

# DOUBLY GIFTED

*The Annual Bell Jazz Lecture, 2007*

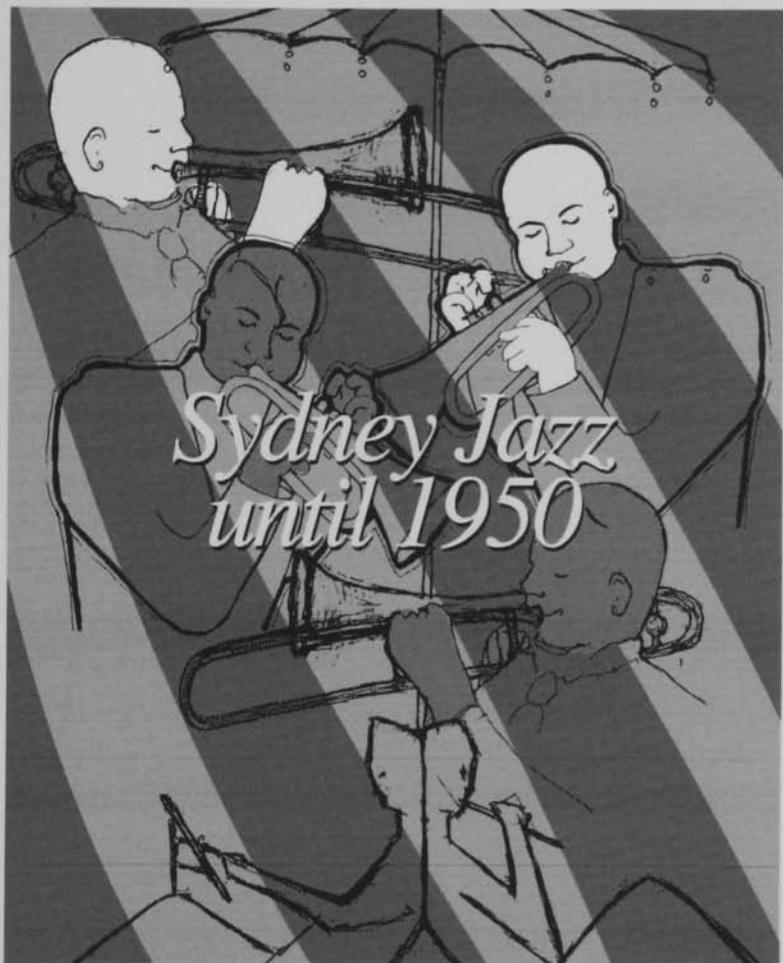


ILLUSTRATION BARBARA CALHOUN

*Bill Boldiston*

*The Sixteenth Annual Bell Jazz Lecture  
Delivered 29th September 2007  
Waverley Library*





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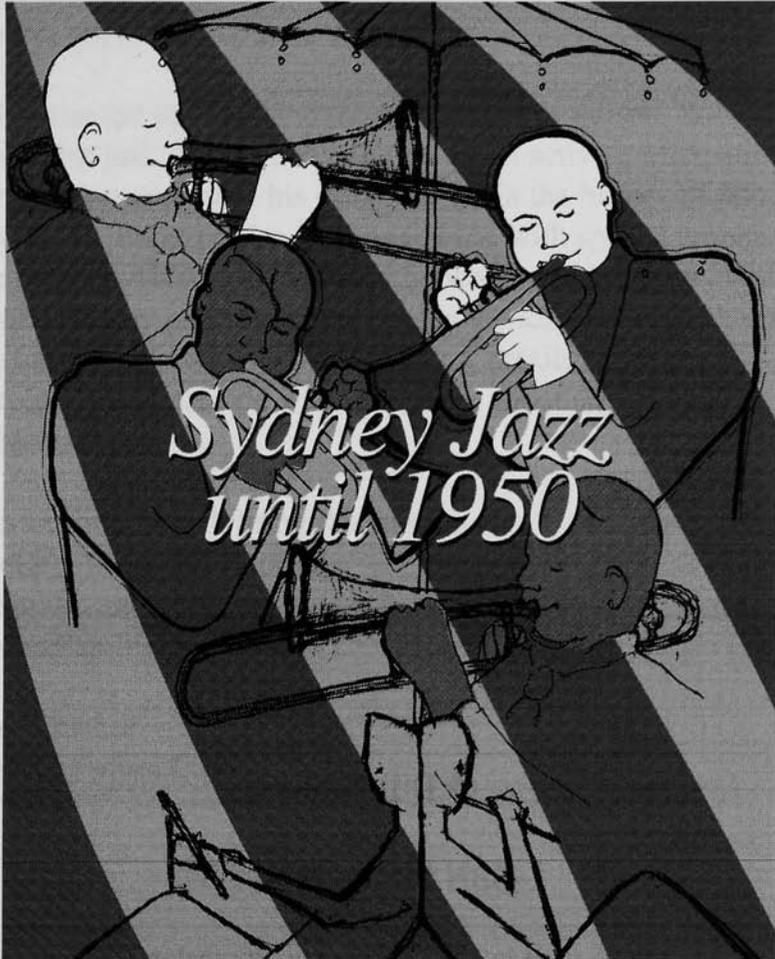
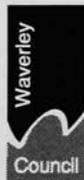


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*Bill Boldiston*



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## **Introduction**

The Annual Bell Jazz Lecture, initiated by the late Harry Stein, enters its fifteenth year of presentation, thanks to Waverley Library and the Friends of Waverley Library. The previous fourteen lectures have been presented by the men and women of Australian jazz, all being very experienced in their particular field and all experts in their chosen subjects.

This year the Lecture is given by William Boldison, known as Bill and often just "Boldy". In addition to his active participation in jazz performance and his keen interest in the history of jazz, he is known for his expertise in vintage cars, with special emphasis on the famous Alvis. Bill is a prolific writer and historian, with several books already published, and having a wicked sense of humour. He has an enviable memory for dates, details and facts. Bill is also extremely enthusiastic when speaking about any of his favourite subjects.

We are sure he will bring this enthusiasm to this year's Bell Jazz Lecture, having been on the jazz scene since the birth of jazz in Australia and personally experiencing the effects of jazz on Australian life and history.

Kate Dunbar  
Doubly Gifted Committee



### **Bill Boldiston**

Although born in Brunswick, Melbourne, in late 1929, Bill Boldiston has spent most of his life in Sydney. At school throughout WWII, the sounds of jazz the American servicemen brought here started his interest, which was fostered by the Sydney Town Hall

jazz concerts.

Bill participated later with his 'West Side Stompers' and then, on the Club scene with the 'Ocean City Jazz Band' and the 'Bridgeview Quartet'. These days his band the 'Bloweyes' still makes occasional appearances.

Bill is currently completing his fourth book, entitled 'Sydney Jazz And Other Joys Of Its Vintage Years', which includes 3 CDs of music dating back to 1925.



### **Graeme Bell**

The Doubly Gifted Committee and Waverley Library have named this lecture series on jazz, the Bell Jazz Lectures, in honour of Graeme Bell's outstanding contribution to jazz in Australia and abroad over the last fifty years. He is an outstanding pianist, excellent band leader and composer of note. Graeme is also a talented artist who has exhibited in the Doubly Gifted exhibitions of visual art works by jazz musicians, as well as contributing to other exhibitions.

Graeme himself gave last year's lecture and now introduces Bill Boldiston.

## Sydney Jazz Until 1950

Here at the beginning of the 21st Century there is a popular impression, amongst those of us who care about such things, that the Sydney Traditional Jazz scene started in the early 1950s and mainly through the influence of ex-Melbourne musicians.

Now there are good and weighty reasons for this impression, for instance the founding of the Sydney Jazz Club in 1953, its subsequent functions, and the substantial number of musicians here who originally played in Melbourne. The facts are however, that Sydney had its own jazz life well before all of this, and indeed its origins date right back to the very beginning of recorded jazz.

The aim of this talk is, therefore, to go back to just after World War I and to examine how, when and where jazz became established in this then Colonial outpost.

I am indebted to my long-time friend, Jack Mitchell, for a great deal of this earlier information. Jack has assisted me no end in researching this for my current book 'Sydney's Jazz And Other Joys Of Its Vintage Years', and I have drawn from that extensively in the presentation of this talk. One more time, thank you Jack.

Most of us agree that the first ever jazz recordings were made in 1917 by the Original Dixieland 'Jass' Band and amazingly the first live jazz we heard here in Australia came to us via England as early as 1918.

Ben Fuller presented 'Belle Sylvia and Her Jazz Band' twice daily at his National Theatre, Sydney. The opening date was 15 June 1918 and what's more, we even know the personnel: Jock Thompson, clarinet and sax, Harry Mehden, trombone, Billy Romaine, violin, Wally Smith, piano, Don Royal, drums, and of course Belle Sylvia who featured as an English lady baritone.

By 1920, jazz bands were all the rage, and visiting American band-leaders often supplemented their groups with Sydney musicians. However we had to wait until about 1926 to hear their

efforts. It was then that local recording studios, Columbia, Regal and Parlophone, commenced to record local bands.

Naturally, the radio stations broadcast these tracks from time to time but they had to compete with overseas artists for playing time. Also, in the 1920s and later, jazz was looked down on by some as a decadent and sinful form of entertainment.

The emergence, however, of outstandingly good Sydney jazz musicians and artists, did rectify this bias to some extent, especially when two of the best, Frank Coughlan and Abe Romain, established reputations good enough to be welcomed into bands during their visits to Europe.

Perhaps it would be worthwhile to listen to some of these very early musicians, starting with 'Bert Ralton's Havana Band' playing *Copenhagen*. This experienced, well-travelled American band was recorded in Melbourne in 1925, although based in Sydney.

I am playing this brief extract because it includes Harry Mehden and Harry, on trombone, was in our very first jazz band with Belle Sylvia. (Track 1)

Track 2 is *Milenberg Joys* with the 'Palais Royal Californians', another American band. This time however there are four Australian musicians, one of who is Frank Coughlan. This track was recorded in the Homebush Studios of Columbia just after they opened in June 1926. (Track 2)

Track 3 is *Brainstorm* with 'Jimmie Elkin's Wintergarden Orchestra', and is important as it includes two future movers and shakers, Jim Gussey on trumpet and Jim Davidson on drums. (Track 3)

Track 4 *Breakaway* was recorded in 1929. This track lets you hear three important people. Lady baritone, Des Tooley, was our first 'personality' vocalist and in her day had quite a following. Excellent reed player, Abe Romain was proficient in music styles other than jazz and likewise was pianist Beryl Newell. Later she

was elevated to the position of musical director for Parlophone Records, a unique position for a female to hold in the late 1920s. (Track 4)

The 1930s saw quite a few changes appear in the music scene, firstly, the radio became stabilised and reliable. Until then home radio receivers worked on the regenerative principle and it took a great deal of skill and patience to keep them on the selected station.

Just before 1930 an American boffin, Edwin Howard Armstrong, invented the Superhetrodyne receiver and everything became simple. The new sets had only two controls, one for tuning and one for volume. Thus the radio was tamed and, even though the depression was on, radio sales leapt around the world. Station owners, eager to attract new listeners, welcomed the emerging interest in jazz and its promoters were encouraged to take up regular time slots.

Accordingly, in 1935 here in Sydney, we had Maurie Gilmour with a Monday spot on 2UW and in 1936, Frank Coughlan gave regular broadcasts on 2BL. As well, Jack Spooner, of Ginger Jar fame, spoke on 2KY and Dan Royal, drummer, in our very first jazz band of 1918, broadcast on 2UE.

By 1937 Sydney's radios were alive with jazz programmes. Frank Coughlan belonged to 2UE; 2KY had 'Red Hot Rhythms'; ABC programmes included 'Negro and his Rhythm' and Jim Davidson. 2UW shared programmes with Stan Bourne (now at the Ginger Jar) and they also broadcast regular Saturday afternoon programmes live, with the Americanadians from the brand new Lapstone Hill Hotel. Sydney's recording studios were also busy, so lets hear samples from some of these bands.

In June 1933 Jim Davidson's 'New Palais Royal Orchestra' recorded a fine version of *42nd Street*. (Track 5)

Soon after (November 1933) they recorded and re-issued many times, the 'Original Dixieland Jazz Band' tune *Original Dixieland One Step*. (Track 6)

To me this is very important as it pre-dates America's re-interest in its own original early jazz. It was years later that we heard American Dixieland revival bands like 'Bob Crosby's Bob-Cats' and 'Tommy Dorsey's Clam-Bake Seven'.

Then, of course, in 1939 Hollywood got on the bandwagon with *Birth of the Blues*. It featured old jazz hacks, Bing Crosby and Jack Teagarden, with Mary Martin, but importantly a black supporting cast, who this time, were not given demeaning 'Rochester' type roles.

Okay – back to Sydney! The Trocadero opened its doors in April 1936 just as the swing craze hit and Frank Coughlan didn't mind one little bit. By then he'd been playing and recording jazz for ten years.

His *Darktown Strutters Ball*, recorded in May 1937, was as good as any if not better. For recording, Frank often used two excellent pianists, Reg Lewis and Frank Scott.

Later, Reg Lewis left to become pianist arranger, in Bert Howell's show band at the luxurious Prince Edward Theatre. (Track 7)

Two months after the *Darktown Strutter's Ball* recording, the same band was back in the studio, this time with Barbara James singing *It Don't Mean a Thing*. Her scat vocal is as good as any from overseas. It may have helped to have a father who was a well-known jazz musician. (Track 8)

In the Sydney of the 30s, 40s and 50s, there were two places that a good girl shouldn't go! One was Ziggies in King Street and the other The Ginger Jar in Pitt Street. Of the two the best musically was The Ginger Jar.

This nightspot was located off a service lane between Woolworths and Her Majesty's Arcade in Pitt Street, near Market Street. Today Centrepont would enclose it. Here the management employed an excellent band and its leader selected his musicians carefully and encouraged sit-ins by quality musicians.

We have a record of this band made in a Melbourne studio when it was on tour. Jack Spooner's was the first Aussie band to use the word 'swing' in its title. (Track 9)

About this time a number of important musicians left the 'Jim Davidson Palais Royal Orchestra' to form their own band. They were Dud and Pete. No! Not the English comedians. They were Dudley Cantrell, trombone and Peter Cantrell, reeds. Together with their other brother Bert, string bass, they moved into the Bondi Esplanade but shortly after became the Grace Grenadiers, to open the ballroom at Grace Brothers, Broadway. They recorded *Harlem Heat* in November 1937. (Track 10)

One of the great milestones in world recognition of jazz as a legitimate music form came with the first performance of Benny Goodman at Carnegie Hall in 1938. This concert also introduced most of us to the sound of the vibraphone and Lionel Hampton's stunning technique. This together with Benny Goodman's liquid flowing clarinet provided us with a new dimension in swing.

The amazing thing is that here, in Sydney, we had at about the same time a pretty good equal in sound. Have a listen to Jack Purdon on vibraphone and his 'Jazz Four' with their version of *Sweet Sue* recorded in 1938. By now, 1938, Jim Davidson had established his Dance Orchestra under the umbrella of the ABC and it was no mean band. (Track 11)

With his old mate, Jim Gussey, on lead trumpet and no less than George Trevare on trombone, there were another fourteen excellent musicians to play his fine arrangements. In November 1938, they also had Alice Smith along to sing their own version of Ella's hit of the year *A Tisket A Tasket* (Track 12)

Frank Coughlan's band was no slouch either, when it came to fine arrangements. In June 1939, just before the world exploded into WWII, and with a smaller orchestra, they recorded Reg Lewis' integration of Berlin and Greig, with *Blue Skies* being the catalyst. (Track 13)

September 1939 brought an end to this musical rivalry as both Coughlan and Davidson enlisted in the armed forces.

World War II brought great changes to Sydney and to its music. Firstly came the two invasions friendly and unfriendly. 1942 saw American servicemen (mostly sailors) everywhere. They brought with them coca-cola, hamburgers, bubble-gum and dixieland, via their 'V. Discs' (specially recorded Victory discs).

These included Bob Crosby's 'Bob Cats', Tommy Dorsey's 'Clambake Seven' and these bands were a great hit amongst many of us then teenagers.

Unfortunately, the Americans also brought with them the S.S. Chicago, a U.S. warship loaded to the gunwales with high explosives. This was the catalyst for the unfriendly invasion from Japan, whose midget submarines went very close to blowing up most of Sydney's Eastern Suburbs, in one go. On a happier note America also sent out Artie Shaw and his band to play to their troops in Sydney, and others too came out, just for the war.

In September 1943, trumpeter Max Kaminsky, whilst stationed in Sydney, wandered off to Melbourne where Pixie Roberts and Ade Monsborough thrust him into a recording studio and *Ja Da* is one of the results. The versatile Don Banks played piano, as Graeme Bell was off helping win the war. (Track 14)

In those days our servicemen did a lot of travelling. Early in 1945 we saw in Sydney and in uniform, the indefatigable Ade Monsborough and reed player Kelly Smith, pal up with local identities Ray Price and Jimmy Somerville, to record under the name of 'The East Side Ramblers', an 'Ade' tune *Sorry To Be Leavin'*. (Track 15)

Now that the war was over and luckily we won, musicians could get back to do what they wanted to do, that is play jazz. Accordingly by 1946 we had not one, but two pretty good local bands to listen to.

One became, and still is, famous, whilst the other, almost immediately changed direction and personnel, so lets look at that one first.

Its name was the 'Darlinghurst Dixielanders' and it was led by excellent trumpet player Ron Falson, still with us today doing great things. Ron Falson had Ron Gowans on reeds and Tony Barker on trombone. They, together with drummer, Joe Singer, followed him later into Sydney's best big swing band, 'Ralph Mallen's Gaiety Orchestra'.

The 'Darlinghurst Dixielanders' used Kevin Ryder on piano and Ron Hogan, guitar, and these two also doubled up with our next band, but first things first.

Let's listen to the 'Darlinghurst Dixielanders' 1946 record of *At The Jazz Band Ball*. (Track 16)

Now the other band was of course the 'Port Jackson Jazz Band', the product of a very dedicated and hard-working trombone player, Jack Parkes.

Jack met clarinet player Jack Petty at the Sydney Swing Music Club in 1944 and that is where many things started. The next to join was the great Ken Flannery on trumpet and thus the 'Port Jackson Band' was formed (Jack Parkes thought up the name). Later, Bob Cruickshanks replaced Jack Petty on clarinet and they were joined by Kevin Ryder on piano and Ron Hogan on guitar. (Ray Price was not yet involved). With Lyn Healy on Drums they recorded *Bluin' The Blues* in October 1946. (Track 17)

The catalyst for all this activity was the Sydney Swing Music Club. Originally from two radio station music clubs, Ron Wills' 2UW Rhythm Club and Ron Wilby's 2KY Swing and Jazz Club, the convolutions and amalgamations are beyond my explanation. All I can report on is that in 1945 the 2KY version was alive and well, promoting live jazz in the basement under Dymocks Book Arcade. By 1949 however, the force was firmly with the Sydney

Swing Music Club and the leader was Ron Wills. Here, those with an interest in jazz met; listened to records, traded them, discussed them, bought and sold them, and sometimes, to liven up proceedings, invited a band along to play. Those who could, danced, and the rest of us listened and had a drink.

Until about 1948, meetings were in the Blue Tea-Room in Rowe Street but were later moved to the Teacher's Federation building in Phillip Street.

Going back however to 1945, the 2KY Swing and Jazz Club Band recorded the prophetically titled *After You've Gone* and the line-up included Ron Wilby (The other Ronnie) on trumpet, with Dick Jackson, tenor sax, and George Herman piano (both blind musicians) and possibly Ray Price, guitar. (Track 18)

All this time Sydney was alive with short-lived jazz playing at clubs and venues.

Before his first overseas trip, Graeme Bell and his band played at the 2CH auditorium. The Sydney Jazzmen's Club chose 2KY's Radiatorium for its first recital and on top of all this you could *Jam, Jump and Jive* at Merv Acheson's Hot Club of Sydney located at the Bondi Masonic Club. The queen of all permanent venues was however, the Gaiety Milk Bar in Oxford Street.

Here, located in a big room behind the milk bar on weekends, was the best big swing band in Sydney. First under the leadership of Ralph Mallen and then Billy Weston, the 'Gaiety Big Band' swung like a gate. Its personnel included the best of Sydney's leading jazz musicians and here, for about a shilling, you could go in and hear the best Kenton, Miller and Dorsey arrangements whilst watching the pretty girls with the rope petticoats do their stuff.

At the same time a new band appeared on the smaller stage. Over in Bondi somebody who really knew what he was doing emerged. This was of course Don Burrows who by now had pulled up with Don Andrews, guitar, Terry Wilkinson, piano and Johnny Edgecombe on bass. Together with Ron Falson, trumpet, and Joe

Singer, drums, they formed the 'Harbour City Six'. Here, sadly without trumpet, they recorded *Tea For Two*, 1947/48. (Track 19)

The link for the styles of all these bands was the jazz concerts. The first Sydney one I am aware of was not in the Town Hall but in, of all places, the then State Conservatorium of Music, and it came about this way.

Banjo player Ray Price had a foot in both camps, that is in music, both classical and jazz. Two of Ray's siblings played in the Sydney Symphony Orchestra and sometimes he joined them on double bass. By then (1948) Ray had also joined and was actively promoting the up-and-coming 'Port Jackson Jazz Band'.

Looking for wider and better musical exposure, he approached the Registrar of the 'Con' with the idea of putting on a jazz concert there, but he was refused. Not one for taking knock-backs easily, Ray then spoke to the Director, Eugene Goossens himself. The great man happily agreed and Sydney's first major jazz concert was staged in February 1948. It was a sell-out and more followed.

2KY Radio announcer, Bill McColl, already promoting jazz on his station, saw the potential. He immediately booked nothing smaller than the Sydney Town Hall for a whole series of concerts with inviting titles like, 'The Evolution of Jazz', 'Battle of the Bands', 'King of Dixieland', etc. and the public responded by jam-packing this illustrious old building. Local newspapers, always ready for an easy story, headlined "Teenagers Jitter-bug in the aisles of Sydney Town Hall", and jazz was even on the Newsreel.

Cinesound made a featurette of this post-war explosion of music and when they discovered the terrible acoustics of the Town Hall, recorded the sound-track in their own Sydney studios.

At the concerts all forms of jazz were welcomed. 'Ralph Mallen's Big Band', the 'Bela Kanitz Trio', Ron Falson's 'Be Boppers', Les Welch and his Boogie, etc., but by far the most popular were the traditional jazz bands.

These were namely, the by now well known 'Port Jackson Jazz Band', founded by Jack Parkes. The 'Riverside Jazz Band' also founded by Jack Parkes, and the 'Illawarra Jazz Band', nominally under the control of Duke Farrell.

Now there are, here in Sydney today, those who listened and even some who played in these bands, so I think I can close off now this twenty-five years of Sydney jazz with just a snatch of what these great bands sounded like.

First and rarest is the 'Illawarra Jazz Band' playing *The Pasadena Cake-Walk*. Sadly this band didn't record much. This example, made in May 1949, is a rather poor recording of a very complicated arrangement.

It does show however that their lead trumpet, Terry McCardell, was equally at home on piano. (Track 20)

The next band we hear is the Riverside Jazz Band playing *Strut Miss Lizzie*. Founded by Jack Parkes, its message was to keep alive the sound of New Orleans rather than Chicago sound, and we are lucky to have this record also.

The Riverside Band was elected to broadcast live during the first Australian Jazz Convention to be held in Sydney, December 1950. Fortunately, a listener with pretty good sound recording equipment at home, captured the sound of this fine band. Jack Parkes himself is the vocalist. (Track 21)

Lastly we hear from the Port Jackson Jazz Band again. By now, in 1948, it was well on its way to becoming Sydney's best known and most enduring traditional band, thanks mainly to trumpeter Ken Flannery's fine musicianship and banjo playing Ray Price's abilities in promotion and salesmanship. The quality of this record is also much better. It was made during a Sydney Town Hall jazz concert, the first ever to be recorded live, in March 1948. It is therefore historically significant. I had best mention vocalist Nellie Small singing *Dinah*. Yes she was little, and yes *Dinah* is a bloke's song, but that's okay. On stage she always wore gentlemen's attire. (Track 22)

## Discography of Records Used

1. *Copenhagen* (Davis, Melrose), **Bert Ralton's Havana Band**, George Eskdale-t, Harry Mehden-tb, Bert Ralton, Sam Babicci-rds, Count Brekenger-p, Dave Wallace-bj, Dooley Ward-bb, Whitey Higley-d, Mid 1925, **2.27**.
2. *Milenberg Joys* (Morton, Mares, Rappolo, Melrose), **Palais Royal Californians**, Eddie Frizelle-t, Frank Coughlan-tb, Walter Beban-ss, Ern Pettifer-as,bar, Keith Collins-p, Bob Kruze-bj, Bob Waddington-sb, Danny Hogan-d. July 1926, **3.01**.
3. *Brainstorm*, **Jimmie Elkins' Wintergarden Orchestra**, (Saunders), Jim Gussey, Shorty Power-t, Vic Healy-tb, Harold Spence, Tom Street, Maurie Gilman-rds, Jimmy Elkins-p, Les Purcell-bj, Ray Bromley-bb, Jim Davidson-d. January 1928, **2.06**.
4. *Breakaway*, (Conrad, Mitchell, Cottler), **Des Tooley-v**, Abe Romain-as, Beryl Newell-p. September 1929, **2.07**.
5. *Forty Second Street* (Dubin, Warren), **Jim Davidson's New Palais Royal Orchestra**, Ray Tarrant, Jim Gussey-t, Dud Cantrell-tb, Tom Stevenson-tb,bj, Frank McLaughlin, Pete Cantrell-as, Chick Donovan-ts, Gordon Rawlinson-p, Orm Wills-sb, Jim Davidson-d. June 1933, **2.17**.
6. *Original Dixieland One-Step* (La Rocca, Robinson, Crandall), **Jim Davidson's New Palais Royal Orchestra**, Ray Tarrant, Jim Gussey-t, Dud Cantrell-tb, Tom Stevenson-tb,bj, Frank McLaughlin, Pete Cantrell-as, Chick Donovan-ts, Gordon Rawlinson-p, Orm Wills-sb, Jim Davidson-d. November 1933. **2.47**.
7. *The Darktown Strutter's Ball* (Brooks), **Frank Coughlan's Trocadero Orchestra**, Frank Coughlan-t,tb,v, Colin Bergersen, Lyn Miller, Dave Price-t, Bill Miller-tb, Harry Danslow, Keith Atkinson, Ted McMinn, Stan Holland, Frank Ellery-rds, Reg Lewis, Frank Scott-p, Reg Robinson-sb, Dick Freeman-d, violin (?). May 1937, **2.22**.
8. *It Don't Mean A Thing* (Ellington), , **Frank Coughlan's Trocadero Orchestra**, Frank Coughlan-t,tb, Colin Bergersen, Lyn Miller, Dave Price-t, Bill Miller-tb, Harry Danslow, Keith Atkinson, Ted McMinn, Stan Holland, Frank Ellery-rds, Reg Lewis, Frank Scott-p, Reg Robinson-sb, Dick Freeman-d. Barbara James-v. July 1937, **2.56**.
9. *Ginger Jar Swing* (Spooner) *Dear Old Southland* (Layton Creamer), **Jack Spooner's Embassy Band**, Billy Hamilton-t,Liszt Brunell, Gordon Lever-as, cl, Craig Crawford-ts, Bill Dardis-p,

- Jack Spooner-d. 1937, (Recorded Melbourne 1937), **3.58**.
10. *Harlem Heat*(Hudson) **Dudley Cantrell And The Grace Grenadiers**, Tom Hughes, Reg Orrell-t, Dudley Cantrell-tb, Pete Cantrell, Alex Crammond, Frank McGuigan-rds, Noel Young-p, Wally Parkes-g, Bert Cantrell-sb, Carl Wintle-d. November 1937, **2.42**.
  11. *Sweet Sue Just You* (Young, Harris) **Jazz Four**, Jack Purdon-vb, others unknown, 1938, **2.46**.
  12. *A Tisket A Tasket* (Fitzgerald, Feldman) **Jim Davidson And His ABC Dance Orchestra**, Jim Davidson-dir, Jim Gussey, Lyn Miller, Norm Litt-t, Stewart Dawkins, George Trevare, Alf Williams-tb, Keith Atkinson-cl, Frank McLaughlin, Bob Atkinson, Chick Donovan-rds, Gordon Rawlinson, Walter Portingale-p, Alan Barr-g, Orm Wills-sb, Tom Stevenson-d, Alice Smith-v. November 1938, **2.41**.
  13. *Blue Skies* (Irving Berlin) **Frank Coughlan's Trocadero Orchestra**, Frank Coughlan-t,tb, Jack Crotty, Dave Price-t, Bill Miller, Stan Holland-tb, Bunny Austin, Colin Bergersen, Jack Baines, Frank Ellery, Teddy McMinn-rds, Reg Lewis, Frank Scott-p, Don Baker-g, Reg Robinson-sb, Dick Freeman-d. June 1939, **3.40**.
  14. *Ja Da* (Carleton) **Don (Pixie) Roberts Wolfgang**, Max Kaminsky-t, Don Roberts-rds, Ade Monsborough-vtb, Don Banks-p, Norm Baker-g, Lin Challen-sb, Laurie Howells-d. Melbourne September 1943, **2.47**.
  15. *Sorry To Be Leaving* (Monsborough) **The East Side Ramblers**, Ade Monsborough-t, Kelly Smith-rds, Jimmy Somerville-p, Ray Price-g, Max Hutchinson-d. Sydney 1945, **2.42**
  16. *At The Jazz Band Ball* (LaRocca, Shields, Mercer) **The Darlinghurst Dixielanders**, Ron Falson-t, Ron Gowans-cl, Tony Barker-tb, Kevin Ryder-p, Ron Hogan-g, Joe Singer-d. Sydney 1946, **2.26**.
  17. *Bluin The Blues* (Lopez, Nuenz) **Port Jackson Jazz Band**, Ken Flannery-t, Jack Parkes-tb, Bob Cruickshanks-cl, Kevin Ryder-p, Ron Hogan-g, Lynn Healey-d. October 1946, **2.49**.
  18. *After You've Gone* (Layton, Creamer) **2KY Swing and Jazz Club Band**, Ron Wilby-t, Dick Jackson-ts, George Hermann-p, Ray Price-g (?), Sydney 1945, **3.42**.
  19. *Tea For Two* (Youmans, Caeser) **The Harbour City Six**, Don Burrows-cl, Terry Wilkinson-p, John Edgecombe-sb, Joe Singer-d, Don Andrews-g. Sydney 1947/1948, **1.42**.
  20. *Pasadena Cakewalk* (Farrell) **Illawarra Jazz Group**, Ian Feather-t, Don Parry-cl, Les Nelson-tb, Terry McCardell-p, Barry Ford-g, Duke Farrell-sb, Jim Waldersee-bb, Bob Haywood-d. Sydney May 1949, **3.10**.

21. *Strut Miss Lizzie* (Layton, Creamer) **Riverside Jazz Band**, Keith Scanlan-t, Jack Parkes-tb,v, John McCarthy-cl, Ian Burns-p, Bill Tope-bj, Jack Connelly-bb, Ron Moss-d. 1950, **3.29**.
22. *Dinah* (Akst, Lewis, Young) **Port Jackson Jazz Band**, Ken Flannery-t, Bob Rowan-tb, Bob Cruickshanks-cl, Jimmy Somerville-p, Ray Price-g, Bruce Higginbotham-sb, Clive Whitcombe-d, Nellie Small-v. March 1948, **1.58**.

Don't forget .....

The 16th Annual Bell Jazz Lecture  
Will be presented by  
John Pochée  
*Australian jazz drumming legend*

September 2008

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