malpas, on banjo; Bob Wright, on tuba; and Bob Foreman on drums...

An emu is a bird very similar to an ostrich, and is a bird only found in Australia. We have some here in the Lincoln Park Zoo, here in Chicago, RW notes. I have seen ostriches, but I have never seen emu. I don't think we have any here. Does it strut in any particular fashion? The reason for this composition. (EB laughs.)

Oh, I think it runs along very similar to an ostrich which is a sort of a roll from side to side, EB continues. Oh, I see, RW says. That might be the same as this particular tune which we're going to listen to. "Emu Strut," and this is the Southern Jazz Group.

["Emu Strut..."]

There's an example of an original composition done by Australian jazz men, RW says, and that one was called "Emu Strut," played for us by the Southern Jazz Group. That one was recorded June 1950, issued on Swaggie JCS-3371.

We're doing something a little bit different on "Speakeasy

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Junction," this evening. We're listening to Australian jazz recordings with our guest commentator, Mr. Eric Brown, who is filling us in on some of the details on some of these recordings--personnel and other interesting facts.

The program is "Speakeasy Junction," and this is Ron Warren, your host, and this is a program that comes to you every Sunday night over WXFM.

We are here from 10:00 [p.m.] until 1:00 [a.m.], Monday morning, playing some of the finest in Dixieland traditional jazz. Old recordings from the 1920's, [19]30's, and [19]40's. A few comedy records, and we do play requests.

If there is anything that you would like to hear played on this program, all you have to do is drop me a card, or letter, and let me know what you want played, and we'll -- if the recording is available -- we'll get it into the program.

Had a very nice letter from Mr. Charles [Joury?] who lives in Glenview, Illinois. He said that he wanted to hear a couple of recordings played, possibly before 11:00 p.m., on this program tonight.

Well, unfortunately, we have the special program that's going to carry on right up until 12:00 [midnight] this evening. So, if Mr. Joury will bear with us, we'll get his recordings on sometime after 12:00 [p.m.].

He wanted to hear a Fats Waller composition, and Meade Lux

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Brian Wright on drums. And this was recorded June 19, 1951.
"Crocodile Creep."

["Crocodile Creep..."]

That was one called the "Crocodile Creep," played for us by the Southern Jazz Group. An original composition. That was recorded on June 1951, issued by Swaggie on Swaggie S-1010. No relation between the Southern Jazz Group of Australia, and the Southern Stompers in England.

Eric, would you tell us a little bit about Frank Johnson? Before I do, these two bands, the Southern Jazz Group, and Graeme Bell's band plus Tony Newstead's - an Eddie Condon type band - and another band from Hobart, which is an island below Melbourne, came together, just for a holiday, just for fun.

They hired a hall, and they all played, just for their own amusement for the whole of the holidays which occurs at Christmas-time in Melbourne.

As the thing progressed, they charged admission, and then the following year they did it again. Out of that grew what is known as the Australian Jazz Convention.

It's been running every year since about 1946. Where all the bands from all over Australia congregate in a particular city, and just get together for their own amusement, and play the jazz they like. [They] mix it up, and have sit-in groups, and through that, many musicians have been discovered, and many musicians get

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their start this way. Also, all the record collectors, and the musicians get to know each other....

They have public concerts during the day. It starts at 10:00 [a.m.] in the morning, and ends at about 11:00 [p.m.] at night. That's public concerts, and after that, there are after-hours functions which are closed to the general public. Only musicians, and collectors...can go.

The first night is, sort of, a welcoming night which is known as the 'How You Been Keeping Night' which has got free beer, and all that sort of thing, which is why the general public is kept out.

One day, they have a riverboat trip. Some of our rivers have got small...not riverboats by American standards, but enough to take a band, and a number of people. They go up the river, and back.

They have a final concert where all the best bands at the convention are featured.

They also have a general meeting where everybody goes along, and votes which city should have the convention the following year. When that has been decided, a committee from that particular city is formed, and they work all year to make the next convention a success. Any money made at the convention goes to the following convention.

Do you always play in the larger cities, or have you any

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conventions in...? RW asks. Well, we have played in smaller country towns, very small towns [with] say, 10,000 people, and they usually are the very best ones because everyone lives in close proximity to each other...

The last one was a little bit smaller than usual, but they had 300 musicians coming, which formed 40 bands. Admittedly, some of the musicians played in several bands, but there were 40 bands, all different styles, not of one particular style. You might get a Luis Russell band, or a Lu Watters type of band, or a Eddie Condon type of band. There are all sorts, and no special emphasis was given to any particular style.

I can see that many people congregating in a small town could create problems, RW observes. Does it ever? Yes, EB replies. So many people were accommodated in one country town that they drank the hotel dry. They ran out of beer. So, everyone has quite a good time.

Now, through these conventions, younger bands started playing, and one of the best of these, and probably one of the best of the Australian bands - again, following the Graeme Bell tradition - was the Frank Johnson band.

This particular version of the Frank Johnson band was a two trumpet one--featuring Frank Johnson, on trumpet; and Ken Evans, on trumpet; Warwick Dyer, on trombone; and Geoff Kichen, probably one of our finest ever clarinet players; Geoff Bland, piano; Bill

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Tote, banjo; Jack Connolly, tuba; and Wes Brown, on drums. This was recorded on December 6, 1949.

[Song plays...]

That one was called "The Original Slow Drag," RW says, and that's an original composition by Frank Johnson. It was recorded December 6, 1949, issued on Swaggie JCS-33768.

The real character of this band, EB notes, was Warwick Dwyer, the trombone player. Around him revolved a lot of the jazz of this time, and he was, unfortunately, killed in a car accident.

The bottom, more or less, dropped out of jazz at that particular time; not only because he was killed but because of the usual things like rock-and-roll, and television started around about that time.

Anyway, Warwick drank quite a bit, so...sorry. Warwick drank quite a bit, so Frank Johnson composed a tune called "Wocka, the Fish."

Through his drinking, Warwick got into lots of strife. We could tell lots of stories but they probably...would be wiped off the air, or we would be.

This record is on W&G WGBL 858, and I'm not sure whether that's got two trumpets. We can find out later...No, it's only got one trumpet. Warwick Dwyer, trombone; and a very good friend of mine, Nick Polites, clarinet. Frank Gow, piano; Bill Tote,

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banjo; Frank Connolly, tuba; and Wes Brown, on drums.

This was recorded February 1955, and is Warwick Dwyer's last tune. Now, we're going to listen to "Wocka, the Fish," RW says. Frank Johnson's band.

["Wocka, the Fish..."]

[EB speaks some about Len Barnard's trumpet playing which was inspired by Louis Armstrong, and plays "Cushion Foot Stomp."]

"Cushion Foot Stomp," RW continues. That's the Clarence Williams composition played for us by Len Barnard. That was issued on Swaggie S-1221, 12" LP.

Eric, what's the story on Swaggie? First of all, what is Swaggie? That's a colloquial term, isn't it?

Yeah, well, swaggie is the local term for a...I suppose you call them a bum over here, EB says. But it's a person that travels around from town to town making a living where he can, carrying a pack on his back which is usually all his worldly belongings rolled up in a blanket. This is called a sway. And the person is called a swaggie. They use this for these records as a typically Australian emblem for the record.

Are these records, reissues that we're listening to? RW asks. Or are these the original editions? Or is Swaggie a company that records bands? What's the story there?

Well, Swaggie is run by a person called Neville Sherburn who is a pianist. He has been very keen over the years to issue

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Australian jazz on record.

He's collected all the various sessions made way back, and has issued them on various 45's, and small 33 rpm records. Now, he's reissuing them again on 12-inch LP's. This is to keep up with the modern trend.

Originally, then, most of the early recordings were Swaggie 78 rpm discs? RW states. Not necessarily, EB replies.

No, they were issued on various labels like [Ampesan?], and even on the local big record companies that we have that are sort of brothers to the American companies.

So, then, he has obtained the rights, RW continues, to issue these on his own label? Yeah, EB says, that's right. Has he done any recording sessions himself? RW asks. He's done many recording sessions of his own, EB replies, some of which we will play later....

The next one is, again, by Len Barnard's Jazz Band, but to make the band more flexible, they've deleted the trombone, and included Ade Monsborough on alto sax. Ade is a very original, and exciting, player on alto sax. As you'll hear on this tune, he makes quite a difference to this band.

These were terrific days when these were recorded in the [Minton Life Saving Club?] which means nothing to you, but there were quite some nights listening to this band.

They also, again, use original names. This is "Elmer

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Denfield's Dilemma." And it features Bob Barnard, on cornet; Ade Monsborough, alto sax; "Tich" Bray, clarinet; Graham Coyle, piano; Peter Cleaver, banjo; Ron Williamson, tuba; and Len Barnard, on drums. Recorded on January 30, 1954.

Who was Elmer Denfield? RW asks. Was that anyone connected with the band? Was that just a name? I don't know, EB replies. I think it was the name of somebody, but just who he was, I don't know.

Alright, RW continues. We're going to listen to that one right now. "Elmer Denfield's Dilemma," by Len Barnard.

["Elmer Denfield's Dilemma..."]

That was "Elmer Denfield's Dilemma," RW states, played for us by Len Barnard. Issued on Swaggie S-1222, and that's a 12-inch LP.

The next band is called Bill Munro's Jazz Six, EB continues. This was recorded at a Jazz Convention at Adelaide, roughly about 1953.

It features Bill Munro, who was on the Southern Jazz Group records. He's a trumpeter in the Bobby Hackett tradition. And a clarinet player called Rod Porter, who's also known as Tony Beresford, and Sam Schwartz, for various reasons which I can't tell you.

You say you can't tell us, why? RW repeats. Aw, it would take too long, EB says. Anyway, I hope Rod is not listening. In

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fact, I wish he was.

This tune is called "Sweet Little You." And we're going to listen to that, RW says, right after I tell you--you're listening to WXFM-Elmwood Park, serving the Chicago area from studios in Elmwood Park, and from studios high atop 333 N. Michigan, downtown Chicago, 106 on your FM dial.

The program is "Speakeasy Junction," and on the first portion of the program this evening, we are listening to some very special recordings from Australia. We have a guest commentator with us this evening, Mr. Eric Brown, who is filling us in on some of the details of these recordings.

As he mentioned, we are now going to listen to a Jazz Convention recording. This is a private recording by Bill Munro's Jazz Six of "Sweet Little You."

["Sweet Little You..."]

That was "Sweet Little You," RW says, played for us by Bill Munro's Jazz Six, and that's a Jazz Convention recording.

Eric, would you tell us when that one was recorded? Well, I would say, I haven't got the information here, but I'd say, roughly 1953, EB says.

One thing I forgot to mention was the fine tuba playing of Bob Wright. We think he's the best in the world, but some people dispute us, but we still think he is.

Also, on this recording, recorded at Jazz Convention, we

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have an all-star band. We have all our so-called experts select this band, and it caused so much dissension that we've now disbanded the practice.

But, this is one of the bands. Keith Hownslow is on trumpet; and I think it's Bruce Gray, on clarinet; and I can't remember who all the rest are.

But, they're playing a tune called "Varka Yiallo," which is a Greek folk tune introduced to Australia by Nick Polites, who is of Greek descent.

Now, we're going to listen to the All-Star Jazz Convention Band, RW states, from a jazz convention, and this is the all-star group that was selected from the various bands that played at this particular convention.

["Varka Yiallo..."]

"Varka Yiallo," played for us by the All-Star Jazz Convention Band, RW says, and that was the select group of musicians that was chosen from that particular jazz convention.

Around about this period, EB continues, two things happened in Australia. There was introduction of rock-and-roll, and we started...our television station started, so nobody wanted to go out.

The opportunities for people to play jazz became limited, and so much so, that the musicians - although they're very keen, and still practiced - they didn't get any jobs.

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Around about 1959, a group of interested people got together, and formed the Melbourne Jazz Club, so this would give the musicians somewhere to play.

They used to play in a church hall, mainly full of musicians. This proved too small, and they went to a larger church hall.

Each Friday night, they were getting crowds of about 600 people. The band...the house band that used to play there was the Frank Traynor's Jazz Creatures.

On this record of "New Orleans Stomp," we have Roger Bell, again, on trumpet; and this particular record's a bit mixed up, but I think it's Ade Monsborough, on clarinet; and Frank Traynor, on trombone.

And we have Neil Macbeth, on drums; Les Davis, on banjo; and the bass player, I'm not quite sure who it is, at the moment, but I'll dig that up while we're playing the record.

And this was...would have been recorded around about 1961, or [19]62. Here is "New Orleans Stomp," RW says, by Frank Traynor's Jazz Creatures.

["New Orleans Stomp..."]

Frank Traynor's Jazz Creatures, RW notes, a group that played in a church, playing "New Orleans Stomp." That one was recorded on Banff...Number RBS 11-57.

Next recording we're going to listen to is from a memorial

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album. Eric, can you tell us the circumstances behind this?

There was a very well-liked tuba player called Brian Carter, EB says, who was killed in a car accident. They put out this small record to try, and raise money to help his wife.

On this particular number, we're featuring Jim Smart. Jim is very keen on ragtime but - unfortunately, being so far away from everything - he doesn't have much to go on. He still does a pretty good job, as does Don Standing, the banjo player.

Brian Carter, for whom the album is made, is playing tuba. Don Bentley is playing drums. This was recorded in 1960. Now, we're going to hear "Unlimited Rag," RW says, which is an original composition by Jim Smart...

["Unlimited Rag..."]

"Unlimited Rag" was the name of that, RW continues, featuring Jim Smart, and Don Standing. That's one that was taken from the Brian Carter Memorial Album. And that's a 7-inch, 33 1/3 [LP].

The Melbourne Jazz Club, EB continues, around about this period, flourished. There were huge crowds [that] went every Friday night.

Because of its popularity, there was a sort of revival of interest in jazz in Melbourne. Many of the musicians who went alone to this club formed other bands, and played at other functions.

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The most famous of these bands was the Melbourne New Orleans Jazz Band, and this particular band played in a New Orleans manner.

They became very much more popular than the Melbourne Jazz Club Band, drawing crowds of 1,000, each night that they would play.

Now, they were invited to tour England, and Europe, in 1961, and [19]62. I was lucky to go with them as the band mascot.

What was your job as the mascot? RW asks. Can you tell us that? Trying to form a crowd, EB replies....

They spent six months in London at the height of the 'trad' revival over there. Jazz was so popular over there that it was on all the hit parades, and everything.

Then they did six months travelling around Europe, and another six months in London. Then, they came back to Australia their various ways, thoroughly sick of playing with each other.

Unfortunately, I haven't got any records of this band. I'm limited to the records which were [provided] to me...they belonged to Wayne Jones' record collection. He's the drummer with the local Salty Dogs Jazz Band. So, unfortunately we can't play the Melbourne Jazz Club Band.

We'll continue on, and in 1962...on and off in [19]62, and [19]63, there were numbers of concerts at the Melbourne Town Hall.

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This little record, here, is one of the bands that was playing there featuring, again, Bob Barnard, and Ade Monsborough. This was recorded in 1962, and it's "Once in a While." And this is the Melbourne Jazz Concert Band, RW adds.

["Once in a While..."]

The Melbourne Jazz Concert Band playing "Once in a While," for us, RW says. That was recorded in 1962, issued on a 45 EP recording on the Downbeat label--Downbeat DR 101.

I'd like to mention, all the recordings that we are listening to this evening are through the courtesy of Wayne Jones who is an Australian jazz enthusiast. He has many, many great recordings by Australian bands.

All of the recordings are from Australia, too. There's none issued in this country, unfortunately. You're listening to "Speakeasy Junction..."

And Eric, would you tell us about the next recording? Yes. Roger Bell, from the famous Graeme Bell band, has been playing...continuously all this time, and is still playing, and still playing very well. He's one of our jazz experts. There's nothing that he doesn't know about jazz records.

Roger is also somewhat of a composer, as we'll find out in the following record. But, this one--he's a very funny vocalist. He has a very Australian accent...as you'll hear, as he sings "Ain't it a Shame About Mame."

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This band, again, features Ade Monsborough, Peter Cleaver, Len Barnard, Lou Silbereisen, and Neville Stribling - who is a clarinet player, and an alto player, who is quite a disciple of Ade Monsborough. The banjo player is Jack Varney, who also occurred on the early Graeme Bell records.

This is Roger Bell and his Pagan Pipers. The tune, RW interjects, is "Ain't It a Shame About Mame," and this was a popular tune.

["Ain't It a Shame About Mame..."]

"Ain't It a Shame About Mame," played for us by Roger Bell, RW says. And the group was called His Pagan Pipers, of all things. That was issued on WGB 1704.

Do we have the recording date of that particular record? No, we haven't, EB replies, but it would be about 1964...Is this band still in existence? RW asks. Are they still active?

This next record is virtually the same band, EB says. This was recorded in October 1968, so it's a very recent record. All the same people again.

But, I'd like to mention Roger and his compositions. He's quite a comedian, and he loves, as I've said before, thinking of odd names...

This particular record featured a whole lot of his compositions. I'll just read out some of them.

"The Devil Bends His Elbows," "There's No Business Like

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Nobody's Business," "A Rose For Winter," "Turkey Lolly," "Roar Like a Prawn," "Broken Hill," "The Bobby Dazzler," "What's That They're Saying," "Rude Health;" and to top all that, "All She Wore Was a Hectic Flush."

The one that we're going to hear is "There's No Business Like Nobody's Business." RW repeats the title, adding, and that's a parody of "There's No Business Like Show Business" expression. Here's Roger Bell and his Pagan Pipers.

["There's No Business Like Nobody's Business..."]

"There's No Business Like Nobody's Business," played for us by Roger Bell and his Pagan Pipers, RW says, and that's a 1968 recording issued on Swaggie S-1244.

Throughout many of these recordings, EB notes, a person pops up all the time. His name is Graham Coyle, who is probably one of our finest pianists.

On this next record, he's featured doing the famous "Naked Dance," of Jelly Roll Morton. That's the tune where it gets faster and faster, starting off slowly. It was meant to represent a girl dancing on a table, getting faster all the time, and also throwing her clothes off.

The people featured on this record--Bob Barnard, clarinet; Freddie Parks, on clarinet; Mal Wilkinson, on trombone; Graham Coyle, as I've mentioned; Peter Cleaver, on banjo; and Mel McConechy, on bass.

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This is a tune, RW notes, attributed to Tony Jackson, the great barrel-house piano player from New Orleans. The recording was popularized by Jelly Roll Morton who claims to have written it. That is a point of contention right now as to who the composer was of this particular tune. The "Naked Dance," played for us by Len Barnard.

["Naked Dance..."]

Len Barnard's famous jazz band, RW says, and that was the "Naked Dance." That was recorded around 1962, originally issued on the Telefil label, Telefil TLP-004...[RW gives station identification etc....]

This is a one time event, RW continues, for those of you who have never heard Australian jazz.

I hope that we can continue to do programs of this type, bringing to you various forms of jazz from all over the world, and from all parts of the United States, and from all eras of the "Speakeasy Junction" type of music that we play on this program.

Now, Eric. Will you tell us about the next recording? Yes. It's from the same record, and it's featuring a vocal, this time.

Bob Barnard, the trumpet player who's thought of very highly in Australia, and not without reason, is always been being very keen to sing. This seems to be a fault with lots of trumpet players.

But, on this occasion, it's a Rhythm Boys style vocal which

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is quite interesting to listen to. They're singing "Baltimore."

["Baltimore..."]

Len Barnard's Famous Jazz Band, RW continues, and a tune called "Baltimore." And Eric, I have never heard words to that particular tune. Are those original words from the original score, or is that something that the band composed on the spot?

Well, I'm not sure, EB opines. But I'm sure, being a popular tune, it would have its own words. I think they've twisted them around a little bit. They've added a few of their own, you mean, RW notes, in the course of the recording.

The next one is by virtually the same band, EB states. This time, we've got Ade Monsborough back with us, on tenor; and Neville Stribling on alto, and clarinet; and Freddie Parks, who was on that record you just heard. He was the one who was a bit Pee Wee Russell inspired, and the same rhythm section, virtually.

This was recorded in Melbourne, June 2, 1968. But this time, it features a vocalist called Beverly Hay. How she got into this was she sings with a little trio at an airport lounge which is run by...the band is led by Len Barnard.

He got the idea for her to sing this, and it's "Many Happy Returns." I like it very much. Len Barnard's band once again, RW states.

["Many Happy Returns..."]

"Many Happy Returns of the Day," RW says. Len Barnard's Jazz

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Band, and that was issued on Swaggie S-1238. The next tune is, again, by the same band, EB continues. It features Bob Barnard, on trumpet; and it is a Louis Armstrong tune, "Keyhole Blues."

["Keyhole Blues..."]

"Keyhole Blues," played by Len Barnard's Famous Jazz Band, RW says. That was recorded on Swaggie S-1232, and Eric will you give us the personnel on that recording and the date.

It was recorded June 2, 1968. Bob Barnard, trumpet; Mal Wilkenson, trombone; Ade Monsborough, tenor, and alto; Neville Stribling, alto, and clarinet; Freddie Parks, clarinet; Graham Coyle, piano; Peter Cleaver, banjo; Robin McCullough, bass; and Len Barnard, washboard on that particular one, I think it was.

Well, that finishes the program of Australian records. I'd like to thank Ron for allowing me to play these records, and I'd also like to thank Wayne Jones for loaning me the records.

There were a lot of other things that I would have liked to play, but the records, of course, aren't available.

There would be bands like the Mabel's Dream Orchestra, and Geoff Bull's Olympia Jazz Band - which is a New Orleans style of band - and a very good band called the Red Onion Jazz Band which has got no relation to the one that you hear locally.

It plays Luis Russell tunes, and [Duke] Ellington tunes, and has just returned...last Christmas, just before Christmas, returned from a tour through Europe, and also to Poland. They had

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the honor to be travelling with Roland Kirk.

Anyway, I offer no apologies for the music. That's the sort of the stuff we play, and I think you'll find that [it is] quite a happy sort of music. And it's a varied music too, RW adds, because most of the recordings we listened to this evening were quite different from what you might hear in the United States.

Eric Brown, I'd like to thank you very much for being our guest this evening on "Speakeasy Junction," as guest commentator and for bringing the records to the station, and presenting them to our listening audience.

And perhaps maybe the next time you pass this way, we might be able to get some of those other recordings on the air, a few that were not played tonight.

RW identifies the program and signs off...

END OF REEL

