



SCREENSOUND AUSTRALIA
NATIONAL SCREEN AND SOUND ARCHIVE

ORAL HISTORY

SOUND RECORDINGS

MUSIC

A guide to the National Screen and Sound Archive Collection

April 2002

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ScreenSound Australia.
Oral History Sound Recordings — Music

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Cover photograph is Title #349299 [Lester, Olive : from left, Arthur Slade, Olive Lester, Bob Dyer, Madeleine Orr and (?) in a recording studio] from the Documentation Collection at ScreenSound Australia.

INTRODUCTION

This collection guide lists oral history sound recordings, currently in Australia's National Screen and Sound Archive Collection, which deal with the Australian music industry.

An oral history is an in-depth interview, focussing on a person's life or career, or focussing on an organisation's history or activities. The recordings are usually sound recordings using standard audiocassette, DAT (Digital Audio Tape), or Mini Disc. Some oral history interviews, however, are recorded as moving images. These are commonly recorded using Betacam SP video tape, or as digital images using digital video cameras. Occasionally, some oral history interviews are recorded on film.

Oral history interviews record, preserve and make accessible the stories of many Australians for generations of Australians. As with all historical records, oral histories provide important information on past events. Being able to hear the story from the participants adds another dimension.

ScreenSound Australia's Oral History Program captures the stories of personalities from Australia's Screen and Sound Industries for the National Collection. Many interviews are by well-known performers. Just as importantly, we value our collection of interviews with the many 'behind the scenes' pioneers and characters such as cinematographers, projectionists, recording engineers, and producers.

ScreenSound Australia collaborates with the National Library of Australia and each of the State Libraries in relation to the extensive Oral History collections held at those institutions. Therefore, ScreenSound Australia restricts its oral history collection to interviews with people and organisations associated with the audiovisual industries.

This guide is a production of the Collection Information team of ScreenSound Australia. The project was co-ordinated by Bob Morrison.

Ron Brent
Director
ScreenSound Australia
April 2002

HOW TO USE THIS GUIDE

This Collection Guide lists only oral history interviews about the Australian music industry and its people. All are held by ScreenSound Australia as of December 2001. All titles in this Guide are sound recordings.

This Guide does not list oral history interviews recorded as moving images.

The Guide is a list of titles, in alphabetical order. Most titles are creations of the cataloguer, because the items generally have no formal title. Such 'made up' titles are enclosed within square brackets. Each catalogue record in this guide contains the following information:

Title	The title comes from the item, itself. If the item has no title, the cataloguer creates one. The created titles are within square brackets. You can find a record by entering the title in the online catalogue. (http://www.screensound.gov.au)
Record No	A unique number used to identify the record in the Archive's database, MAVIS (Merged Audio Visual Information System). You can find a record by entering the number in the online catalogue, as an Advanced Search.
Summary	Description of part of the intellectual content of the item. Some records may have no Summary. Some records may have detailed transcripts and other information. In the Guide, these records contain a statement, such as 'No Summary available.' or 'Transcript available at ScreenSound Australia.'
Duration	The length of time for the actual interview on the sound recording, where known. A duration has this format: (hh:mm:ss).
General Notes	Additional information about the contents of the item, or explanatory notes to help the user.

ACCESS RESTRICTIONS

Some oral history interviews may have access restrictions. See 'How To Access Collection Materials' for more details.

HOW TO ACCESS COLLECTION MATERIALS

Restrictions may prevent clients from access to certain information in some of the holdings listed in this Guide.

The Archive will protect the integrity of Australia's screen and sound heritage. In practice, however, we must make value judgments about how that heritage is defined, selected, preserved, documented and made accessible.

Access to the Collections is considered a public right. Consistent with this principle, the Archive will provide access to all who seek it, as is practicable. Access is not possible, however, where it would compromise preservation requirements.

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[ACHESON, MERV : INTERVIEWED BY ANDREW BISSETT : ORAL HISTORY]

Record No. – 328815

Mr Merv Acheson, tenor saxophone/clarinet, talks about his career in jazz by incorporating happenings on the jazz scene in Australia throughout the interview. As Mr Acheson is one of jazz pioneers, his experience as a musician and story about jazz begins with early days of jazz music in Australia (1920s); continues throughout the Great Depression and WWII.

[ALTWEGG, RAFFAELE : INTERVIEWED BY TERRY COLHOUN : ORAL HISTORY]

Record No. – 225245

Raffaele Altwegg, cellist, teacher, discusses his appointment as the first full-time cello teacher at the Canberra School of Music, 1968. (00:25:55)

General note: Synopsis held at ScreenSound Australia.

[AMIS, JOHN : INTERVIEWED BY JANE O'BRIEN : ORAL HISTORY]

Record No. – 227122

John Amis, BBC interviewer, recalls an interview he conducted with Percy Grainger and discusses Grainger's works.

General note: Transcript available at ScreenSound Australia.

[ANSELL, TONY : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 446139

Tony Ansell, jazz keyboard player, talks about being a pianist with Galapagos Duck (since 1988) and in the band at the Illawarra Catholic Club. He speaks about his musical, and describes hearing his first real. A Commonwealth scholarship enables him to do a BA Commerce degree at NSW University majoring in accountancy. Describes his first professional gig playing old time dances at Marrickville Bowling Club at the age of 16 and also the challenge of backing artists. Musical influences were all the great jazz pianists, Don Burrows and George Golla. Recalls a trip with the Don Burrows Band to New Guinea; refers to recordings he was a part of; covers his period with the Daly Wilson Band and also a six night a week gig at the 'Texas Tavern' in Kings Cross. Covers his introduction to the keyboard bass, and the resulting amount of work created from both.

[ANTHONY, DOUGLAS AND ANTHONY, MARGOT : INTERVIEWED BY TERRY COLHOUN : ORAL HISTORY]

Record No. – 224721

Doug Anthony, Australian National Party politician and Deputy Prime Minister 1971-1972 and 1975-1983, and his wife Margot, pianist, percussionist. Doug Anthony recalls his association with the proposal for a School of Music and Canberra Symphony Orchestra. He discusses the close friendship he had with Ernest Llewellyn, the founding Director of the Canberra School of Music. Margot Anthony recalls the opening of the Canberra School of Music at the Manuka site. (00:28:40)

General note: Synopsis held at ScreenSound Australia.

[ANTILL, JOHN : INTERVIEWER UNKNOWN, 1960 : ORAL HISTORY]

Record No. – 329797

John Antill talks on his interest in music; his education; his training in music; how he composes; his inspiration and his music based on Aboriginal themes.

General note: Synopsis held at ScreenSound Australia.

[ANTILL, JOHN : INTERVIEWER UNKNOWN, 1960 : ORAL HISTORY]

Record No. – 329870

John Antill talks about his family background; his life; his training; how he composes; his inspiration and his Aboriginal work.

General note: Synopsis held at ScreenSound Australia.

[ARENA, ANGELINA : INTERVIEWED BY NANCYE BRIDGES : ORAL HISTORY]

Record No. – 219166

Angelina Arena, Australian-born Italian opera singer, discusses her career from after winning the ‘Sun Aria’ contest (1951), her subsequent move to Europe (1954, where she studied and performed leading roles at La Scala), until her return to Australia in 1972.

[ARMSTRONG, BILL : INTERVIEWED BY ANTOINETTE BIRKENBEIL, 2001 : ORAL HISTORY]

Record No. – 493932

Bill Armstrong discusses his career. (02:13:00)

General note: This oral history interview is part of the State Library of Victoria Jazz Project.

[ARMSTRONG, NICK : INTERVIEWED BY PETER BURGIS : ORAL HISTORY]

Record No. – 188940

No summary available. (00:32:00)

[ARTHY, ALAN : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 458636

Alan Arthy, clarinettist and saxophonist, started to play music at 14 years, playing around Brisbane. In 1943 he formed his first band, then in late 1940s, he worked with Jim Riley on the Gold Coast. A long period of working in non-jazz settings ended with the formation of the Queensland JAS, for which he became programme director and performs in his own and other groups. (00:36:05)

[ASHTON, QUEENIE : INTERVIEWED BY PETER BURGIS, 1988 : ORAL HISTORY]

Record No. – 188943

Queenie Ashton, talks about her career as an actor and singer in musical comedy, radio and television. Played ‘Granny Bishop’ in ABC Radio Serial ‘Blue Hills’. (01:39:40).

[ASHTON, QUEENIE : INTERVIEWED BY PETER BURGIS, 1989 : ORAL HISTORY]

Record No. – 220216

Queenie Ashton, actor, singer of musical comedy, and star of radio and television discusses: her career before arriving in Australia in 1927, the various radio shows in which she had part, the performers with whom she worked, and the technical aspects of acting on radio. (03:08:28)

[AUSTRALIAN DANCE JAZZ MUSICIANS : INTERVIEWED BY ROSS LAIRD : ORAL HISTORY]

Record No. – 374666

Australian jazz musicians who played in dance bands/groups in the 1930s, ‘40s and ‘50s, talk about their careers, the bands, venues and fellow musicians. Interviewees include trombone player Geoff ‘Dutchy’ Turner, trumpet player George Dobson, singer Irene Hewitt, bass player Lin Challen and several (unidentified) interviewees. (02:00:00)

General notes: These monologues were recorded as radio 3PBS Melbourne’s contribution to the Australian Broadcasting Association of Australia’s series about lives and work of older Australians. -- Radio stations throughout Australia provided material for the series.

[BAER, WERNER : INTERVIEWED BY NANCYE BRIDGES : ORAL HISTORY]

Record No. – 225004

Werner Baer talks about his life: his Jewish upbringing in Nazi Germany, his career in Singapore and his career in Australia as a concert pianist, lecturer and music composer.

[BAIL, CLARE : INTERVIEWED BY ALWYN AND LAURIE LEWIS : ORAL HISTORY]

Record No. – 326019

Clare Bail discusses his life, work and influences.

[BAILEY, JUDY : INTERVIEWED BY KEN BRETNALL : ORAL HISTORY]

Record No. – 374420

Interview covers Judy Bailey's life from childhood (New Zealand), moving to Australia, working at El Rocco coffee lounge, forming her own quartet, a children's show on ABC Radio, her position at Conservatorium of Music, the Bennelong series at Sydney Opera House, composing and arranging, television orchestras, club shows and South-East Asian tours.

[BAKER, DOLL : INTERVIEWED BY ANTOINETTE BIRKENBEIL, 2001 : ORAL HISTORY]

Record No. – 494007

Doll Baker discusses Norm 'Bud' Baker's tour of England and Europe with the 'Bell Band' (1950/51). Doll accompanied her husband on this tour and refers to a diary kept by Bud during this time.

General note: This oral history interview is part of the State Library of Victoria Jazz Project.

[BAKER, TOM : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 364638

No summary available.

[BAMFORD, JOHN : INTERVIEWED BY BRUCE JOHNSON. PART 1 : ORAL HISTORY]

Record No. – 465546

John 'Ocker' Bamford talks about his career in jazz music. John played trombone, piano, vibraphone and baritone saxophone. (00:27:50)

[BAMFORD, JOHN : INTERVIEWED BY BRUCE JOHNSON. PARTS 2 AND 3 : ORAL HISTORY]

Record No. – 456950

John 'Ocker' Bamford talks about his career in jazz music. John moved to Melbourne in 1948 to join Bob Limb at Ciro's. He then moved to Sydney in 1950 to work in the Tune Twisters with Sammy Lee. Bob Limb joined the Tune Twisters at the same time and they moved to the Colony Club at Sylvania in 1951. John began his own Big Band and continued in this band until 1981. He went on to play with the Don Burrows group on Television. (00:48:00)

General note: Transcript available at ScreenSound Australia.

[BANES, TEX : INTERVIEWED BY PETER BURGIS : ORAL HISTORY]

Record No. – 222780

Tex Banes talks about his youth spent in an orphanage, working on farms, learning music at the Banjo club in Melbourne, developing a love of traditional hillbilly music, his army service and being a contestant on Amateur Hour (1942). He was very successful with his 'Hayseeds', a leading hillbilly band in Melbourne during late 1940s/early 1950s, did much radio work, made private recordings, invented a musical instrument (the hootenanny), and performed many times for charitable drives and hospitals. Despite poor health in recent years he remains active and working.

General note: Transcript available at ScreenSound Australia.

[BARNARD, BOB : INTERVIEWED BY KEN BRETNALL : ORAL HISTORY]

Record No. – 371208

Bob Barnard, jazz musician, talks about his career. He discusses playing with many bands in Melbourne from 1950s-1980s. (01:00:00)

[BARNARD, LEN : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 364749

Len Barnard, jazz drummer and band leader, talks about his career. He discusses growing up in Melbourne, experimenting with hot jazz, forming a band in late 1940's. He discusses moving to Brisbane (1955), working with George Wallace and then Smoky Dawson, returning to Melbourne, working for Yamaha Music Foundation, moving to Sydney (1974), touring overseas, and the growth of jazz in Australia.

[BATTY, PHIL : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 456888

Phil Batty, jazz trumpeter, talks about experiences growing up in the jazz industry, band members, and influences from the late 1940's onwards. (00:34:58)

General note: Transcript available at ScreenSound Australia.

[BELL, GRAEME : INTERVIEWED BY ANDREW BISSETT : ORAL HISTORY]

Record No. – 329620

Graeme Bell talks of his career in jazz, including who influenced his music.

[BELL, GRAEME : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 465250

Graeme Bell, pianist, bandleader, composer, talks about, connection with artistic fraternity; radical alliance; 1st Convention 1946, and the impact on UK of first tour.

[BELL, GRAEME : INTERVIEWED BY LAURIE AND ALWYN LEWIS : ORAL HISTORY]

Record No. – 296092

Bell, jazz musician, talks about his life, his music and his experiences. (06:00:00).

The interview is in six parts:

Part 1: His family background, his early musical influences and his first band.

Part 2: The Dixieland Jazz Band, The Uptown Club, art, working during the Second World War.

Part 3: The Eureka Youth League's World Youth Festival (Czechoslovakia), touring in Europe, starting 'Swaggie' record label.

Part 4: 1950's, toured Korea and Japan for Combined Services Entertainment, club work, playing with John Sangster, the Trad Jazz boom.

Part 5: Working on the Gold Coast and on the cruise ship 'Patrice'. Tour of Canada and the USA, starting 'Sea Horse' label.

Part 6: 1980's until the present, tour of Asia, trip to Japan, Edinburgh and Oslo festivals.

[BELL, ROGER : INTERVIEWED BY ANTOINETTE BIRKENBEIL, 2001 : ORAL HISTORY]

Record No. – 493900

Roger Bell discusses his career with Antoinette Birkenbeil. (00:27:10)

General note: This oral history interview is part of the State Library of Victoria Jazz Project.

[BELL, ROGER : INTERVIEWED BY BRUCE JOHNSON. PTS 1 AND 2 : ORAL HISTORY]

Record No. – 463395

Roger Bell, talks about how he got started in the music business. As a teenager, listening to records on the radio drew him to jazz in 1932. Talks of the many musicians and bands he worked with throughout the 1940s, '50s and '60s. During the 1970s he freelanced and also led his own groups at different venues. (00:30:00)

General note: Transcript available at ScreenSound Australia.

[BELL, ROGER : INTERVIEWED BY BRUCE JOHNSON. PT 3 : ORAL HISTORY]

Record No. – 463421

Roger Bell, jazz musician, continues on from his interview with Bruce Johnson. During the 1970s he freelanced and also led his own groups at different venues. Revisited Europe in 1976 and 1981. Roger believes there is an Australian style of jazz, and of how he and the bands he played in partly influenced this style, he talks of being happiest with his career later in his life. (00:45:00).

General note: Transcript available at ScreenSound Australia.

[BENHAM, BILL : INTERVIEWED BY BRUCE ASMUS : ORAL HISTORY]

Record No. – 196290

Bill Benham talks about his life in jazz. Interspersed throughout the interview are jazz performances, group discussions and interviews with other jazz personalities, including Ken Brentnall, George Allen, Charlie Monroe, Norm Wyatt and Wally Norman.

[BENTLEY, DICK : INTERVIEWED BY BARRY CARMAN, 1986 : ORAL HISTORY]

Record No. – 285252

Bentley, musician, radio personality, actor, talks about his life and career in broadcasting. This interview is in 5 parts: Part 1: Bentley's career for the 1920s until 1937; Part 2: 1938-1940.

Part 3: 1940-1947; Part 4: Career from 1947; Part 5: Retake of Part 1 - different structure and anecdotes. Briefly refers to his time as a jazz musician with Australian dance bands. (08:00:00)

[BICKERSTAFF, ROBERT : INTERVIEWED BY NANCYE BRIDGES : ORAL HISTORY]

Record No. – 224970

Robert Bickerstaff talks about his life in singing and teaching.

[BIDDELL, KERRIE : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 386802

Kerrie Biddell, talks about her career: working with rock and jazz bands, touring Australia, working in the USA, the Jazz course at NSW Conservatorium, her teaching, and views on current Australian jazz singers. She talks about starting professional work, touring with Dusty Springfield, working with the ‘Daly-Wilson Big Band’, the intimidation by managers and promoters, the contrasts between rock and jazz, restrictions of a female singer in a big band, and touring with overseas artists. (02:00:05)

[BILLS, MALCOLM : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 456883

Malcolm Bills, pianist, talks about growing up, and the beginnings of his interest, influences, and experiences in the Jazz industry. (00:37:49)

[BILLS, MALCOLM AND ALF HOLYOAK : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 456858

General note: Transcript held at ScreenSound Australia, full transcript for Malcolm Bills only.

[BISSET, ANDREW : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 372923

Andrew Bisset, talks about his career as a musician: bands he performed with, and his career prior to music, his book ‘*Black Roots, White Flowers*’, how he came to write it, the travel involved, the musicians he met, and experiences he had. This research enabled him to make ABC radio programs on the pre-WWII history of Australian dance/jazz bands.

[BONYTHON, KYM : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 457566

Kym [Kim] Bonython talks about his career: his introduction to jazz music, starting to play music in the mid-1930s, purchase of drum kit (1935), and playing at local functions. He talks about musicians, making records, playing with Bruce Gray’s band and the ‘Southern Jazz Group’, recording for radio, and playing at the Tivoli. (00:13:00)

[BONYTHON, KYM : INTERVIEWED BY VAUGHAN HARVEY : ORAL HISTORY]

Record No. – 319799

Kym Bonython talks about his work as host of radio jazz programs on ABC radio and 5KA (Adelaide) from 1938 until 1950s.

**[BOURKE, ELSIE : INTERVIEWED BY PETER BURGIS : ORAL HISTORY ;
BOURKE, RITA : INTERVIEWED BY PETER BURGIS : ORAL HISTORY ;
BOURKE, PADDY : INTERVIEWED BY PETER BURGIS : ORAL HISTORY]**

Record No. – 220023

Interviews with Elsie Bourke, Rita Bourke and Paddy Bourke, about the recordings of ‘Frank Bourke and The White Rose Orchestra’.

[BOWLEY, ARTHUR : INTERVIEWED BY ROBERT WILLIS : ORAL HISTORY]

Record No. – 82397

Arthur Bowley, talks of the early days in dance bands, payment for dances, the origins of some of his tunes, and his family. His tunes are variations of tunes he learned from people, variations on popular tunes, and variations of his own tunes.

General note: Transcript available at ScreenSound Australia.

[BOWLEY, JEAN : INTERVIEWED BY ROBERT WILLIS : ORAL HISTORY]

Record No. – 82415

Jean Bowley describes the preparation of the Supper for the Martial Mount Dance. Suppers have been one of the traditions associated with traditional Australian dancing.

General note: Summary from the transcript held at ScreenSound Australia.

[BRAMLEY, CYRIL : INTERVIEWED BY ALBERT MORAN : ORAL HISTORY]

Record No. – 267121

Cyril Bramley, film sound recordist and marketing distributor, talks about his work with 'Film Australia', his beginnings in film from 1966, his experiences with distributors and international production companies, and the importance of film festivals to the marketing aspects of the film industry. The changes in the Australian feature industry are compared to trends in the UK and the US. His experience in Australian television is also discussed. (01:34:23)

[BRINKMAN, ALAN : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 465292

Alan Brinkman, talks about his career playing mainstream jazz. He discusses when he started to play a clarinet, playing in the church dance band, and his early career (1932) playing in dance bands. He moved to Melbourne (1941), then joined the army, where he played in a service unit until he contracted Dengue fever and malaria, for which was returned home and hospitalised. In 1949 he worked with the ABC orchestra, in the 1950s he began sitting in with Tom Pickering's band at town hall dances, then joined Ina Pearce's sextet. (00:31:31)

General note: Transcript available at ScreenSound Australia.

[BRINKMAN, ALAN : INTERVIEWED BY PETER BURGIS : ORAL HISTORY]

Record No. – 221095

Alan Brinkman talks about his career playing with most leading Tasmanian jazz groups, his radio broadcasts, and his extensive collection of private/unpublished recordings of Australian jazz. He discusses forming a jazz band, and his. (00:01:30)

[BROKENSHA, JACK : INTERVIEWED BY BRUCE JOHNSON. PTS 1 AND 2 : ORAL HISTORY]

Record No. – 463458

Jack Brokensha, jazz musician, began on xylophone, playing his first paid gig at age 6. Took piano lessons, then learnt drums from his father. Broadcast on the ABC at age 9, percussionist with the ABC at the age 14, and the Adelaide Symphony Orchestra. Entered the RAAF in 1944, left in 1946. Formed his own quartet in the late 1940s, touring the eastern states, establishing a national reputation. Went to Canada in 1953. Was part of the AJC, before the band broke up in Australia 1959. Returned to Detroit where after 10 years in TV formed his own production company, in the meantime continuing to play and record in small band settings. (01:15:00)

General note: Transcript available at ScreenSound Australia.

[BROKENSHA, JACK : INTERVIEWED BY BRUCE JOHNSON, PT. 3 : ORAL HISTORY]

Record No. – 463617

Jack Brokensha, jazz musician, continues with his interview by Bruce Johnson. Several personal details are repeated again at the beginning of this interview. Jack has mainly worked as a percussionist, has also been a composer, but never a vocalist. Has been living in the United States for many years. His style of music is contemporary be-bop. Mentions his influences, and the differences between a stylist compared to a player. (00:17:05)

General note: Transcript available at ScreenSound Australia.

[BROWN, BRIAN : INTERVIEWED BY BRUCE JOHNSON. PTS 1 AND 2 : ORAL HISTORY]

Record No. – 463322

Brian Brown, talks about his early interest in jazz music. Briefly played trumpet before entering National Service in 1951. Took up tenor saxophone in 1952, taught himself to read music, and began working as a full-time musician. In 1953 left for 14 months in London. Returned to Melbourne, formed a quintet. Withdrew from jazz in c1960, moving into studio, TV, and pit work, while studying architecture. The 1980s have seen the consolidation of his work as a jazz educator. (02:00:00)

General notes: Transcript available at ScreenSound Australia.

[BROWN, BRIAN : INTERVIEWED BY BRUCE JOHNSON. PT 3 : ORAL HISTORY]

Record No. – 463392

Brian Brown, jazz musician, continues on from his interview with Bruce Johnson. Established the independent record label AIJA, and has played a major part in the innovative jazz movement in Melbourne. (00:30:00).

General notes: Transcript available at ScreenSound Australia.

[BRUCE, BARRY : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 456887

Barry Bruce, pianist and vocalist, talks about his influences, his experiences, and the members of his jazz bands through the 1950's-60's. (00:44:58)

General note: Transcript available at ScreenSound Australia.

[BUCKLAND, LAURIE : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 465173

Laurie Buckland, double bass player, began his career in a Melbourne boarding-school orchestra (1960). While studying at University he was active in the jazz club and the university jazz band. In 1968 Laurie settled in Canberra, working, casually, with local groups, then joined the Clean Living Clive group (1969-77). (00:38:58)

General note: Transcript available at ScreenSound Australia.

[BULL, GEOFF : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 371949

No summary available.

[CALDER, MRS. : INTERVIEWER UNKNOWN : ORAL HISTORY]

Record No. – 435303

Mrs. Calder recalls 60 years of her life as a pianist with a band playing at dance halls in Barcaldine, Queensland, and in the out-back. On the recording she plays some of those tunes. (01:00:00)

[CARLIN, JAMIE : INTERVIEWED BY ROBERT WILLIS : ORAL HISTORY]

Record No. – 82429

Jamie Carlin was an original member of the 'Bush Music Club'. He talks of his parents' early days in Scotland and Ireland, migration, depression days, the early days of the 'Bushwhackers', the 'New Theatre', the instruments he plays, and his work with the 'PMG'. He was the first to use the concertina in the Australian Folk Revival, talks about his repertoire, the early days at the 'Bush Music Club', the first folk festival in Australia, and the performers.

General notes: Transcript available at ScreenSound Australia.

[CARTER, VIV : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 457489

Viv Carter talks about his life and career in the music business, family background and musical influences. He discusses his travels to England and touring Europe. He talks about the advent of skiffle and the traditional jazz boom and how it influenced his style of music. (00:45:00.)

General note: Transcript available at ScreenSound Australia.

[CARTER, VIV : INTERVIEWED BY LAURIE AND ALWYN LEWIS : ORAL HISTORY]

Record No. – 288926

Viv Carter talks about his life and career in the music business. The interview is in 3 parts: Part 1: Family background and musical influences; Part 2: Playing and recording in England. Advent of skiffle and trad. jazz boom; Part 3: Working with Pam and Lou Hird, Asian tour, including Vietnam, as a member of the Eclipse Alley Five band. (03:00:00)

[CHALENDER, ROSS : INTERVIEWED BY PETER COLEMAN : ORAL HISTORY]

Record No. – 436147

Ross Chalender talks about his jazz career. Started playing alto sax, first played professionally on tenor sax, took up baritone, went back to the alto sax, and studied flute playing for many years. Now lectures in Musicology. Worked irregularly in bands, and hopes to continue with the internationalisation of music and teaching.

[CHALLEN, LIN : INTERVIEWED BY ROSS LAIRD : ORAL HISTORY]

Record No. – 375087

No summary available.

[CHAPMAN, CECIL : INTERVIEWED BY ROBERT WILLIS : ORAL HISTORY]

Record No. – 82290

Cecil Chapman talks about learning to play music, and musicians in his family. He plays examples of traditional Australian dance music.

General note: Transcript held at ScreenSound Australia.

[CHUN, BILL : INTERVIEWED BY ROBERT WILLIS : ORAL HISTORY]

Record No. – 139390

Bill Chun, concertina player, talks about his life.

General note: Transcript available at ScreenSound Australia.

[CLARKE, BRUCE : INTERVIEWED BY PETER BURGIS : ORAL HISTORY]

Record No. – 225345

Bruce Clark, guitarist, talks about his studio work for various record labels, recalls many names relevant to his musical development and professional success.

General note: Transcript available at ScreenSound Australia.

[CLARKE, GRAEME : INTERVIEWED BY PETER COLEMAN : ORAL HISTORY]

Record No. – 437959

Graeme Clarke talks of his interest in jazz. He studied various instruments finally concentrating on the clarinet. He discusses his associations with various bands, and his main influences. Concludes by discussing the music played by the Eric Saunders band. (00:19:00)

[CLIFFORD, COLLEEN : INTERVIEWED BY NANCYE BRIDGES : ORAL HISTORY]

Record No. – 222806

Colleen Clifford discusses her career as an actress in England and Australia. The interview is followed by her singing comedy songs and playing piano accompaniment.

[CLOWES, BILL : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 456439

Bill Clowes talks about his life and career in the music business in Perth . He discusses playing with his trio in the 1970's. He talks about his personal life and being a roadie and the difficulty that bands face. (01:00:00)

[COATH, STAN : INTERVIEWED BY DENZIL HOWSON : ORAL HISTORY]

Record No. – 307839

Stan Coath is a sound engineer (technician) whose career was spent at the ABC studios, beginning at the ABC studios in 1936. He discusses Broadcast House in Williams Street, the short wave transmitters for Radio Australia, V.L.R. Lyndhurst, 'The Cottage' at Broadcast House, 'The Village Glee Club', different microphones and transmitters and includes his main studio duties. He also mentions Douglas Channell, the ABC Sydney announcer and Marjorie Stedeford the vocalist.

[COFFEY, ESSIE : INTERVIEWED BY MARTHA ANSARA, 1992 : ORAL HISTORY]

Record No. – 276680

Essie Coffey, Aboriginal activist and musician, discusses her life and career.

[COLBORNE-VEEL, JOHN : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 457491

John Colbourne-Veel talks about his life and career in the music business, family background and musical influences. He discusses the trad. jazz boom and the differences in generation of jazz music once the Rock and Roll era started with the Beatles. (00:24:00)

[COLHOUN, TERRY : INTERVIEWER UNKNOWN : ORAL HISTORY INTERVIEW]

Record No. – 225233

Terry Colhoun reminisces the development of the Canberra School of Music.

General note: Transcript available at ScreenSound Australia.

[COLMAN, LLOYD : INTERVIEWED BY MARTHA ANSARA, 1994 : ORAL HISTORY]

Record No. – 271231

Lloyd Colman, sound recordist, worked on the set of Australian feature films and television series from the 1950s. He talks about experiences in England before WW II, and about this time at 'Gainsborough Studios'.

[CONN, MRS : INTERVIEWED BY ROBERT WILLIS : ORAL HISTORY]

Record No. – 82841

Mrs Conn talks about her childhood, bush folklore, dances, music in her family, and ways of cooking and washing. She also talks about the impact of mechanisation on farm life, and about her support for the troops during WWI. Mrs Conn is joined by her daughter, Sister Bonnaventure, who describes some of her experiences as a nun.

General note: Transcript available at ScreenSound Australia.

[CONNOLLY, DON : INTERVIEWED BY MARTHA ANSARA : ORAL HISTORY]

Record No. – 307085

Don Connolly speaks of his career as a sound engineer, Percival's laboratory, Visatone, working on 'Jedda', working with the ABC and his work with several feature films.

[CONTIGUGLIA, JOHN JOSEPH AND RICHARD : INTERVIEWED BY JANE O'BRIEN : ORAL HISTORY]

Record No. – 227055

The interviewees are two American classical pianists who are twins: John and Richard Contiguglia. They describe their meeting and playing with Percy Grainger at the age of twelve on the 18th of March, 1950, in Auburn, New York. The Contiguglia family were host to Grainger in their home and John and Richard played three songs at the performance by Grainger. They were local artists and Percy Grainger was a guest performer, invited to appear in the place of a local conductor.

General notes: Transcript available at ScreenSound Australia. -- This oral history interview was part of a project to document the career of Australian composer and concert pianist, Percy Grainger (1882-1961).

[CORDEROY, CECILY : INTERVIEWED BY PETER BURGIS : ORAL HISTORY]

Record No. – 220088

Mrs Cecily (Snub) Corderoy talks about the life and times of her husband, Eddie Corderoy, and talks about her own life.

[CORNWELL, ROSS : INTERVIEWED BY TERRY COLHOUN : ORAL HISTORY]

Record No. – 225487

Ross Cornwell discusses his appointment as Executive Officer to the Canberra School of Music Council, and recalls issues faced by the Council, including: plans for the School to become an independent institution, staffing, the formation of Canberra Institute of the Arts (CITA) by amalgamating the Canberra School of Music and the Canberra School of Art; and the merger of CITA with the Australian National University.

General note: Transcript available at ScreenSound Australia.

[COUGHLAN, FRANK : INTERVIEWED BY ANDREW BISSETT :ORAL HISTORY]

Record No. – 329646

Frank Coughlan, trombone player, talks about his life, career and the jazz scene in 1930s in Australia.

[CRAWFORD, GLENDA : INTERVIEWED BY JANE VAN BALEN : ORAL HISTORY]

Record No. – 425258

Glenda (Raymond) Crawford talks about her life as an opera singer, performer on radio and her association with Crawfords. (01:00:00)

[CROSS, CLIVE : INTERVIEWED BY GRAHAM SHIRLEY, 1979 : ORAL HISTORY]

Record No. – 217281

Clive Cross discusses his work in sound recording and directing at Cinesound, John Clemenger Advertising and in the documentary and commercial industries.

General note: Transcript available at ScreenSound Australia.

[D'EMDEN, GWEN : INTERVIEWED BY PETER BURGIS : ORAL HISTORY]

Record No. – 223240

Gwen D'Emden; founder of Sound Preservation Association of Tasmania, record collector, broadcaster, talks of her musical experiences, ABC radio, ScreenSound Australia, and goals for sound preservation in Tasmania.

General note: Transcript available at ScreenSound Australia.

[DALLWITZ, DAVE : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 455962

Dave Dallwitz talks about his career, including playing with Graeme Bell and his 'Dixieland Jazz Band' in Melbourne during the late 1940s and playing with his band 'The Dave Dallwitz' Southern Jazz Group' in the 50s. (01.30:00)

[DALY, WARREN : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 386683

Warren Daly, talks about his career, the early rock groups, the jazz scene in Sydney, views on jazz tertiary education and the current Australian jazz scene. He recalls touring as backing musician for leading Australian rock singers, playing jazz at the 'El Rocco', 'Romano's' nightclub and the 'Sydney Musicians Club'. He talks about American jazz musicians, working at Caesars Palace, Las Vegas, USA, touring Japan and Korea with Don Burrows, forming the 'Daly-Wilson Big Band', touring country areas in Australia, playing with 'Galapagos Duck', touring Russia and the Baltic states, Australian jazz personalities, his recordings, politics, and receiving the Order of Australia for services to music. (04:00:00)

DAVE DALLWITZ DIARIES. PT 1, THE EARLY YEARS

Record No. – 326622

Recorded by 5UV Radio Station for a series of radio programs.

DAVE DALLWITZ DIARIES. PT 2, 1920s AND 1930s

Record No. – 328019

Dave Dallwitz talks about his introduction to jazz, his years at SA School of Art and Crafts and early art teaching and meeting his wife (who also talks). Covers up to the 1940s. Includes the following tunes: 'Black and Tan Fantasy', *'Riffin' at the KitKat', *'Let's do the Hoochie Koochie', 'Don't Bring Lulu' (* by Dave Dallwitz)

DAVE DALLWITZ DIARIES. PT 3, MID 1940s

Record No. – 328036

Dave Dallwitz talks about the formation of the 'Southern Jazz Group' in 1945. Includes the following tunes; 'Sister Kate', *'Southern March '47', *'Southern March '86', 'Darktown Strutters', *'Passion Rag', 'Nineteen Nineteen', 'Basin Street Blues'. (* by Dave Dallwitz)

DAVE DALLWITZ DIARIES. PT 4, LATE 1940s

Record No. – 328039

Dave Dallwitz talks about early days of 'Southern jazz Group', his introduction to the Melbourne jazz scene, events leading to first Australian jazz convention. Includes the following tunes; 'Ugly Child', 'Just a Gigalo', 'Jelly Roll', *'Emu Strut', *'Ragtime Tuba'. (* by Dave Dallwitz)

DAVE DALLWITZ DIARIES. PT 5, 1950 SYDNEY RECORDINGS

Record No. – 328066

Dave Dallwitz talks about recording in Sydney with the ‘Southern Jazz Group’ with Parlophone Records, Rodeo and Wilco Records. (The members recorded under assumed names for some of these recordings.) Includes the following tunes; ‘Stomp Miss Hannah’, *‘You don’t have to tell me you’re leaving’, ‘You little, sweet little you’, *‘The Jockey’s Warning’, ‘Columbus Stockade Blues’, ‘Look Down the Road’. (*by Dave Dallwitz)

DAVE DALLWITZ DIARIES. PT 6, 1951 ABC RECORDING

Record No. – 328080

Dave Dallwitz talks about his new band after the break-up of ‘Southern Jazz Group’ and an ABC recording project, recording Australian jazz Compositions. Includes the following tunes; ‘Royal Terminus Rag’, *‘Crocodile Creep’, ‘Shabby Gal Rag’, ‘Turquoise Twilight’, *‘Captivation’, ‘Ragtime Dance’. (*by Dave Dallwitz)

DAVE DALLWITZ DIARIES. PT 7, THEATRE, 1960s, BACK TO JAZZ

Record No. – 328091

Dave Dallwitz talks of his period in musical theatre, his return in 1970 to jazz, recording numerous albums mainly with Swaggie Records. He also studied bassoon and composition at the conservatorium. Includes the following tunes; *‘I must Shout Wonderful’, *‘I like people like you’, *‘Ayers Rock’, ‘The Mooch’, ‘Climax Rag’, *‘Sprightly Nightly’, *‘Whim Creek Wobble’. (*by Dave Dallwitz)

DAVE DALLWITZ DIARIES. PT 8, SWAGGIE - EARLY 1970s

Record No. – 328223

Dave Dallwitz talks about his releases through Swaggie Records. Discusses the influence of the hoax poetry of Ern Malley. Includes two suites from the ‘Ern Malley Jazz Suite’ as well as readings from sections of the Ern Malley poems used. The following tunes are included; *‘Willochra haze’, *‘Willochra Haze’(Hines), *‘Patterns for Slattens’, *‘Boult Upright’. (*by Dave Dallwitz)

DAVE DALLWITZ DIARIES. PT 9, SWAGGIE - MID 1970s

Record No. – 328259

Dave Dallwitz talks about his recording with Swaggie Records during the 1970s. Talks of his increasing focus on composing and arranging. Includes the following tunes; *‘Tullamrine’, *‘Midnight Crawl’, *‘Billabong’, *‘Three’s a Crowd’, *‘Stringy Bark Stomp’, *‘Shamrock Dreams’. (* by Dave Dallwitz)

DAVE DALLWITZ DIARIES. PT 10, LATE 1970s - RAGTIME, EARLY 1980s

Record No. – 328266

Dave Dallwitz talks about the last jazz suite he composed before 1993 and his increased interest in ragtime music. Includes the following tunes; *‘Ghost Town’, *‘Miner’s Rest’, ‘Chimes’, ‘Fickle Fay’. (*by Dave Dallwitz).

DAVE DALLWITZ DIARIES. PT 11, 1980s - SWAGGIE AND STOMP OFF

Record No. – 328296

Dave Dallwitz talks about his bands such as ‘The Hot Six’ and interest in forming big bands. He retired from teaching at the S.A. School of Art and was awarded the A.O. for services to Jazz Music in 1986. The Art Gallery of S.A. put on a retrospective of his art in 1994. Tunes include; *‘Seville Blues’, *‘West of the Ulgas’, *‘African Violet’, *‘Cocklebidly Rag’, *‘Watermelon Rag’. (* by Dave Dallwitz)

DAVE DALLWITZ DIARIES. PT 12, 1980s TO 1990s

Record No. – 328299

Dave Dallwitz talks about his final Swaggie recording and his recordings with Stomp Off Records in Pennsylvania, USA. Tunes include; ‘The Moon got in my Eyes’, *‘Banana Rag’, *‘Topaz’, *‘Pastime Rag No.4’, *‘Cassowary Strut’. (*by Dave Dallwitz)

[DANIELL, DREW : INTERVIEWED BY NANCY FLANNERY : ORAL HISTORY]

Record No. – 226517

Daniell Drew talks about her memories of radio in the 1920’s, how she became a musician at 5DN (1930), being the first woman in Australia to have her own advertising agency, and her career in advertising, performing and composing.

General note: Transcript available at ScreenSound Australia.

[DARGIE, HORRIE : INTERVIEWED BY NANCY BRIDGES : ORAL HISTORY]

Record No. – 220262

Horrie Dargie discusses his life and career as a musician, especially ‘The Horrie Dargie Quintet’.

[DAVIES, IAN : INTERVIEWED BY MARTHA ANSARA, 1991 : ORAL HISTORY]

Record No. – 276541

Ian Davies, cinema organist, recalls his life and career.

[DAWSON, CONSTANCE : INTERVIEWED BY PETER BURGIS : ORAL HISTORY]

Record No. – 328098

Constance Dawson discusses the musical and theatrical background of her family, including their management of a music hall in Camden Town. She reminisces about Peter Dawson and the beginnings of his singing career.

[DAWSON, SMOKY : INTERVIEWED BY LEON BECKER : ORAL HISTORY]

Record No. – 250319

Smoky Dawson talks about his early life, growing up in Melbourne during the Depression (including his period in the Victorian bushland, and how he was given the name ‘Smockey’), learning to play steel guitar, and playing in ‘the pit’ of silent movie theatres. His radio experience began at amateur radio station, 3JR, Preston, Victoria and he discusses his radio career, including his self-titled, top-rating radio show; his time in the U.S.A., and his thoughts on television. After the interview, the song ‘Good Time Radio’ (from his recent comeback album) is played. (01:32:47).

General notes: Transcript available at ScreenSound Australia.

[DAWSON, SMOKY : INTERVIEWED BY NANCYE BRIDGES : ORAL HISTORY]

Record No. – 220123

Dawson recalls in detail his life and lengthy career as a country music entertainer.

[DAWSON, SMOKY : INTERVIEWED BY PETER BURGIS : ORAL HISTORY]

Record No. – 219980

Smoky Dawson, country and western musician and actor speaks about his radio work, composing and recording career. (02:00:00)

[DE SANTI, ANIELLO : INTERVIEWED BY ROBERT WILLIS : ORAL HISTORY]

Record No. – 82391

Aniello de Santi plays tunes from his childhood in Italy, and tunes he has made in that tradition.
General note: Transcript available at ScreenSound Australia.

[DEAN, MRS : INTERVIEWED BY ROBERT WILLIS : ORAL HISTORY]

Record No. – 82904

Mrs Dean talks about instruments played, where her family lived, and sings songs learned from her parents and grandparents.

General note: Summary from transcript held at ScreenSound Australia.

[DEARING, JEFF, DEARING, GRACE, LOW, JOHN AND MEREDITH, JOHN : THE EUREKA YOUTH LEAGUE : INTERVIEWED BY JOHN LOW : ORAL HISTORY]

Record No. – 82458

Interviews of members of the Eureka Youth League discussing establishment of the League, its involvement in youth activities, camps, the folk dance group, concerts and volleyball. The EYL was allied to the Communist Party, and survived until the early 1950s.

General note: Transcript available at ScreenSound Australia.

[DELAMARE, ROY : INTERVIEWED BY BRUCE JOHNSON. PTS 1 AND 2: ORAL HISTORY]

Record No. – 456952

Roy Delamare talks about his musical career. Delamare was taught piano by his mother for five years and at age eight was given more formal lessons. He then took up violin and studied that instrument for six years in that time he also played the trombone. In 1931 he began piano lessons again. From 1934 he worked with dance bands. (01:03:23)

[DELAMARE, ROY : INTERVIEWED BY BRUCE JOHNSON. PT 3 : ORAL HISTORY]

Record No. – 457776

Roy Delamare concludes his musical oral history. In 1947, Delamare joined Merv Rauston's group. He continued playing with them until 1963. Following this he began freelance work in hotels, cabarets and for a short period he replaced Jim Riley at the Royal Perth. A farmer since 1953, Delamare was never a professional musician. In 1985 he was still freelancing. (00:13:20)

[DOBSON, GEORGE : INTERVIEWED BY ROSS LAIRD : ORAL HISTORY]

Record No. – 374746

George Dobson talks about his musical career and work with dance bands from 1920s-1950s, covering his early change from piano and violin to trombone, the bands/groups he played with, their members and venues. (00:21:00)

General note: This is a monologue.

[DOMMETT, LEONARD : INTERVIEWED BY TERRY COLHOUN : ORAL HISTORY]

Record No. – 225428

Leonard Dommett recalls his early violin studies, his experiences as a player with many symphony orchestras, the contact he had with Ernest Llewellyn (Founding Director of the Canberra School of Music), replacing Llewellyn as conductor of the Canberra Symphony Orchestra, and his plans to continue lecturing in violin studies at the Canberra School of Music.

General note: Transcript available at ScreenSound Australia.

[DOO, STEVIE : INTERVIEWED BY NANCYE BRIDGES : ORAL HISTORY]

Record No. – 221757

Stevie Doo discusses his life and career, as a vaudevillian performer and singer, the places he worked and the people which he worked with.

[DOUGLAS, TINY : INTERVIEWED BY NANCYE BRIDGES : ORAL HISTORY]

Record No. – 222354

Tiny Douglas discusses his life and career as a band leader in theatre and revue: where he worked and the people he worked and associated with.

General note: Transcript available at ScreenSound Australia.

[DRINKWATER, IAN : INTERVIEWED BY BRUCE JOHNSON. PTS 1 AND 2 : ORAL HISTORY]

Record No. – 456764

Ian John ‘Splash’ Drinkwater, who played the flute, clarinet and instruments from the saxophone family, talks about his career. He discusses his childhood and attendance at the Adelaide College of Music, and playing in the ‘Harry Boake-Smith Band’ at the Palladium 1946-1949 and at the Embassy 1950-1952. Discusses the difference between swing and jazz music, and the formation of his own jazz band ‘Splash Drinkwater’ and the ‘Four Drops of Rhythm’ with John Bermingham, Graham Schrader, Roy Wooding and Brian Bowring 1951-1956. (01:03:24)

[DRINKWATER, IAN : INTERVIEWED BY BRUCE JOHNSON. PT 3 : ORAL HISTORY]

Record No. – 465497

Ian ‘Splash’ Drinkwater continues discussing his jazz career. In 1951 he formed his own progressive group called Splash Drinkwater and his ‘Four (later Five) drops of Rhythm’. At this time he also played with Frank Buller’s dance band and a Latin American group, through to the 1970s Ian worked in television and a local music store. Ian then began teaching and played for the ‘South Australian Police Force Band’. (00:35:25)

[DUFF, EDWIN : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 446162

Edwin Duff talks about his music career: his musical beginnings (Scotland), performing publicly (age 10) on the ship while emigrating to Australia in 1938, performing on a radio show on arrival in Perth, his winning talent quests in Melbourne and appearing regularly on radio. Duff worked for Alberts music publishers testing the latest sheet music of songs recorded by Frank Sinatra, was part of the Jack Brokensha band at the Plaza Coffee Lounge in Melbourne, embraced scat singing and be-bop, worked with the Bob Gibson Orchestra (Sydney), and discusses the wartime period in Melbourne and Sydney.

He talks about theatre and radio orchestras, nightclubs, and the associated underworld and gambling establishments. He then looks at his life as a gay performer, society's reaction and the problems faced, his visits to Canada and the US and an unsuccessful attempt to crack the US market. He talks about the difficulties he has in recording and of his composing. His views are given on young jazz musicians and singers, including Vince Jones and the current state of jazz in Australia. Also the effectiveness of grants for overseas study and his views on his life as a musician.

[DUFFY, JACK: INTERVIEWED BY PETER COLEMAN : ORAL HISTORY]

Record No. – 436143

Jack Duffy, jazz musician, was born in Tasmania. Begins with how he became interested in jazz music. Parents played by ear, and Jack was self taught. First gig was playing for silent movies at the age of 11. He played piano accordion and piano in and around Hobart, e.g. Rest Point Casino, Fairstar Cruise Ship. Semi-retired due to ill health, in his mid 70s. Plays the Vibraphone, practicing 3-4 hours a day.

[DUNBAR, KATE : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 456659

Kate Dunbar, jazz singer and patron, talks about her singing career. Classically trained, Dunbar became interested in Jazz during the 60's through listening to the Paramount Jazz Band. Dunbar also talks about the dances and the audiences that came to listen to Jazz during this time. Kate also talks about the nature and definition of jazz over the years. (00:38:00)

[DUNBAR, KATE : INTERVIEWED BY LAURIE AND ALWYN LEWIS : ORAL HISTORY]

Record No. – 276294

Kate Dunbar talks about her singing career, setting up her own record label, Kate Dunbar Presents, and about the nature and definition of jazz over the years. (01:40:00)

[EAMES, GRAHAM : INTERVIEWED BY BRUCE JOHNSON. PT 1 : ORAL HISTORY]

Record No. – 463522

Graham Eames began playing with the Hindmarsh Brass Band in 1954, and throughout the 1960s played in bands. Following a year in London from 1969-1970, he returned to Adelaide (1972) and joined Dave Dallwitz. (00:17:00)

[EAMES, GRAHAM : INTERVIEWED BY BRUCE JOHNSON. PT 2 : ORAL HISTORY]

Record No. – 463610

Graeme Eames continues with his interview. Talks of working in the jazz scene in the 1970s, and the frequency of working and gaining regular spots to play in. Comments on the modern jazz scene and the fusion between traditional and modern styles. (00:17:35)

[EDWARDS, VINCENT : INTERVIEWED BY TERRY COLHOUN : ORAL HISTORY]

Record No. – 225308

Vincent Edwards recalls childhood musical studies, studying violin under Oscar Schomsky at Juillard (New York), and being offered a teaching position by Ernest Llewellyn (founding Director of the Canberra School of Music) in the faculty of the School. Edwards discusses performing and working alongside Llewellyn.

General note: Transcript available at ScreenSound Australia.

[ELHAY, SYLVAN : INTERVIEWED BY BRUCE JOHNSON. PT 1 : ORAL HISTORY]

Record No. – 457192

Sylvan 'Schmoe' Elhay talks about his career. He discusses his youth, playing in the high school orchestra, joining the University Jazz Band (1961), and being one of the foundation members of the jazz band 'Bottom of the Garden Goblins'(1964). He talks about other Adelaide jazz musicians, and the modern jazz scene in Adelaide. He discusses the line up of bands he played, the difference in the jazz scene between the 1960s and 1970s, and the formation of the band 'Onions', also referred to as 'Schmoe and Co.' (00:47:16)

[ELHAY, SYLVAN : INTERVIEWED BY BRUCE JOHNSON. PTS 2 AND 3: ORAL HISTORY]

Record No. – 457318

Sylvan 'Schmoe' Elhay continues his talk about his career. He discusses playing the clarinet in the Symphony Orchestra, the style of his mid-1970s semi-rock group the 'Onions', jam sessions, and the jazz group 'The Our Thing Big Band'. He provides anecdotes on several contemporary jazz musicians, and the formation of a group called The Rhythm Section which played at Jazz Action Society concerts. During the last part of the interview he talks about current jazz venues in Adelaide, and current musicians. He lists people who he believes have influenced the jazz scene, and talks about how he has developed his own knowledge and jazz techniques. The interview ends with a discussion on the emergence of jazz courses at the South Australian College of Advanced Education, and at Salisbury College and the future of jazz in Australia. (00:53:05)

[FALSON, RON : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 416786

Ron Falson, Sydney jazz musician, talks about his influences and professional life as a trumpet player, including an extensive description of the Sydney nightclub scene after WWII, and involvement of the criminal element in these clubs. Lists the overseas artists he has toured with and the bands he has performed with. Played in the band for the introduction of television. Discusses his views on formal jazz education and the musicians of today. (02:04:00)

[FARRELL, DUKE : INTERVIEWED BY LAURIE AND ALWYN LEWIS : ORAL HISTORY]

Record No. – 269103

Duke Farrell, jazz musician, talks about his musical career, and his marriage to reed player Betty Smythe, whom he credits with writing many of his arrangements. He also talks about his preferred style of jazz.

[FILBY, IAN : INTERVIEWED BY PETER BURGIS : ORAL HISTORY]

Record No. – 155850

Ian Filby, choir manager/technical director.

[FILBY, IAN : INTERVIEWED BY PETER BURGIS : ORAL HISTORY]

Record No. – 188981

No summary available. (00:60:00)

[FILBY, JENNIFER : INTERVIEWED BY PETER BURGIS : ORAL HISTORY]

Record No. – 221821

Jennifer Filby, the founder (along with Ian Filby) discusses the famous 'Australian Rosney Children's Choir'.

[FISCHER, LEONARD : INTERVIEWED BY TERRY COLHOUN : ORAL HISTORY]

Record No. – 224323

Leonard Fischer, musician, band leader, administrator, helped to lobby the Federal Government to establish a school of music in Canberra and held a position at the Canberra School of Music (1968) as a teacher of brass instruments. In 1977 he became Coordinator of Course Studies. Fischer summarises the long and at times difficult relationship between the School of Music and Canberra Youth Orchestra; discusses the changes for the school with the retirement of the founding Director; Fischer retired from the School of Music in 1990. (05:40:40)

General notes: Transcript held at ScreenSound Australia.

[FLANNERY, KEN : INTERVIEWED BY LAURIE AND ALWYN LEWIS : ORAL HISTORY]

Record No. – 288925

Ken Flannery, trumpeter, talks about his career in the music industry, including his early influences and experiences, the formation of the 'Port Jackson Jazz Band', entertaining troops during the WWII, his trip to the USA to hear more jazz and his personal jazz favourites. (01:35:00)

[FOSTER, MICHAEL : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 364750

Michael Foster is jazz writer and critic for the Canberra Times.

[FRAME, ALEX : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 456842

Alexander John Frame, trumpet player, talks about his career, the 'Southern Jazz Group', and the influence of Dave Dallwitz. He discusses the 1949 formation of the South City Seven band and playing at the Australian Jazz Conventions, joining the 'West Side Jazz Band' and Bruce Gray's band 1952-1954. Talks about the formation of the 'Black Eagles' in 1956, and the local jazz scene in Adelaide. (01:30:00)

[FRANKEL, DICK : INTERVIEWED BY BRUCE JOHNSON. PT 1 : ORAL HISTORY]

Record No. – 457410

Dick Frankel talks about his life and career in the music business, his family background and musical influences on him. He discusses the differences in generation of jazz music and his playing career with jazz bands in Adelaide. (00:30:00)

[FRANKEL, DICK : INTERVIEWED BY BRUCE JOHNSON. PT 2 : ORAL HISTORY]

Record No. – 465183

Dick Frankel talks about his life and career in the music business, his first involvement with jazz (Adelaide), and becoming a leader of the band, 'Dick Frankel's Jazz Disciples' (1963). He talks about trends in jazz music industry, also. (00:29:40)

[FRANKLIN, GEORGE : INTERVIEWED BY BRUCE JOHNSON. PT 1: ORAL HISTORY]

Record No. – 465277

George Franklin, trumpeter talks about his life and career in jazz music. (00:47:03)

[FRANKLIN, GEORGE : INTERVIEWED BY BRUCE JOHNSON. PT 2 : ORAL HISTORY]

Record No. – 465399

George Franklin continues the discussion of his jazz career. Upon returning to Perth in 1952, George joined the ‘Moderniques’, establishing his reputation as Perth’s foremost mainstream trumpeter. George joined the Army in 1958 and played in a service band. He returned to dance music in the early 1960s, forming his own trio known as the ‘George Franklin Trio’. George left the Army in 1977 and continued to play casually in local jazz bands. (00:31:45)

[FURNISS, PAUL : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 370215

No summary available.

[GARROOD, ROGER : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 456330

Roger William Garrood, saxophone, flute and clarinet player, talks about his musical career. From 1958-1965 he played throughout Europe in a variety of bands and styles, emigrated to Australia in 1971 and formed his own group in Perth. (00:56:42)

[GEDDES, ALAN : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 400245

Alan Geddes talks about his jazz career: playing in Sydney night clubs frequented by high society, shady characters and politicians and the sports crowd (1946), the after hour jam sessions, the Sydney Strip Club scene, drug use, police raids, jam sessions, night life in Katoomba (1948), the entertainment at the Bondi Esplanade, and the late 1950s/60s, when he played with Ray Price’s Port Jackson Jazz Band, Graeme Bell’s Band and alternating with Frank Coughlan’s Band at the Trocadero.

[GIBLIN, ANGELA : INTERVIEWED BY JANE VAN BALEN : ORAL HISTORY]

Record No. – 406949

Angela Giblin discusses her distinguished operatic career. She sang with the Australian opera in the 1970s and 1980s and lived and worked in Vienna and parts of Germany for a number of years. Since returning to Australia in 1987, she married and moved to Canberra; she was a Head of the Vocal department at the Canberra School of Music.

[GIBSON, BOB : INTERVIEWED BY LEON BECKER : ORAL HISTORY]

Record No. – 307458

Bob Gibson, speaks of his career in music and his involvement in radio and television in Australia and the United Kingdom.

[GIBSON, BOB : INTERVIEWED BY RICHARD RAXWORTHY : ORAL HISTORY]

Record No. – 395417

Bob Gibson talks about his career, from Perth, London, and to forming his big bands both in England and Australia. He talks of the musicians and many big entertainers with whom he has worked, and the local singers he has helped. He says it was a safer and different lifestyle before the advent of Rock n’ Roll. (01:30:00)

[GILBY, ANNE AND GILBY, BARBARA : INTERVIEWED BY TERRY COLHOUN : ORAL HISTORY]

Record No. – 225186

Anne Gilby, and her younger sister Barbara Gilby, recall their careers. Anne discusses her role as principal oboe player with the ‘Bremerhaven State Orchestra’, ‘Elizabethan Melbourne Orchestra’, and ‘Australian Chamber Orchestra’, and becoming lecturer in oboe at the West Australian Conservatorium of Music. Barbara Gilby played with symphony orchestras in Iceland and West Germany, becoming Concertmaster for the Tasmanian Symphony Orchestra, and Guest Lecturer in Violin at the Canberra School of Music (1990). (02:16:14)

General note: Transcript available at ScreenSound Australia.

[GOLDNER, RICHARD : INTERVIEWED BY TERRY COLHOUN : ORAL HISTORY]

Record No. – 224617

Richard Goldner, co-founder of the Musica Viva Quartet talks about his music career, between his arrival in Australia (1939) and the present. He talks about the formation of the ‘Monomeith Quartet’, the ‘Richard Goldner Musica Viva Players’ ‘Musica Viva’ and the reasons for his departure from ‘Musica Viva’, and Australia.

General note: Transcript available at ScreenSound Australia.

[GOLLA, GEORGE : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 416799

George Golla discusses his career as a jazz guitarist in NSW, after arriving in Australia in 1950. Discusses his influences, the bands he has played with, tours of Europe and the US, his current music activities, and his teaching at the Sydney Institute of Music. (01:10:00)

[GOLLOGILLY, TOM : INTERVIEWED BY ROBERT WILLIS : ORAL HISTORY]

Record No. – 82292

Tom Gollogilly describes some of the dances he has done, and talks about some of the dance bands. Of interest is his description of waltz competitions. He also tells stories of the ‘Tin Kettling’ custom.

General note: Transcript available at ScreenSound Australia.

[GOURLAY, BRUCE : INTERVIEWED BY PETER COLEMAN : ORAL HISTORY]

Record No. – 437249

Bruce Gourlay talks of how he first became interested in jazz, his family background, the bands he has been associated with, his recordings for National Radio, and the influences in his career. He discusses the Australian sound in jazz. (00:16:23)

[GOURLAY, MAX : INTERVIEWED BY PETER COLEMAN : ORAL HISTORY]

Record No. – 436146

Max Gourlay talks of his long and successful career in jazz.

[GRAY, BRUCE : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 463525

Bruce Gray, recalls his career in jazz music. He was a founding member of the ‘Military Band of the Adelaide College of Music’, and of the ‘Southern Jazz Group’, was a studio musician and wrote music for, and led, his own band for the ABC series, ‘*Evolution of Jazz*’. Concludes with his thoughts on a formal college course in jazz. (00:40:23)

[GRIMSLEY, JACK : INTERVIEWED BY KEN BRETNALL : ORAL HISTORY]

Record No. – 374436

Jack Grimsley discusses his life from his early days as a horn player with the Heidelberg Symphony (Vic.), playing trombone with dance bands, serving in the Navy (1944-6), working as session player and arranger for radio and television bands, and being Musical Director at Channel 10 (1966-1981).

[GRUNSEIT, NOREEN : INTERVIEWED BY ROBERT WILLIS : ORAL HISTORY]

Record No. – 82624

Noreen Grunseit talks about her dancing career. She talks about introducing English folk dances to the Bush Music Club (1950s), and gives information on the dress of the early performers and the attitudes toward ‘folkies’.

General notes: Transcript available at ScreenSound Australia.

[GUMBLETON, BILL : INTERVIEWED BY BRUCE JOHNSON. PT 1 OF 2 : ORAL HISTORY]

Record No. – 465406

Bill (William) Gumbleton talks about his career in the jazz. Bill became interested in jazz in the mid 1950s, and joined the Modern Jazz Quartet (1957), doing Playhouse concerts. Bill worked exclusively with jazz bands from the 1960s. (00:31:45).

[GUMBLETON, BILL : INTERVIEWED BY BRUCE JOHNSON. PT 2 OF 2 : ORAL HISTORY]

Record No. – 456881

Bill Gumbleton, pianist, talks about influences and times within the contemporary jazz industry in the 1950s-60s. (00:28:00)

[GURR, DON : INTERVIEWED BY PETER COLEMAN : ORAL HISTORY]

Record No. – 436126

Don Gurr, talks about his music career. Studied classical piano (1933-41), became interested in swing and jazz music (1942), and joined the band at the ‘Crystal Palais’ (1943), where he started playing clarinet. He began solo piano performances (swing style) for ABC Radio (7NT), married (1950), moved to Hobart (1951), continued solo sessions for ABC Radio, and formed a duo act with vocalist, Pam French. He became bandleader (1970s) at a time when big bands were rapidly losing their viability. Don also talks about the various musicians he played with over the years.

[HAESLER, BILL : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 478588

Bill Haesler discusses the influences on his music, Graeme Bell, Melbourne musicians of the late 1940’s, collecting and importing sound recordings, Australian Jazz Conventions, ‘Melbourne Jazz Club’, ‘Sydney Jazz Club’, and early jazz record labels.

[HALEY, BRUCE : INTERVIEWED BY PETER COLEMAN : ORAL HISTORY]

Record No. – 437971

Bruce Haley talks about his career in jazz, beginning at the age of 17. In 1946 joined the Hobart Junior Symphony, later, he migrated to Canada, and was away from Australia for 30 years. Formed the Federation of Tasmanian Jazz, a peer group for jazz enthusiasts. Concludes by discussing the St. Helens jazz festivals, its beginnings and success. (00:46:30)

[HARKIN, ANTHONY AND HOWELL, PETE : INTERVIEWED BY GILLIAN HUNTER : ORAL HISTORY]

Record No. – 210692

Anthony Harkin and Pete Howell are interviewed about their careers as blues musicians.

[HARPER, DON : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 387543

Don Harper talks about his career both in Australia and overseas, his current activities, his jazz/classical fusion group, Constellation, the colourful jazz personalities he has met, playing live to air on radio, later TV, tours, studies arrangements and compositions, the artistic life in Britain, and his views on tertiary jazz education. (03:30:00)

[HAWKEY, WILLIAM : INTERVIEWED BY TERRY COLHOUN : ORAL HISTORY]

Record No. – 225193

William Hawkey, recalls the events leading up to his appointment as Assistant Director of the Canberra School of Music in 1979. (01:59:12)

General notes: Transcript available at ScreenSound Australia.

[HAYES, EVIE : INTERVIEWED BY NANCYE BRIDGES : ORAL HISTORY ; SHAND, RONNIE : INTERVIEWED BY NANCYE BRIDGES : ORAL HISTORY]

Record No. – 214797

Evie Hayes discusses her career, Will Mahoney (her husband) and their performances in Australia (00:20:00)

Ronnie Shand discusses his career, and the comedians with which he worked.

[HENDERSON, BOB : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 478589

Bob Henderson discusses his influences, Newcastle jazz in 1960's, Australian Jazz Convention, Sydney jazz late 70's, Newcastle Conservatorium, and current jazz education.

[HENNESSY, NOREEN : INTERVIEWED BY NANCYE BRIDGES : ORAL HISTORY]

Record No. – 222881

Noreen Hennessy talks of her life and career as the organist for the Prince Edward Theatre from 1924-1944. She talks of the theatre shows and the people which she worked and associated with.

[HEWITT, IRENE : INTERVIEWED BY BOB HORSFALL : ORAL HISTORY]

Record No. – 280325

Irene Hewitt, singer, actress, comedian, netball coach and radio personality, began as a dancer, starred on Amateur Hour, went to the ABC, later joined 3XY. (00:25:45)

[HEWITT, IRENE : INTERVIEWED BY ROSS LAIRD : ORAL HISTORY]

Record No. – 374752

Irene Hewitt talks about her career focussing on her work with jazz/dance bands. She mentions war concert parties, Australian Amateur Hour and other radio work, music hall, black-and-white minstrels, Trocadero pop concerts and Melbourne jazz venues and musicians. (00:15:00).

General note: This is a monologue.

[HEWITT, IRENE : INTERVIEWED BY ROSS LAIRD : ORAL HISTORY]

Record No. – 375090

Irene Hewitt talks about her career focussing mainly on her work with jazz/dance bands. She mentions war concert parties, Australian Amateur Hour and other radio work, music hall, black-and-white minstrels, Trocadero pop concerts and Melbourne jazz venues and musicians. (00:15:00)

General note: This is a monologue.

[HICKEY, TERRY : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 458638

Terry Hickey, pianist, talks about his jazz career, musicians, and bands that he has played with. (00:59:57)

[HIRD, LLEW AND PAM HIRD : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 456748

Llew Hird and Pam Hird, talk about influences and experiences in the jazz industry as a married couple, and their careers before they were married. (01:03:00)

[HOFFMAN, W.L. : INTERVIEWED BY TERRY COLHOUN : ORAL HISTORY]

Record No. – 224317

W.L. Hoffman, music educator, former officer of the Canberra School of Music talks about his life and the Canberra School of Music.

General note: Transcript available at ScreenSound Australia.

[HOLYOAK, ALF : INTERVIEWED BY BRUCE JOHNSON. PT 1 : ORAL HISTORY]

Record No. – 456884

Alf Holyoak talks about the early beginnings of jazz in Australia from 1929/1930, his influences and experiences from 1930 onwards. (00:43:20)

[HOLYOAK, ALF : INTERVIEWED BY BRUCE JOHNSON. PT 2 : ORAL HISTORY]

Record No. – 463512

Alf Holyoak talks about the many jazz musicians he played with, and discusses their colourful personalities. He also talks about the bands he played with in his career. As a teacher, several generations of musicians passed through his open-minded tutelage. (00:32:55)

[HOOD, ALEX : INTERVIEWED BY ROBERT WILLIS : ORAL HISTORY]

Record No. – 82639

Alex Hood resides in Murwillumbah and has for many years toured schools with his 'Australian Folk Theatre', bringing traditional music to children all over Australia. Alex describes his career: became involved in 'New Theatre', leading to his joining the original Bushwhackers; music-collecting trips, and the folk clubs of the era.

General notes: Transcript available at ScreenSound Australia.

[HOUNSLOW, KEITH : INTERVIEWED BY BRUCE JOHNSON, PT 1 : ORAL HISTORY]

Record No. – 463431

Keith Hounslow talks of the musicians he worked with, the bands he played in (late 1940s to the 1950s), his semi-retirement from jazz, and embarking upon what was to become an award winning career in independent film and TV production. (00:45:00)

[HOUNSLOW, KEITH : INTERVIEWED BY BRUCE JOHNSON. PT 2 : ORAL HISTORY]

Record No. – 463456

Keith Hounslow continues his interview. Throughout his career has been involved in some the most important events in the post-war history of Australian jazz. (00:18:00)

[HOUNSLOW, KEITH : INTERVIEWED BY LAURIE AND ALWYN LEWIS : ORAL HISTORY]

Record No. – 269102

Keith Hounslow talks about his musical career: how he got started and the different styles of jazz he has been involved with.

[HOUSTON, ELEANOR : INTERVIEWED BY TERRY COLHOUN, PT 1 : ORAL HISTORY]

Record No. – 189798

Eleanor Houston talks about her early life from her birth in New Zealand to beginning singing studies with Madame Marti. She mentions her views on singing technique.

General note: Summary by the interviewer.

[HOUSTON, ELEANOR : INTERVIEWED BY TERRY COLHOUN, PT 2 : ORAL HISTORY]

Record No. – 189799

Eleanor Houston discusses further views on singing technique. She mentions a farewell concert in Sydney, and Narelle Cardus.

General note: Summary by the interviewer.

[HOUSTON, ELEANOR : INTERVIEWED BY TERRY COLHOUN, PT 3 : ORAL HISTORY]

Record No. – 189800

Eleanor Houston continues to talk about Narelle Cardus and farewell concert to the 'Italian Opera Company' in Melbourne and New Zealand in preparation of Desdemona role in Italy.

General note: Summary by the interviewer.

[HOUSTON, ELEANOR : INTERVIEWED BY TERRY COLHOUN, PT 4 : ORAL HISTORY]

Record No. – 189808

Eleanor Houston talks about her departure from Rome, her singing career in London and her visit to Rhodesia, and what happened in Rhodesia. She talks about the car she was travelling in breaking down in a game reserve.

General note: Summary by the interviewer.

[HOUSTON, ELEANOR : INTERVIEWED BY TERRY COLHOUN, PT 4 REPLACEMENT : PT 1 : ORAL HISTORY]

Record No. – 189805

Eleanor Houston talks about her departure from Rome, her singing career in London, and her visit to Rhodesia.

General note: Summary by the interviewer.

[HOUSTON, ELEANOR : INTERVIEWED BY TERRY COLHOUN, PT 4 REPLACEMENT : PT 2 : ORAL HISTORY]

Record No. – 189807

Eleanor Houston talks about what happened in Rhodesia and how the car she was travelling in broke down in a game reserve.

General note: Summary by the interviewer.

[HOUSTON, ELEANOR : INTERVIEWED BY TERRY COLHOUN, PT 5 : ORAL HISTORY]

Record No. – 189801

Eleanor Houston talks about her professional colleagues, including Joan Sutherland, and her performances in Great Britain.

General note: Summary by the interviewer.

[HOUSTON, ELEANOR : INTERVIEWED BY TERRY COLHOUN, PT 6 : ORAL HISTORY]

Record No. – 189802

Eleanor Houston talks mainly about her personal life in Great Britain, and from 1956 in Australia.

General note: Summary by the interviewer.

[HOUSTON, ELEANOR : INTERVIEWED BY TERRY COLHOUN, PT 7 : ORAL HISTORY]

Record No. – 189803

Eleanor Houston talks about her career after arriving in Canberra in February 1966, and of her last public performance for the ACT Lieder Society at the Canberra School of Music.

General note: Summary by the interviewer.

[HOUSTON, ELEANOR : INTERVIEWED BY TERRY COLHOUN, PT 8 : ORAL HISTORY]

Record No. – 189804

Eleanor Houston talks about her career in Canberra, of William Herbert and the opera ‘Dido an Aneus’ to the present status of her family.

General note: Summary by the interviewer.

[HOWARD, JENNY : INTERVIEWED BY NANCYE BRIDGES : ORAL HISTORY]

Record No. – 221865

Jenny Howard discusses her life and career as a vaudeville entertainer. She recounts a number of humorous anecdotes about events that occurred during her many theatrical performances and tours.

[HOWARD, JENNY : INTERVIEWED BY NANCYE BRIDGES : ORAL HISTORY]

Record No. – 222869

Jenny Howard recalls some humorous anecdotes about her life and career as a comedian in vaudeville, and she tells anecdotes about her school days, working with Gracie Fields, on tour with Gladys Moncrieff, George Wallace in hospital with bronchitis, and a number of other humorous stories related to people with which she worked.

[HUNTER, JOHN : INTERVIEWED BY NANCYE BRIDGES : ORAL HISTORY]

Record No. – 221754

John Hunter recounts his life and career as a member of the famous ‘Kiwi Theatrical Company’, a theatrical group of female impersonators that performed their revue extensively throughout Australia and New Zealand.

[IMRE, ELAINE : INTERVIEWED BY ROBERT WILLIS : ORAL HISTORY]

Record No. – 82991

Elaine Imre talks about her grandfather, his singing, his fiddle and playing, the dance balls and customs associated with them, her early life, and dancing in the Forbes (NSW) area.

[INNOCENTI, ALEX : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 457553

Alex Innocenti, owner of ‘The Cellar’ (1964-1972), discusses his connection with the jazz music in Adelaide, local jazz musicians who played at ‘The Cella’, and the atmosphere and acoustics of the club. He discusses the decline of the jazz in Adelaide and at ‘The Cellar’, the introduction of blues music (1968), and when the venue became fully blues orientated (early 1970s). (00:14:35)

[JACOBY, ELSA : INTERVIEWED BY NANCYE BRIDGES : ORAL HISTORY]

Record No. – 222230

Elsa Jacoby talks of her life and career as an opera singer in the theatre in Australia and England. She recalls the people which she worked and associated with.

General note: Transcript available at ScreenSound Australia.

[JAMIESON, BERT : INTERVIEWED BY ROBERT WILLIS : ORAL HISTORY]

Record No. – 82647

Bert Jamieson, mouth organ (harmonica) player, discusses his music life, plays some of his tunes, and talks about them.

[JENKINS, ALAN : INTERVIEWED BY TERRY COLHOUN : ORAL HISTORY]

Record No. – 224852

Alan Jenkins, pianist and organist, talks of the opening of the Canberra School of Music in 1965, and discusses the developments and standards of the Canberra School of Music. (01:15:00)

General notes: Transcript available at ScreenSound Australia.

[JENKINS, DAVID : INTERVIEWED BY MAL EUSTICE : ORAL HISTORY]

Record No. – 463658

David Jenkins talks about his association with the Southern Jazz Group, of which he was responsible for its name, and discusses other groups he worked with in Adelaide, including comments on the jazz scene in Adelaide. He concludes with mentioning the variety of establishments he worked in throughout his career. (00:25:00)

[JOHNSON, BRUCE : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 364637

No summary available.

[JOHNSON, DON : INTERVIEWED BY ANDREW BISSET : ORAL HISTORY]

Record No. – 386107

Don Johnson talks about his career, the Canberra School of Music Jazz Course and the growth of the jazz scene in Australia. He covers his early interests and his work with the Atlanta Symphony Orchestra, touring big bands, the ‘ABC Symphony Orchestra’ in Perth. (00:43:00)

[JOHNSON, DONALD : INTERVIEWED BY TERRY COLHOUN : ORAL HISTORY]

Record No. – 225431

Don Johnson talks about growing up in Chicago (in the big band era), playing principal trumpet in the Atlanta Symphony Orchestra (early 1960s), an appointment as principal trumpet of the West Australian Symphony Orchestra (held for 10 years), his position as Lecturer in Trumpet at the Canberra School of Music, and finally, head of the Jazz Department at the Canberra School of Music.

General note: Transcript available at ScreenSound Australia.

[JONES, VINCE : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 387350

Vince Jones talks about his career, its beginning in Sydney rock bands, his playing jazz in Melbourne, his commitment to environmental issues and his approval for the way young musicians learn jazz through tertiary institutions. He talks about producing his own records, and his music compositions, he describes venues and hassles with management, warm-up tours for overseas artists, visits to the US and making a successful record in New York, tours in Europe and UK, and pays tribute to those with whom he has worked. (01:24:00)

[KAIN, TIMOTHY : INTERVIEWED BY TERRY COLHOUN : ORAL HISTORY]

Record No. – 225162

Timothy Kain, Head of the Guitar Department at the Canberra School of Music, discusses his involvement with the Canberra School of Music as one of the first students, and later a teacher. (01:25:13)

General note: Transcript available at ScreenSound Australia.

[KARMEL, PETER : INTERVIEWED BY TERRY COLHOUN : ORAL HISTORY]

Record No. – 225477

Professor Peter Karmel recalls his appointment as Executive Chairman to govern the new institution, Canberra Institute of the Arts (CITA), an amalgamation of the Canberra School of Art and the Canberra School of Music.

General note: Transcript available at ScreenSound Australia.

[KAY, HARRY AND KAY, ANNE : INTERVIEWED BY ROBERT WILLIS : ORAL HISTORY]

Record No. – 82445

Harry Kay talks about the formation and demise of the original Bushwhackers, his early days in the fitting and turning trade, the Communist oriented Eureka Youth League (EYL), and the formation of the Ramblers, based on the American group, the Weavers. Anne Kay talks of dancing in the EYL. The interviewees relate stories of several other performers, and Harry sings his own song ‘Why can’t we be fair dinkum Aussies?’.

General note: Summary by the interviewer.

[KENNEDY, TED : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 457409

Ted Kennedy talks about his life and career in the music business. (01:00:00)

[KESWICK, LADY CLARE AND SANDERS, MARGARET : INTERVIEWED BY JANE O'BRIEN : ORAL HISTORY]

Record No. – 227038

Lady Clare Keswick and Mrs Margaret Sanders (sisters), knew Percy Grainger in his younger years and they give their recollections of him during this time.

General notes: This oral history interviews is part of a project to document the career of Australian composer and concert pianist, Percy Grainger (1882-1961).

[KIDD, DIXIE : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 456750

Dixie Kidd talks about growing up with the jazz industry, his influences, and experiences from 1945 onwards playing at the East Perth Jazz Club and The Como. (00:51:00)

[KINGSLAND, RICHARD : INTERVIEWED BY TERRY COLHOUN : ORAL HISTORY]

Record No. – 224737

Sir Richard Kingsland (formerly Secretary of the Department of Interior and first Chairman of the Canberra School of Music Advisory Council) gives his views on the Canberra School of Music's development over 25 years.

General note: Transcript available at ScreenSound Australia.

[KIPNER, NAT : INTERVIEWED BY GARRY PAIGE : ORAL HISTORY]

Record No. – 435152

Nat Kipner, talks about his career in the entertainment industry, including his days in comic theatre, producing television shows, running entertainment venues, running the Spin record label and a booking agency, and managing the 'Bee Gees'. (02:00:00)

[KIRKMAN, MONICA : INTERVIEWED BY ROBERT WILLIS : ORAL HISTORY]

Record No. – 82897

Monica Kirkman talks about her life in the Woodstock area (near Cowra, N.S.W.). She also describes dances, and talks about the night of the Cowra breakout. Monica plays some of the tunes learned from her father.

General note: Summary by the interviewer.

[KRISTENSEN, JOHANNES EVALD TANG : INTERVIEWED BY JANE O'BRIEN : ORAL HISTORY]

Record No. – 226980

Johannes Tang Kristensen, a long term friend of Percy Grainger, recalls the first time they met: (1922) after Grainger came to Denmark, to collect Danish folk songs.

General notes: Transcript held at ScreenSound Australia. -- This oral history interview was is part of a project to document the career of Australian composer and concert pianist, Percy Grainger (1882-1961). -- The interview is a mixture of English and Danish, the interview includes an interpreter.

[KRISTENSEN, JOHANNES EVALD TANG : INTERVIEWED BY JANE O'BRIEN. TRANSLATED BY KIRSTEN MYNSTER : ORAL HISTORY. ENGLISH VERSION]

Record No. – 458789

Johannes Tang Kristensen, a long term friend of Percy Grainger, recalls the first time they met: (1922) after Grainger came to Denmark, to collect Danish folk songs.

General notes: Transcript held at ScreenSound Australia. — This oral history interview was conducted by Dr Jane O'Brien, as part of a project to document the career of Australian composer and concert pianist, Percy Grainger (1882-1961).

[LANE, JOE : INTERVIEWER UNKNOWN : ORAL HISTORY]

Record No. – 459675

Keith Joseph Lane, ['Joe', 'Bebop'], talks about his jazz career, including discussing 'The El Rocco Band' (1962), the New Zealand jazz trio, the N.Z jazz festival, performing at the Albury Hotel, the Katoomba jazz festival (1964), and influential musicians. A brief discussion continues about his study at the conservatorium of music, and other occupations. He then discusses concerts, 'The Birdland Club' forming a band with pianist Stan Walker and others, and the tunes which he has written. (00:57:39).

[LANGFORD, PHIL : INTERVIEWED BY BRUCE JOHNSON. PT 1 : ORAL HISTORY]

Record No. – 465193

Phil Langford, drummer, talks about his jazz career. After studying drums in Launceston and Melbourne, he joins Ken Heron's Jazz Band, later, plays modern jazz in Brian Martin's Quartet, and, in 1965, joins 'The River Side Band.' (00:38:56)

[LANGFORD, PHIL : INTERVIEWED BY BRUCE JOHNSON. PT 2 : ORAL HISTORY]

Record No. – 456890

Phil Langford continues his talk about his jazz career. He discusses the 'Nat Oliver New Orleans Jazz Band', the jazz scene in Sydney (1960s), the jazz scene in Adelaide (mid 1960s), his break from jazz while he worked for the 3M company (1967-77), teaching (late 1970s) and his return to jazz in the early 1980s. He gives his thoughts on the Jazz Action Concerts, also. (00:46:10)

[LE BRUN, BOBBY : INTERVIEWED BY NANCYE BRIDGES : ORAL HISTORY]

Record No. – 219567

Bobby Le Brun talks about his vaudeville career (1930s-1940s), the people with which he worked, and Sorlies touring shows in the 1930s.

[LE DOEUFF, MAURIE : INTERVIEWED BY BRUCE JOHNSON. PT 1 : ORAL HISTORY]

Record No. – 463631

Maurie Le Doeuff, became interested in music by watching movie musicals, and by taking tap dancing lessons with school friends. He talks about his jazz career: Sitting in at the Rendezvous led to work there following the outbreak of World War Two, his reputation leading to casual work and joining Mark Ollington's swing band (1940). He is active in the 'Adelaide Jazz Lovers' Society', of which he was founding treasurer in 1941. (00:47:00)

[LE DOEUFF, MAURIE : INTERVIEWED BY BRUCE JOHNSON. PTS 2 AND 3 : ORAL HISTORY]

Record No. – 463635

Maurie Le Doeuff, continues discussing his jazz career. After enlisting in the Army (1942), he served in entertainment units. Following his discharge from the Army, he rejoined Harry Boake-Smith's Palladium Band and later formed jazz groups for broadcast and concert performance. Late 1940s worked in Melbourne and Sydney. Returning to Adelaide took over the Palais Royale orchestra, until 1957. In 1959, he began working, chiefly, in the Channel 9 orchestras (until 1970), and also formed jazz groups for radio broadcasts and backing performers. He became a lecturer at the Adelaide College of Advanced Education in 1970, retiring in 1983. (01:34:40)

General note: Jack Barter makes an appearance in this interview, but it is primarily Maurie Le Doeuff speaking.

[LE DOEUFF, MAURIE : INTERVIEWED BY BRUCE JOHNSON. PT 4 : ORAL HISTORY]

Record No. – 457189

Maurice Alan 'Maurie' Le Doeuff continues to talk about his career. He discusses the big band he was involved in, his work in the Channel 9 orchestras (1959-1970s), working at Spurden's Music Shop, getting a job working for the Adelaide College of Advanced Education (1970), teaching music, and the Adelaide College Band. He further discusses working at the Astoria, (1941-1944), the style of music played, other musicians, U.S. servicemen and the bands he was involved with during WWII. The last part of the interview includes anecdotes about fellow jazz players, thoughts about the Sydney jazz scene and the style of American jazz players, compared to Australian jazz players. (00:47:22)

[LEE, ALAN WHITELEY : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 456154

Alan Lee, talks about his musical career. He discusses playing with his band, 'The Alan Lee Quartet Jazz Band', (1960s), his singing with the band, his recordings, jazz styles and how he incorporated the piano in his jam sessions. (01:00:00)

[LEE, JULIAN : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 416794

Julian Lee, a NZ and Sydney jazz musician talks about his early life and education at the NZ Foundation for the Blind. He discusses his professional career which began in 1941 and his arrival in Australia in 1956. He then gives details of his career in Australia, the various Australian jazz players he has worked with, how a blind person arranges music, his work in the US, and his compositions. (02:04:00)

[LEE, JULIAN : INTERVIEWED BY KEN BRETNALL : ORAL HISTORY]

Record No. – 374431

Julian Lee talks about his life in New Zealand, music training, arrival in Australia, early work as pianist and arranger, nightclub work, being part of the Bryan Davies ABC TV show, the Channel 7 Orchestra with Tommy Tycho, as Channel 10 music co-ordinator, his American connection with Capitol Records, Time-Life recording sessions and his duo work with Kerrie Biddell.

[LESLIE, JON : INTERVIEWED BY STUART GLOVER : ORAL HISTORY]

Record No. – 371132

Jon Leslie, begins with recollecting his childhood, school years, and family life in Balmain, Sydney. Left school at 14 and started working in the music industry. Eventually moved into film processing, where he became interested in sound recording. Jon talks in great detail about working in the Australian film industry. (01:47:00)

[LESTER, NOLA : INTERVIEWED BY PETER BURGIS : ORAL HISTORY]

Record No. – 219977

Nola Lester talks about her musical career. Together with her sister, she formed the ‘Lester Sisters’ and sang ‘Andrews Sisters’ songs.

[LEVIN, AILO AND LEVIN, TUULIKI AND PRATT, TOOLA : INTERVIEWED BY ROBERT WILLIS : ORAL HISTORY]

Record No. – 82149

Ailo and Tuuliki Levin migrated from Finland in the late 1960s. They describe their early days in Australia, research into early Finnish migration, language difficulties, Australian attitudes, and their singing and dancing.

General note: Summary by the interviewer.-- There is a companion video recording of Finnish traditional dancing.

[LEVIS, NEIL : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY ; BRINKMAN, ALAN : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 458641

General note: Transcript available at ScreenSound Australia; full transcript for Alan Brinkman only.

[LEVIS, NEIL : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 465288

Neil Levis talks about the jazz scene in Hobart, explains modernists vs. traditionalists, discusses his playing of modern jazz, being a cabaret performer, and for nine years in pop-groups, as a synthesizer player. (00:25:46)

[LIMB, BOBBY : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 458379

Bobby Limb, tenor saxophonist, vocalist, talks about his first public appearance, at a jam session for the Adelaide Jazz Lovers’ Society (1942), forming a band (1941), joining Bob Gibson (1947), bands and their style, and admiration of Graeme Bell. (00:26:21)

[LIMB, BOBBY : INTERVIEWED BY LEON BECKER : ORAL HISTORY]

Record No. – 294510

Bobby Limb recalls his career in commercial radio beginning at 5KA (Adelaide). He reminisces about ‘Australia’s Amateur Hour’, ‘Australia’s Hit Parade’, ‘The Shell Show’, ‘The Teenage Club’, his work in London, ‘The Bobby Limb Show’ (radio and television), and his activities as a saxophonist and band leader. (00:30:00)

[LUCK, ARTHUR : INTERVIEWED BY ROBERT WILLIS : ORAL HISTORY]

Record No. – 83116

Arthur Luck talks about his life in music, both playing solo and in dance bands. He tells stories of his father's Stanley concertina, playing the mouth organ and other instruments, and the competitions in the radio show, 'Australian Amateur Hour'.

[MAIR, BOB : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 458152

Bob Mair talks about his life in jazz, from his first involvement at the age of 16 (1974), with friends at university, starting to play traditional jazz at the Caxton St Jazz Club (1976), and forming the Caxton St Jazz Band. (00:39:13)

[MALPAS, JOHN : INTERVIEWED BY BRUCE JOHNSON. PT 1 : ORAL HISTORY]

Record No. – 463613

John Malpas became interested in music in 1932, enlisted in the Army, worked with the Southern Jazz Group (1945-50), and with the Bruce Gray All Stars through the 1950s. Has had a long association with Dave Dallwitz. Since the mid 1970s has worked regularly in 2 bands, the Jazz Quartet and the Unity Jazz Band. (00:38:00)

[MALPAS, JOHN : INTERVIEWED BY BRUCE JOHNSON. PTS 2 AND 3 : ORAL HISTORY]

Record No. – 463625

John Malpas, continues to talk about his career: musicians who were playing jazz (1950s) and those who weren't, the Tavern era, and particular venues frequented by certain musicians. John talks about modern jazz, how it differed from traditional jazz, and why it was not suitable audience music but more for the pleasure of the musicians playing it. (01:14:25)

General notes: Bill Munro, Jim Smith, Mal Eustice and an unidentified woman are also present in this interview, but it is primarily John Malpas speaking.

[MARKS, GLENN : INTERVIEWED BY PETER BURGIS : ORAL HISTORY]

Record No. – 220192

Glenn Marks talks about his life, career and achievements. The interview also focuses on the career of his late wife, Olive Lester.

[MCCARTHY, JOHN : INTERVIEWED BY LAURIE LEWIS AND ALWYN LEWIS : ORAL HISTORY]

Record No. – 276296

John McCarthy talks about his jazz career, his musical influences, the bands in which he has worked with and the instruments he has played.

[MCGANN, BERNIE : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 386339

Bernie McGann talks about his career, the beginnings with jazz bands in Sydney (c1956), playing in rock bands, his period in the USA (after receiving an 'Australia Council Performance Fellowship'), jazz personalities, the current jazz scene, his early influences, a season playing for the American Ballet (1962), playing at Melbourne and Sydney jazz clubs (comparing the jazz scenes in both cities), saxophone players, his views on proliferation of jazz festivals, tertiary institutions and the study of jazz history, young musicians, his awards, overseas, and playing the Chicago Jazz Festival (1997). (01:30:00)

[MCLEAN, IAN : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 420747

Major Ian Mclean, Officer Commanding and Musical Director of ‘The Band of the Royal Military College, Duntroon,’ discusses: the role of the ‘Australian Army Band Corps’, the ceremonial work of the RMC Band, Army band support for military concerts, the band’s jazz performances (including work with Ed Wilson and James Morrison), and its relations with the Canberra community. (00:30:25)

[MCLEAN, IAN : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 460190

Interview with Major Ian McLean, Officer Commanding, Band of the Royal Military College Duntroon. Talks about army entertainment at Bougainville and East Timor.

[MCLEOD, JIM : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 437802

Jim McLeod talks about his work in radio, variety shows and jazz with the ABC, making and launching CD’s, and taking groups overseas to festivals. He talks about his interview with Artie Shaw, his views on the archiving of material by the ABC, other presenters, the contribution made by some Australian musicians, the revival of swing in America and his views on learning jazz and the importance of Jazz Festivals. (00:40:00)

[MCMAHON, NICHOLAS VICTOR : INTERVIEWED BY JEFFREY RUSHTON : ORAL HISTORY]

Record No. – 220104

Victor McMahan talks about his musical career.

[MCNAMARA, PAUL : INTERVIEWED BY LAURIE LEWIS AND ALWYN LEWIS : ORAL HISTORY]

Record No. – 325990

Paul McNamara discusses his life and influences. (01:47:51)

[MEHDEN, CARL AND MEHDEN, MRS : INTERVIEWED BY ANDREW BISSETT : ORAL HISTORY]

Record No. – 329019

Carl Mehden talks about his career. He describes and compares jazz scenes in Australia and America, and his performances with many prominent musicians. In 1922 Mr Mehden had introduced three new percussion elements: a high hat, a tempo block and wire brushes.

[MEHDEN, MRS HARRY : INTERVIEWED BY ANDREW BESSETT : ORAL HISTORY]

Record No. – 329002

Mrs Mehden, Mr Carl Mehden’s wife begins with a short introduction about her husband. Then Mrs Mehden talks about the Australian jazz scene and gives some insights of jazz in America and England. Her discussion includes the period of early jazz in Australia (1920); the WWII and early 1950s.

[MEREDITH, CLAUDE : INTERVIEWED BY ROBERT WILLIS : ORAL HISTORY]

Record No. – 82625

Claude Meredith tells stories of his brother John’s childhood, and how the lagerphone was first made. The original lagerphone is now in the Holbrook museum.

General note: Summary by the interviewer.

**[MEREDITH, JOHN : INTERVIEWED BY ROBERT WILLIS : ORAL HISTORY ;
BARRIE, JACK : INTERVIEWED BY ROBERT WILLIS : ORAL HISTORY]**

Record No. – 82611

John Meredith and Jack Barrie (original members of the ‘Bushwhackers’) talk about the band, the New Theatre, and Reedy River, the first performance of the ‘Bushwhackers’, Dame Mary Gilmore’s 90th birthday party, Doc Evatt, broadcasts on ABC, Wattle recordings, first Australian folk festival, and formation of ‘Bush Music Club’.

General note: Summary by the interviewer.

[MERZI, GUS : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 446172

Gus Merzi, talks about part of his musical career. He recalls visits to America, his musical beginnings, the influence of his musical family, his first music performance (1936). He describes Sydney during World War II: the jazz clubs, the American troops, the Japanese submarine raid, the underworld figures of the time and their relationship with the musicians. He recalls his trip to Canada with a young group of Australian musicians (1950), describing this period, the difficulty in getting work without union membership, the great American jazz musicians met and played with and appearances with the ‘Canadian Symphony Orchestra’ and on the ‘Steve Allen Show’. He, then, talks of his 30 year association with the ABC, Sydney pit orchestras and how they operated, the recordings he has made, tours, the young musicians in his band, how he influenced Johnny O’Keefe’s early career, TV work, performing during visits to Australia by the British royal family, and his Australian awards for service to music.

[MERZI, GUS : INTERVIEWED BY NANCYE BRIDGES : ORAL HISTORY]

Record No. – 225017

Gus Merzi discusses his musical career. He talks about how he got started in the music business, his travels to Canada, working for the ABC, forming his quintet, and playing in an entertainment unit during the Vietnam War. (00:50:00)

[MILLER, GEORGE : INTERVIEWED BY NANCYE BRIDGES : ORAL HISTORY]

Record No. – 222415

George Miller discusses his life and career. He talks of how he established the first theatre restaurant in Australia at the Capital Theatre building in Melbourne, followed by the Music Hall in Neutral Bay.

[MOBERLEY, GARY : INTERVIEWED BY GARRY PAIGE : ORAL HISTORY]

Record No. – 435118

Gary Moberley talks about his rock music career in Australia (as a member of ‘The Ramrods’ and ‘Aesop’s Fables’) and in the U.K. Rhythm and Blues scene. (00:31:31)

**[MONSBOURGH, ADE : INTERVIEWED BY ANTOINETTE BIRKENBEIL, 2001 :
ORAL HISTORY]**

Record No. – 493995

Ade Monsbourgh (and his wife Joan) discusses his career.

[MOREY, RON : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 457818

Ron Morey talks about Frank Smith, jazz bass player. Morey recounts Smith's main musical achievements: won at the 1957 'Nikewater Dance Band' contest, played with the 'Bill Clowes Trio' for 5-6 years, opened a record shop specialising in jazz music (1969) which became a meeting place for jazz collectors and jazz musicians. Ron Morey then talks about the 'Perth Jazz Club', later called the 'Perth Jazz Society'. (00:31:15)

[MORIARTY, MARGARET : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 372927

Margaret Moriarty, President of the 'Canberra Jazz Club', talks about her involvement with the Canberra jazz, the beginnings of the 'St Valentine Jazz Festival', prominent jazz people she has met, her friendships with a number of leading Australian musicians, Canberra jazz personalities, her partnership in a Canberra jazz night spot, other Canberra jazz venues over the years, her late jazz musician husband, Len Moriarty, and her professional musician sons, Philip Moriarty and Michael Moriarty who play in a group called the 'Gadflies'.

[MULDERS, FRANK : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 457692

Frank Willem 'Catweasel' Mulders talks about his career. He discusses his youth in Holland, World War II, playing in the 'Canadian Army Show' (1945), learning to play bass, moving to Indonesia (1946-48), working at a Dutch radio station, television station and newspaper before emigrating to Adelaide (late 1950s), the 'Dick Frankel Band', the 'Phoenix Band', and the local scene in Adelaide. (00:51:42)

[MURDOCH, KEN : INTERVIEWED BY BRUCE JOHNSON. PT 1 : ORAL HISTORY]

Record No. – 456437

Ken Murdoch talks about his life and career in the music business, his family background, his musical influences, the differences in generation of jazz music in the 1920s and his playing career with jazz bands. (00:30:00)

[MURDOCH, KEN : INTERVIEWED BY BRUCE JOHNSON. PT 2 : ORAL HISTORY]

Record No. – 456438

Ken Murdoch continues his talk about his life and career in the music business, his family background, his musical influences, the differences in generation of jazz music in the 1920s and his playing career with jazz bands. (00:30:00)

[MURPHY, BILL : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 416871

Bill Murphy discusses his childhood interest in music, jam sessions in the family home and on Bondi Beach, his first professional engagements (Sydney), and some of the period's leading jazz men, his move to Canberra (1949), the jazz players he worked with there, and playing at the Gloucester (Canberra's first nightclub) and at the 'Queanbeyan Star Picture Theatre'. Also covers his period as president of the 'Canberra Jazz Club' in the 1970s, playing with 'The Fortified Few' at the Dickson Hotel, recordings and his impressions of young musicians. (02:04:00)

[MURPHY, GREGORY : INTERVIEWED BY TERRY COLHOUN : ORAL HISTORY]

Record No. – 224724

Gregory Murphy discusses his involvement in the proposal for a school of music. In the second session, Murphy reads a submission he made, as acting chief clerk in the cultural services branch of the Department of Interior. The submission led to the first allocation of funds for the creation of the Canberra School of Music.

General note: Transcript available at ScreenSound Australia.

[NEARY, JACK : INTERVIEWED BY NANCYE BRIDGES : ORAL HISTORY]

Record No. – 479598

Jack Neary discusses his life and career as an entertainment agent and as a performer with ‘The Four Guardsmen’. He talks of his association with the ‘Edgley Group’ and the people with which he worked and associated with.

[NEELD, MAGDA : INTERVIEWED BY NANCYE BRIDGES : ORAL HISTORY]

Record No. – 224980

Magda Neeld talks about her life in singing and music, including her film career and her fame in American and Europe as a singer in great musical productions.

[NEWMAN, BILL : INTERVIEWED BY NANCYE BRIDGES : ORAL HISTORY]

Record No. – 221148

Bill Newman discusses his life and career as a baritone singer. He recounts how his career commenced in Australia, his work in Australia and in England. He talks of the many people with which he worked and associated with.

[NICHOLSON, ROSS : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 465234

Ross Nicholson, talks about his jazz career and the bands he play with: ‘The Riverside Band’; followed by ‘Westport Jazz Band’, about a decade with ‘J.T. and the Jazzmen’ and from the mid 1970s he was with the ‘Swan City Jazzmen’, until the mid-1980s. (00:33:40)

[NICOL, JOHNNY : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 437833

Johnny Nicol, talks of early influences by American Negro servicemen (Townsville) during WWII, playing jazz with the ‘Maori Troubadours’, Sydney musicians (early 1960s), touring with the ‘Mouseketeers’ and others, working in the United States, and working on cruise ships. He talks about great jazz personalities, tertiary education, and the future of jazz in Australia. (01:05:00)

[NOLAN, COL : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 386731

Col Nolan talks about his career, the introduction of the Hammond organ into Australian jazz, the current jazz scene, tours in Asia, and bands with which he has worked: a trio with John Sangster, with Johnny O’Keefe’s rock band, playing at the ‘Whiskey a GoGo’, with funk/soul bands, ‘Galapagos Duck’, and the ‘Daly-Wilson Big Band’. He also talks about his jazz ideas and Sydney’s ageing jazz population. (01:41:00)

[NORMAN, WALLY : INTERVIEWED BY NANCYE BRIDGES : ORAL HISTORY]

Record No. – 222775

Wally Norman discusses his life and career as a professional trombonist, his work as an arranger, bandleader, and broadcaster. He recounts the people with whom he worked, talks about different styles of jazz, and offers his opinions of current jazz literature. (01:30:00)

[O'HAGAN, JACK : INTERVIEWED BY BILL GRAY : ALCOHOLICS ANONYMOUS AND THE MUSICAL, 'FLAME OF DESIRE' : ORAL HISTORY]

Record No. – 410442

Discussion of O'Hagan's involvement with Alcoholics Anonymous and discusses some of his musicals especially the musical, 'Flame of Desire.'

[O'HAGAN, JACK : INTERVIEWED BY BILL GRAY : EARLY O'HAGAN : ORAL HISTORY]

Record No. – 410314

Jack O'Hagan discusses his father and mother, his early years in Melbourne, gold fields and life on the gold fields, mother taking over the family business after his father dies, his illnesses and hospitalisation; his musical influences, how he went to shows instead of school, school mates and his singing in a group of these friends, beginning to write lyrics (1914), Henry Penn (who began writing melodies for O'Hagan's lyrics. He began working at Allan's (publishers) as a Professional Manager, discusses what he did and how he stayed with Allan's for 12 years until he went to their radio station, 3AW. He discusses meeting and courting his wife, his family, radio broadcasting (1920s), his work at 3LO, his song-writing success, increasing popularity and work, his first musical ('Turned Up', 1929), and how the Depression affected his life and show business: the creation of the Jack O'Hagan Music Company, his Decca franchise and how he began selling disc recordings for them, his success on 3AW (1938), test cricket broadcasts. writing several musical reviews during the Depression, 'Flame of Desire', betting on racehorses, and live broadcasts on 3AW from His Majesty's theatre.

O'Hagan admits he liked alcohol, was never an alcoholic, but would go on a 2-3 day drinking bout, 3-4 times per year. He got involved with Alcoholics Anonymous via Lillian Roth (founder of A.A.) and became first Melbourne chairperson of A.A. (02:19:31)

[O'HAGAN, JACK : INTERVIEWED BY BILL GRAY : 'FLAME OF DESIRE' AND 'ERNEST ROLLS' : ORAL HISTORY] ; [O'HAGAN, JACK : INTERVIEWED BY JOHN WEST: ORAL HISTORY]

Record No. – 410475

Additional discussion of O'Hagan's musical, 'Flame of Desire', and more about his work with Ernest Rolls. There is a separate interview of Jack O'Hagan by John West. (01:04:47)

[O'HAGAN, JACK : INTERVIEWED BY BILL GRAY : 'LOOK BACK IN LAUGHTER' AND JACK O'HAGAN MUSIC CO. LTD, 1932 : ORAL HISTORY]

Record No. – 410451

Jack O'Hagan's discusses his musical-comedy, 'Look Back in Laughter', and his business, Jack O'Hagan Music Co. Ltd. (00:38:56)

[O'HAGAN, JACK : INTERVIEWED BY BILL GRAY : O'HAGAN COMPOSITIONS, 1917 TO 1967 : ORAL HISTORY]

Record No. – 410286

Jack O'Hagan uses a list of his songs to discuss each of them and the events surrounding their creation. This interview covers the period 1917 to 1927. Some of the songs discussed: 'That Mysterious Melody', 'Oh! Those Honolulu Girls', 'I'm Married So I Can't That's Why' (unpublished), 'Dreaming of You', 'Before the Fireglow' (thinks it is one of his best), 'Blue Mountains' OR 'Where the Blue Mountains Reach for the Sky' (first of his published songs where he wrote melody and lyrics), 'I'm Going to Hit the Trail to Maryland Tonight', 'When Dreams Come True', 'It Was a Fair Summer', 'Every Saturday Night', 'Will You Remember Me', 'Along the Road to Gundegai' (his most famous song), 'Down the Murray', 'Walter', 'Molly', 'In Your Arms' (O'Hagan doesn't remember it), 'Down By the Garden Gate'; 'That Old Bush Shanty of Mine', 'I'm an Aussie Through and Through', 'Farewell Kiss', 'I Can't Do Anything Right', 'Catalina Island', 'Too Late Now' (doesn't remember it), 'Lonely' (doesn't remember it), 'Nobody Knows, Nobody Cares', 'Going to Hump My Bluey', 'After the Dawn' (biggest hit after '...Gundegai'), 'What Will You Think of Me', 'It Was Your Hat', 'There Never Was a Pal Like You', 'I've Been Wasting My Dreams Over You', 'Swaggie O' Mine', 'Spanish Moon', 'Black Hand Gang', 'Sweet Hawaiian Sands', 'Nobody But You', 'Forgotten', and 'Black Shuffle.' He talks about music for silent films. (02:54:50)

[O'HAGAN, JACK : INTERVIEWED BY BILL GRAY : RHAPSODIES AND VOGUES, 1935, DICK WHITTING AND PANTOMIMES, 1932 : ORAL HISTORY]

Record No. – 410395

Jack O'Hagan discusses the last of the musical reviews he wrote for Ernest Rolls, 'Rhapsodies of 1935', gives synopsis of each scene, and discusses the performers and songs in each scene. He also discusses writing live performances for the stage, while he was still writing programs for 3AW radio, what it was like after the show for both 'Rhapsodies of 1935' and 'Vogues of 1935', and the theatrical custom to have pantomimes ('panto') in the theatres during the Xmas holiday season. (00:45:00)

[O'HAGAN, JACK : INTERVIEWED BY BILL GRAY : STAGE SHOWS 1929-1933 : TURNED UP AND HONI SOIT : ORAL HISTORY]

Record No. – 410437

Jack O'Hagan's discusses his musical, 'Turned Up', and related topics such as producers, cast, and songs. Discusses similar topics about his musical, 'Honi Soit.' (00:40:08)

[O'HAGAN, JACK : INTERVIEWED BY BILL GRAY : STAGE SHOWS, 'GOODNIGHT LADIES' AND 'TOUT PARIS' : ORAL HISTORY]

Record No. – 410447

Jack O'Hagan's discusses his stage shows, including specific discussion about 'Goodnight Ladies' and 'Tout Paris.' (00:45:00)

[OSBORN, JOHN : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 457870

John 'Slick' Osborn talks about his musical career, including work with groups such as the Southern Jazz Group in Adelaide. (00:50:55)

[PAINTER, JOHN : INTERVIEWED BY TERRY COLHOUN : ORAL HISTORY]

Record No. – 225275

John Painter talks about his appointment as principal cellist of the Adelaide Symphony Orchestra being the start of a performing career which has taken him to most of the World's music centres. Following a period as principal cellist of the Sydney Symphony Orchestra, he was founder, chairman and principal of the Australian Chamber Orchestra and Pikler Chamber Orchestra, and a member of the Adelaide, Sydney and Australian Broadcasting Commission String Quartets. Painter discusses his role as a lecturer in cello, chamber music, and orchestral studies at the New South Wales State Conservatorium of Music, and his position of Director of the Canberra School of Music. (04:35:33)

General note: Transcript available at ScreenSound Australia.

[PAINTER, JOHN AND WATTON, ALICE AND SIMPSON, LOIS : INTERVIEWED BY JOHN HARDING : ORAL HISTORY]

Record No. – 235460

No summary available.

[PARKER, JACK AND PARKER, MRS JACK : INTERVIEWED BY ANDREW BISSETT : ORAL HISTORY]

Record No. – 329521

No summary available.

[PAUL, QUEENIE : INTERVIEWED BY NANCYE BRIDGES : ORAL HISTORY]

Record No. – 219832

Queenie Paul discusses her career in vaudeville (1920s-1950s), her marriage to Mike Connors and work with him. (01:00:55)

[PEARCE, ERIC : INTERVIEWED BY ANDREW BISSETT : ORAL HISTORY]

Record No. – 329523

Eric Pearce talks about his career in jazz.

[PEARCE, IAN : INTERVIEWED BY ALWYN LEWIS AND LAURIE LEWIS : ORAL HISTORY]

Record No. – 372909

Ian Pearce talks about early years in Hobart, his friendship with Tom Pickering, playing with various bands, Army service in Darwin, NSW and Hobart, his 'swing' rather than 'trad jazz' repertoire, studying music at Conservatorium in Melbourne, and joining Graeme Bell's band. Pearce returned to Hobart (1955), worked in a bookshop, played as intermission pianist for the Tom Pickering band and later joined the band. In the late 1950s, he started playing on ABC broadcasts, recording for W&G and Swaggie labels, playing regularly at Wrest Point Casino, Hobart and with Pearce/Pickering band, and touring Vietnam (1971).

[PEARCE, IAN : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 458496

Ian Pearce talks about his career, 'Pearce Pickering Band', and Tasmanian jazz. (02:37:27)

[PEARCE, IAN : INTERVIEWED BY PETER COLEMAN : ORAL HISTORY]

Record No. – 450109

Ian Pearce talks about his family background, his musical career, Tom Pickering, playing in quartets and dance bands, studying music at the Melbourne University Conservatorium, playing with ‘Graeme Bell Band’ (1947-49), touring England for 3 years, marrying and returning to Australia (early 1950s), playing at the Wrest Point Casino with the ‘Pearce-Pickering Band’, forming the ‘Jazz Action Society’ (1975), and the future of Australian jazz. (01:34:30)

[PICKERING, JOHN : INTERVIEWED BY BRUCE JOHNSON : PTS 1 AND 2 ORAL HISTORY]

Record No. – 463519

John Pickering, formed a band with Bob Harper (1947) and played with the Black Eagles jazz band throughout its lifetime. (00:46:12)

[PICKERING, TOM : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 458507

Tom Pickering talks about his jazz career, the Tasmanian jazz scene, 7TH radio station being important for the Tasmanian jazz, Tom Pickering Jazz House Band, and the affect rock and roll music had on the popularity of jazz. (02:48:25)

[PICKERING, TOM AND PEARCE, IAN : INTERVIEWED BY PETER BURGIS : ORAL HISTORY]

Record No. – 221361

Tom Pickering and Ian Pearce, co-leaders of the Pearce-Pickering Jazz Band, talk about their music careers and the artists they have worked with. They discuss the Tasmanian jazz scene and Pickering reads from his unfinished manuscript about their career highlights. (01:50:00)

[PIETSCH, MRS : INTERVIEWED BY ROBERT WILLIS : ORAL HISTORY]

Record No. – 82980

Mrs Pietsch, assisted by her husband Lionel, describes her early life near Forbes (NSW). Lionel Pietsch is a well known Forbes concertina player (and is featured in a John Meredith ‘Real Folk’ film). Mrs Pietsch talks about schooldays, games played, swagmen and aboriginal people.

General note: Summary by the interviewer.

[PRICE, MIKE : INTERVIEWED BY JOHN SHARPE]

Record No. – 420767

Mike Price, Head of the Jazz Department at the Canberra School of Music, discusses: the establishment of the jazz course in 1985, the background of the course staff, the course curriculum, degrees and new directions, prominent graduates (especially from the Masters Degree), relations between the Department and its students with the Canberra jazz/music scene (particularly the CSM Big Band), and his ambitions for the jazz course. (00:18:15)

[PURNELL, D.M. : INTERVIEWED BY TERRY COLHOUN : ORAL HISTORY]

Record No. – 224733

Max Purnell discusses his involvement with the formation of the Canberra School of Music, and the development of the Canberra Theatre Centre. (00:55:38)

General note: Transcript available at ScreenSound Australia.

[QUA, CHRIS : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 387205

Chris Qua talks about growing up in a musical environment, learning the trumpet, his career, views on Conservatorium trained musicians, changes in the Sydney jazz scene since he began his career, tours in Asia and Europe, work in New Orleans and UK, tours with ‘Tommy Dorsey Orchestra’, recording sessions, and Australian Jazz personalities. (02:00:00)

[RADFORD, SHIRLEY : INTERVIEWED BY BOB HORSEFALL : ORAL HISTORY]

Record No. – 271823

Shirley Radford discusses her radio career. Radford talks about her start in radio at the age of 13 as a pianist on children’s talent shows. Radford recalls the many musicians she worked with and the radio stations 3UX and 3KZ that she worked for. She talks about the conditions of playing on live shows and her transition into television. (00:28:13)

[RANGER, SHORTY : INTERVIEWED BY PETER BURGIS, 1991.02.28 : ORAL HISTORY]

Record No. – 222898

Shorty Ranger talks about schooling at Nulla Nulla, family dairy farm, hillbilly music, school mate Gordon Kirkpatrick (Slim Dusty), and working in many trades whilst composing and recording. (02:04:06)

General note: Transcript available at ScreenSound Australia.

[RANGER, SHORTY : INTERVIEWED BY PETER BURGIS, 1991.03.06 : ORAL HISTORY]

Record No. – 222930

Shorty Ranger talks about schooling at Nulla Nulla, family dairy farm, hillbilly music, school mate Gordon Kirkpatrick (Slim Dusty), and working in many trades whilst composing and recording. (04:10:33)

General note: Transcript held at ScreenSound Australia.

[RANGER, SHORTY : INTERVIEWED BY PETER BURGIS, 1992.05.11 : ORAL HISTORY]

Record No. – 223095

Shorty Ranger talks about schooling at Nulla Nulla, family dairy farm, hillbilly music, school mate Gordon Kirkpatrick (Slim Dusty), and working in many trades whilst composing and recording. (02:20:05)

General note: Transcript available at ScreenSound Australia.

[RANGER, SHORTY : INTERVIEWED BY PETER BURGIS, 1991.09.11 : ORAL HISTORY]

Record No. – 223062

Shorty Ranger talks about schooling at Nulla Nulla, family dairy farm, hillbilly music, school mate Gordon Kirkpatrick (Slim Dusty), and working in many trades whilst composing and recording. (01:54:45)

General note: Transcript available at ScreenSound Australia.

[RAYMOND, GLENDA : INTERVIEWED BY JANE VAN BALEN : ORAL HISTORY]

Record No. – 425258

Glenda Crawford (formerly Glenda Raymond) talks about her life as an opera singer and performer on radio and her association with Crawfords. (01:00:00)

[REESE, CLIFF : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 387167

Cliff Reese talks about his career from his first professional work (Brisbane), his work in Sydney and Melbourne, his views on current jazz education. (01:15:00)

[REGAN, JOHN : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 456324

John Regan speaks of his involvement with the jazz music industry. (01:17:00)

[REID, DON : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 370209

No summary available.

[REID, GORDON : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 410278

Gordon Reid talks about his career as a musician in Canberra, the early years of jazz in Canberra, and various Canberra musicians. The interview also discusses ‘The Gloucester’ which was the first night club in Canberra, and which opened in Civic in 1949. (02:00:00)

[REYNE, JAMES : INTERVIEWED BY JAMES O’NEIL : ORAL HISTORY]

Record No. – 289136

James Reyne talks about his latest recording, ‘A Whiff of Bedlam’, his solo career and his acting experience. Recorded for the programme ‘Homefree’.

[RICKETTS, KEN : INTERVIEWED BY TERRY COLHOUN : ORAL HISTORY]

Record No. – 225366

Ken Ricketts talks about his youth in Northern England, his introduction to the, emigration to Australia (1958), and outlines the time leading to his joining the ABC as a music presenter/program officer. Ricketts then talks about his music career and relates stories concerning various people and happenings. He goes on to explain how he came to Canberra in 1973 and tells of his dealings with the Canberra School of Music and various orchestras. Ricketts concludes the interview discussing what he sees as the falling standard of music in Canberra and the reasons behind it.

General note: Transcript available at ScreenSound Australia.

[ROMAIN, ABE : INTERVIEWED BY NANCYE BRIDGES : ORAL HISTORY]

Record No. – 222160

Abe Romain talks about his life and career as a saxophonist, working in England, and how he became a member of Jack Hylton’s band. Recalls people with which he worked and associated.

[SCOTT, ALAN : INTERVIEWED BY ROBERT WILLIS : ORAL HISTORY]

Record No. – 82586

Alan Scott was one of the original (1950s) Bushwhackers, describes joining the group, playing the nose flute, and his interest in contemporary and traditional material. Mr Scott is a collector of Australian Folklore, and has recorded Duke Tritton, as well as information on the Union and shearing movements.

General note: Summary by the interviewer.

[SCOTT, GERY : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 387234

Gery Scott talks about her current work in Canberra, her background in Bombay and eventual worldwide recognition, becoming an Australian citizen, obtaining her Masters Degree and lecturing in jazz vocals at the Canberra School of Music. She recalls her beginnings as a singer, working with a band in London and with the BBC, singing in Germany, recordings made in India and Czechoslovakia, restrictions placed on material sung in the Eastern Block countries, moving to Singapore, singing in Japan, some of the jazz greats she has met, moving to Australia (1980), musicians and vocal groups in Canberra. (01:45:00)

[SEDMAN, MARY : INTERVIEWED BY JANE O'BRIEN : ORAL HISTORY]

Record No. – 226874

Mary Sedman, great granddaughter of Joseph Taylor (Folk Singer), recalls the association between Taylor and Percy Grainger.

General notes: Transcript available at ScreenSound Australia.

[SHAND, RONNIE : INTERVIEWED BY NANCYE BRIDGES : ORAL HISTORY]

Record No. – 219686

Ronnie Shand discusses the comedians with which he worked or associated with during his vaudeville career. (00:45:33)

[SHAND, RONNIE : INTERVIEWED BY NANCYE BRIDGES : ORAL HISTORY]

Record No. – 219690

Ronnie Shand tells of his early life and the travelling vaudeville shows on which he worked, describing transportation and living conditions for the performers. (00:47:17)

[SHAW, DESMOND : INTERVIEWED BY NANCYE BRIDGES : ORAL HISTORY]

Record No. – 223003

Desmond Shaw discusses the life and career of his belated wife Rene Rich, the famous violinist. He talks also of his work as a musician (saxophonist) at the Britannia Theatre in Manly. Interview is followed by a home recording of Rene Rich performing. Nancye Bridges provides biographical details relating to Rene Rich and Desmond Shaw.

[SHAW, JOHN : INTERVIEWED BY DIANA HEATH : ORAL HISTORY]

Record No. – 225572

No summary available.

General notes: Transcript available at ScreenSound Australia.

[SHEEHAN, DOUG : INTERVIEWED BY PETER COLEMAN : ORAL HISTORY]

Record No. – 437954

Doug Sheehan talks about his jazz career: how he first became interested in jazz as a teenager, and joining the local Devonport brass band which gave him his initial training. Ken Herron was a great influence in his career, along with Ted Herron, Bob Barnard, Louis Armstrong, the Chicago style, and traditional jazz style. Highlights of his career were playing at a local ball in Hobart with a full band, and at the annual St. Helens jazz festival gigs. (00:14:55)

[SITSKY, LARRY : INTERVIEWED BY TERRY COLHOUN : ORAL HISTORY]

Record No. – 224319

Larry Sitsky talks about his music career. Born in China (1934), moved to Australia with his family (1951), a student at the Sydney Conservatorium, moving to San Francisco to study piano, returning to Australia to teach at the Queensland Conservatorium, accepting a teaching job at the Canberra School of Music. Gives his views on the School's direction and his personal aims as a teacher. (02:52:00)

General note: Transcript available at ScreenSound Australia.

[SMITH, JOHN LINDSAY : INTERVIEWED BY PETER BURGIS : ORAL HISTORY]

Record No. – 222863

John L. Smith, as a child repaired radios and gramophones, then trained as a pattern maker but worked most of his life in the building trade, gathered a large collection of talking machines and radios, moved to Port Macquarie where he opened the Century of Sound Museum, developed mobile museum which toured NSW for almost 10 years He also works as a professional musician, playing drums in local dance and jazz bands. (02:05:44)

General note: Transcript available at ScreenSound Australia.

[SPEER, STEWIE : INTERVIEWED BY RAY MARTIN : ORAL HISTORY]

Record No. – 465251

Stewie Speer began his music career on trap drums, worked in brass bands, performed at the Downbeat Jazz Club (1950s), joined Kenn Jones's 'Powerhouse Band' (1958), came to Sydney (1961) and worked with many well known jazz. Stewie explains technique of playing drums in relation with bass. In June 1967 returned to Melbourne to join the jazz-influenced rock group, 'Max Merritt and the Meteors', but two weeks later was involved with other band members in a road accident, suffering serious injuries, which kept him out of music for six months and subsequently seriously limited his mobility. (00:43:15)

[STACKHOUSE, KEITH : INTERVIEWED BY PETER COLEMAN : ORAL HISTORY]

Record No. – 437932

Keith Stackhouse became interested in swing and popular music (1939), studied chemistry (1943-1946) at Hobart University, and joined the student Hot Jazz Club, run by students from the university radio station. Keith talks about his musical family background, playing piano in Tom Pickering's band, forming a co-op band in Hobart, moving to 7HT radio, creating the 'Jazzhouse', having some success at an amateur hour in Victoria, and recording on Ampersand records. He says that 1958 was the end of the jazz because everyone formed rock bands. 1960 saw the end of his professional playing and he moved to Launceston. Keith has never been a full-time musician, but was recognised as a leading jazz musician in Australia. (00:45:05)

[STAVELEY, KAY : INTERVIEWED BY PETER COLEMAN : ORAL HISTORY]

Record No. – 450071

Kay Staveley, vocalist, talks about her family background, singing career, marriage to jazz musician Ron Roberts (1943), joining the 'Tom Pickering Band' (1950). singing at the 7HT theatrette (1958). Concludes with mentioning the many jazz musicians she worked with throughout her career in Tasmania and Melbourne. (00:30:00)

[STRATTON, BRICKY : INTERVIEWED BY JOHN MEREDITH : ORAL HISTORY]

Record No. – 83211

Bricky Stratton sings more modern songs, talks about rabbit trapping, about dances, and hums some dance tunes.

General note: Summary by interviewer.

[SWAIN, MURRAY : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 465272

Murray Swain talks about his jazz career. From giving trumpet lessons in the 1950s, Swain went on to lead the ‘Swan City Jazzmen’. This band became a fixture on the jazz-based cabaret circuit in Perth and rural Western Australia. Swain, an active broadcaster in jazz journalism established Jam Records label. (00:45:50)

[SYDNEY BIG BAND MUSICIANS : INTERVIEWED BY RICHARD RAXWORTHY : ORAL HISTORY]

Record No. – 284608

Richard Raxworthy talks to jazz musicians Dave Rutledge, Ron Falson, Alan Nash and John Blevins about their experiences in jazz bands in Sydney and Melbourne. They mention other Australian and overseas musicians, other bands, clubs, rock n’ roll, and their experiences playing for special events. The musicians also talk about the changing fortunes of jazz musicians over the past 50 years. (07:30:00)

[TAPERALL, CHRIS : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 478590

Chris Taperall discusses his throat cancer, family’s musical background, his jazz influences, Sydney jazz from 60’s, his recordings, touring, current jazz education, jazz festivals. (01:02:37)

[THOMAS, TONY : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 397703

Tony Thomas, discusses his current musical activities, how he became involved in music, his musical influences, playing in a trio on Friday nights in Young, NSW, moving to Sydney, moving to Canberra (1968), working with local Canberra jazz band, ‘The Fortified Few’. He discusses entertaining an audience, vocalising, various other dance and jazz bands he has played with in Canberra, interstate jazz musicians he has played with, jazz, his involvement with the Canberra Jazz, changes in the Canberra jazz scene in the last 30 years, the current jazz education system and his interest in model aeroplanes.

General note: Summary by interviewer.

[TILDERS, DUTCH : INTERVIEWED BY GILLIAN HUNTER : ORAL HISTORY]

Record No. – 210619

Dutch Tilders talks about his life and career as a blues musician.

[TIPPET, JOE : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 455939

Joe Tippet talks about his career. He discusses playing with ‘The Southern Jazz Group’ in Adelaide from 1946 -1947. He also talks about playing the washboard, drums and clarinet during this time. Joe then discusses life after jazz. (01:30:00)

[TOLLEY, DAVID : INTERVIEWER UNKNOWN : ORAL HISTORY]

Record No. – 459495

David Tolley talks about his experience as a bass player in the jazz arena until he became interested in electronic music [1975c] and started playing with Brian Bell’s band. He then speaks of the philosophy behind electronics and his band ‘Connections’ Interview concludes with a question in regard to classification with Tolly explaining that he classifies himself as an artist/composer/studio musician. (00:39:16)

[TURNER, GEOFF : INTERVIEWED BY ROSS LAIRD : ORAL HISTORY]

Record No. – 374708

Geoff ‘Dutchy’ Turner talks about his musical career from 1925, including: his start on violin, his move to trombone, the bands/groups he played with, their members and venues. (00:13:00)

General note: This is a monologue.

[TYSOE, MARIE : INTERVIEWED BY NANCYE BRIDGES : ORAL HISTORY]

Record No. – 222766

Marie Tysoe discusses her life and career as a mezzo-soprano. She talks of the people with whom she worked and was associated. The interview is followed by a song, from a live performance by Marie Tysoe at the Sydney Town Hall, as well as a duet with Clem Grogan from Western Australia.

[UPSON, WILL : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 456742

Will Upson, a British born jazz pianist, who formed the ‘Will Upson Big Band’ in Perth, talks about influences and his experiences in the jazz industry. (00:56:00)

[VARNEY, JACK : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 457488

Jack Varney talks about his life and career in the music business. He discusses arranging some albums but considers himself a instrumentalist first. He started his first band (‘Jack Varney’s Varmints’) in the 1940s, but moved onto more serious jazz when he formed his quintet in the 1950s. (00:40:00)

[VIBART, IAN : INTERVIEWER UNKNOWN : ORAL HISTORY]

Record No. – 294497

Ian Vibart, sound recording engineer, advises recording engineers and mixers, then describes his first job (2UE), and working on the Colgate-Palmolive shows. Vibart discusses the problems recording orchestras and variety programs. (00:21:50).

[VOSS, PETER : INTERVIEWED BY PETER COLEMAN : ORAL HISTORY]

Record No. – 437274

Peter Voss talks of how he became interested in jazz, having a dance band in high school, his 2 years at university, being a teacher for seven years (Hobart), moving to Canberra (1960s), playing piano with the ‘Fortified Few’ for 12 years, emigrating to Canada to teach, returning to Australia (1972), and moving back to Tasmania (1982). (00:50:40)

[WADDINGTON, BOB : INTERVIEWED BY ANDREW BISSETT : ORAL HISTORY]

Record No. – 329511

Mr Bob Waddington talks about his life and career in jazz, reviews the period after WWI, when jazz actually arrived in Australia, describes the influence of American jazz upon Australian jazz bands, and explains the jazz scene up to the WWII. (00:52:59)

[WADE, JOHNNY : INTERVIEWED BY PETER BURGIS : ORAL HISTORY]

Record No. – 220209

Johnny Wade talks about his life as a singer and musician.

[WADE, JOHNNY : INTERVIEWED BY PRUE HEMMING : ORAL HISTORY]

Record No. – 287465

No summary available.

General note: Amateur recording of Johnny Wade's reminiscences at 'Celia's Lunch' (9/8/84).

[WARD, MRS : INTERVIEWED BY ROBERT WILLIS : ORAL HISTORY]

Record No. – 82825

Mrs Ward, of Forbes, NSW, talks about the old bush dances: the instruments played, and the dances done. Mrs Ward played the piano for silent movies and travelling picture shows. She also talks about her father learning step dancing from a station master, and about bush remedies.

General note: Summary by the interviewer.

[WARE, PAT : INTERVIEWED BY PETER BURGIS : ORAL HISTORY]

Record No. – 222552

Pat Ware begins the interview about his close friend, Tex Morton, but it becomes an oral history of Pat Ware. He talks about Berrima, NSW; early teachers of guitar, moving to Sydney (1950), graduating as an accountant, developing as a guitarist, the people he worked with, writing record reviews for 'Tempo', moving to Tamworth (1960s), managing rural property as well as performing country music, and broadcasting (2TM).

General note: Transcript available at ScreenSound Australia.

[WELLS, COL : INTERVIEW WITH PETER COLEMAN : ORAL HISTORY]

Record No. – 450060

Col Wells talks about his family background and musical career. Concludes with his opinion on the future of jazz in Australia. (00:36:50)

[WESLEY, JERRY : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 457531

John Jeremy 'Jerry' Wesley-Smith talks about his career in music. He discusses his style of jazz, musicians who have influenced him, recordings that he has released, forming a jazz quartet (1957), playing at a few local dances, studying violin at Adelaide University (1958), joining a band with John Lewis (which became the University Jazz band, 1959-64), working with ABC Adelaide Singers, returning to University, graduating, and forming the jazz band 'Jerry Wesley and the Campus Five' (later, 'Campus Six', 1964 to mid-1970s). He talks about learning the double bass, moving to Brisbane to play the orchestral horn in a symphony orchestra, returning to Adelaide (1966), discusses the general jazz scene in the 1960s and 1970s, forming the 'Bottom of the Garden Goblins', composing advertising jingles, living and working in Bellingen, NSW, forming a quartet, returning to Adelaide, and playing and recording both in Australia and London. (00:55:42)

[WESTON, BILLY : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 387521

Billy Weston talks about his career including playing jazz through WWII years, his influence on formation of bands and views on tertiary education for young jazz musicians. He recalls his move to Melbourne (1939), the jam sessions, joining the 'Bob Gibson Band', joining the, returning to Melbourne then Sydney, arranging music, playing for theatre bands and live radio bands, touring with American bands on visits to Australia, and he gives his views on be-bop. (02:00:00)

[WHEELEY, ALAN, H. : INTERVIEWED BY TERRY COLHOUN : ORAL HISTORY]

Record No. – 224905

Alan Wheeley, discusses his report ‘Canberra School of Music: Report of a Study of Current Educational Provision and Operation’ October 1984). Wheeley discusses the positive and negative aspects of amalgamation for the Canberra School of Music. (00:52:00)

General note: Transcript available at ScreenSound Australia.

[WHITTLE, KEITH : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 458383

Keith Whittle talks about his music career. He discusses learning drums, joining a band, ‘George Eveson Spectrum Orchestra’, performing on radio, performing traditional jazz and Dixieland. He continues talking about musicians that he worked with, his involvement with 6PR radio station and to concludes talking about ‘The Lazy River Band.’ (00:59:55)

[WILKINS, MURRAY : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 465237

Murray Wilkins talks about playing Dixieland, Traditional, Modern Jazz, and his career in music. (00:36:21)

[WILKINSON, TERRY : INTERVIEWER UNKNOWN : ORAL HISTORY]

Record No. – 458168

Terry Wilkinson talks about people that had had influence upon his musical development, joining a band and performed with at that time well known musicians (at age 11), joining a big band (age 12), performing during WWII, after the War playing at other clubs and with different bands, forming ‘The Australian All Stars’, and working as a freelance. (00:41:54)

[WILLS, RON : INTERVIEWED BY BRUCE JOHNSON, PARTS 3 AND 4 : ORAL HISTORY]

Record No. – 459696

Ron Wills talks about the jazz in Australia after the WWII, including: modern jazz, importing overseas jazz musicians, controversy about banning traditional jazz in Sydney club, and his music magazine ‘Tempo’. (00:13:30)

[WILLS, RON : INTERVIEWED BY ROSS LAIRD : ORAL HISTORY]

Record No. – 225391

Ron Wills talks about the ‘Wilco’ record label and Australian Jazz musicians

[WILSON, ED : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 421626

Ed Wilson discusses: the early stages of his career, bands and singers with whom he has worked, overseas tours, jazz courses at tertiary institutions, and the prospects for big bands. (01:38:00)

[WOOD, BOB : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 410288

No summary available. (02:00:00)

[WOODS, BARRY INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 460079

Barry Woods talks about his musical beginnings in N.Z, how he became professional, his musical career in Australia, playing at The Gold Coast, television session work, the 'El Rocco Band', the formation of a club named 'Fat Black Pussy Cat' (1963), a band named 'The Heads', his Canadian and American experiences, and his reasons for dropping out of the jazz scene. (01:15:20)

[WROTH, BRUCE : INTERVIEWED BY BRUCE JOHNSON : ORAL HISTORY]

Record No. – 456882

Bruce Wroth talks about beginnings in the jazz industry and influences from 1945 onwards. (00:22:35)

[WYNN, TERRY : INTERVIEWED BY JOHN SHARPE : ORAL HISTORY]

Record No. – 437837

Terry Wynn came to Canberra in 1940 to work in Public Service. Having played violin as a child, his interest in jazz grew with the use of clarinet and saxophone, was influenced by the 'Cootamundra Jazz Band', and played with bands at dance venues. He recalls the people he worked with, his students, and gives his views on the Jazz course at the Canberra School of Music. (00:55:00)