



Sydney Jazz Club Newsletter

May 2020

Patron

Bill Haesler OAM

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Let's hope our Mid-Week Lunch Time Jazz at Cheltenham will be able to commence again soon. Following are some photos of some of the wonderful afternoons we have spent listening and dancing to our jazz bands.



Licorice Allsorts Jazz Band and dancers



Dave Ferrier's Dads of Trad



Carolyn Packer's - The Stompin' Rhythm Aces



Miss Beverley with Bill Dudley's New Orleanians

Editor: Lorraine Fildes

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Sydney Jazz Club News

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SJC President's Report May 2020

These are very unusual times for everyone and I hope that you are all keeping well and coping with the changes required of us all to keep healthy and look after others.

The changes to our lives are not always bad for us. Let's face it. Our houses probably have not ever been so clean. We have possibly never been so often to the park. We possibly (for some anyway) have not sat and listened so intensely to the music that we love uninterrupted by other distractions. In other words, self-isolation may have some benefits - I SINCERELY HOPE SO!!!!

Enough of my rants:

We have tried to keep ourselves active and with the assistance of some great people your monthly newsletter now includes interesting and informative articles for your enjoyment.

If you can contribute with small articles, be they jazz related, humorous or informative they would be welcome and we can keep up a communication within the jazz family which I believe to be very necessary.

We are looking forward to being able to continue with our monthly mid-week gigs with fabulous live jazz but are not able to predict when this may be possible. As I have previously noted our May and June gigs are definitely cancelled. We will keep you up to date by email and via your newsletter of any developments.

In the meantime, please keep safe and well.

Have a great and safe month and support your club and jazz wherever you find it throughout 2020.

Enjoy Life "and All That Jazz"

Ian McAllister SJC President

Following is an index of what is offered in our newsletter this week:

- Radio Jazz programs and Leonie Gaulton with an interesting anecdote about Kate Dunbar - page 3
- Bob Barnard Australian trumpeter—Don Harris's reflections on meeting him in 1976 - page 4
- SJC Quarterly Rag Revisited comment by Ian McAlister - page 4
- Article from the "Rag" on Jack Parkes - page 5
- New Orleans Jazz Museum website - page 6
- Finally we conclude with Gone To Glory Tributes for famous reedman, Don Burrows, Trumpet player, Keith Hounslow and Jess Haesler - pages 7 and 8.

Mary Armstrong thought you might all enjoy this poem:

I'm normally a social girl I love to meet my mates
But lately with the virus here We can't go out the gates.
You see, we are the 'oldies' now We need to stay inside
If they haven't seen us for a while They'll think we've upped and died.
They'll never know the things we did Before we got this old
There wasn't any Facebook So not everything was told.
We may seem sweet old ladies Who would never be uncouth
But we grew up in the 60s If you only knew the truth!
There was sex and drugs and rock 'n roll The pill and miniskirts
We smoked, we drank, we partied And were quite outrageous flirts.
Then we settled down, got married And turned into someone's mum,
Somebody's wife, then nana, Who on earth did we become?
We didn't mind the change of pace Because our lives were full
But to bury us before we're dead Is like a red rag to a bull!
So here you find me stuck inside For 4 weeks, maybe more
I finally found myself again Then I had to close the door!
It didn't really bother me I'd while away the hour
I'd bake for all the family But I've got no bloody flour!
Now Netflix is just wonderful I like a gutsy thriller
I'm swooning over Idris Or some random sexy killer.
At least I've got a stash of booze For when I'm being idle
There's wine and whiskey, even gin If I'm feeling suicidal!
So let's all drink to lockdown To recovery and health
And hope this bloody virus Doesn't decimate our wealth.
We'll all get through the crisis And be back to join our mates
Just hoping I'm not far too wide To fit through the flaming gates!

There is no Gig Guide in the May newsletter.

Jazz Radio

Radio Guide

Jazz on 2RDJ – FM 88.1

May 2020....

"The Sydney Jazz Club presents..."

Fri: 11am-1pm



1st ... Hugo Pfandler
8th ... Gordon Brown
15th... Dennis Quinlan
22nd... Hugo Pfandler
29th... Jack Wiard

Mon 11am-1pm: Repeat of Friday's SJC's program.

Tues 11am-1pm: Repeat of Hugo's Monday night "Swinging The Blues" program.

Thur 11am-1pm: Repeat of Gil's Saturday afternoon "Black Routes" program.

IMPORTANT NOTICE- Many Radio programs are now accessible on the internet. This means that our members who previously have been out of range of the station 2RDJ because of distance can now hear the program live via their computer. The computer website address is: www.radio2rdj.com

2RRR (88.5 FM) Radio guide

Midday Jazz - 12-2pm

Mon. Neil Macbeth

Tues. Bruce Flarrey

Wed. Jim Cattlin

Thur. Rob Scott

Fri. Tom Parker

Sydney Jazz on Radio 2RDJ FM 88.1 is always looking for new Presenters. If you are interested in joining the Jazz team, please contact:

Dennis Quinlan on 0407 250 629, or email Hugo at:

2rdjswingingtheblues@gmail.com

Fine Music Sydney **102.5FM**, **Fine Music DAB+**, worldwide & On Demand at finemusicfm.com and on i-Heart Radio app. jazz@finemusicsydney.com; phone: 02 9439 4777

Monday

12-1pm: **Swing Sessions** – John Buchanan

7-8pm: **Jazz Pulse** – Chris Wetherall

10pm-12: **Jazz After Hours** – Gail Monjo, E. Bernasconi, Adam Bowen

Tuesday

12-1pm: **Jazz Rhythm** – Jeannie McInnes

7-8pm: **The Jazz Beat** – Lloyd Capps

Wednesday

12-1pm: **Jazz Sketches** – Robert Vale

7-8pm: **A Twist of Jazz** – Andrew Piper

Thursday

12-1pm: **Jazz Pure & Simple** – Maureen Meers

7-8pm: **The New Jazz Standard** – Frank Presley

Friday

12-1pm: **A Jazz Hour** – Barry O'Sullivan

7-8pm: **Friday Jazz Session** – Christopher Waterhouse

Saturday

12-1pm: **Urban Jazz Lounge** – Leita Hutchings

7-8pm: **Emergent Jazz** – Keith Pettigrew

Sunday

12-1pm: **Classic Jazz & Ragtime** – J. Buchanan, M. Meers, J. McInnes

10-12pm: **Jazz After Hours** – David Knapp, Sue Jowell

RADIO NEWS Jazz on local community radio/online:

- **AM** band radio 1629am or online at radio1629am.net

- **Colin Monk** Mon & Tues** 9am-noon,

- **Russell Thornton** Wed** 6-8pm & **Sat** 8am-12noon

- **Colin Monk Fri**, 9am-12 **Lake Macq 97.3fm**

www.lmfm973.org

- **Peter Cowden Swingtime Radio** 24/7

www.jazzology.com.au

SWINGTIME RADIO Broadcasting Traditional Jazz, Swing, Blues, Gospel & popular vocals worldwide 24/7. You can listen on your desktop PC, laptop, tablet or mobile by googling **Swingtime Radio** which will take you to the www.jazzology.com.au website. Please send requests for yourself or friends to cowdenpeter@gmail.com



For many years, I would pick up Kate to take her to our Jazz Club functions. A highlight was listening to her stories about the start of our club, the people involved and how they worked to make it the successful club of today. The present Committee owes their ability today to support the Jazz community to those beforehand – from the 1950's and 60's onwards.

What I loved the most in talking to her was hearing how "naughty" they all were and how fun loving and how the glint and naughtiness was thinly veiled beneath the grandmotherly aura. Oh, how her stories could make me laugh and I wish I had recorded them but then, just maybe, I did not – so those involved can maintain their air of innocence.

By Leonie Gaulton

BOB BARNARD IN IRAN, 1976 – A Lasting Memory and Influence.

I am a piano player, (or are we keyboard players these days), but in my 20s had little knowledge of jazz. I was introduced to it in Tokyo where from 1970 I was working in the Australian Embassy as Vice Consul. There were several places in Tokyo where musicians, mostly from the gaijin (expat) community, gathered for jam sessions, and my colleague, the British Consul, suggested that we form a band. He played clarinet, one of his Brit colleagues played banjo, we had an American drummer and a Turk played wonderful violin á la Stephan Grappelli. We played once a month at the Yokohama Mission To Seamen with an audience of two sailors who had no idea what we were doing, and at a bar in Roppongi called "Gaslight".

Sometime in those years I tried to learn double bass but when we escaped the Khmer Rouge in Phnom Penh in 1975, someone had put a bullet hole in it. I still tried to learn but it accompanied me (and Janet) to Teheran as not much more than a living room artwork with a story. My first memory of Bob Barnard was when my colleague in our Embassy in Teheran, the Australian Information Service journalist Robin Smith, called me and asked if I knew any bass players in Teheran. I knew little of music in Teheran. I was in a group that jammed sometimes, and we had singalongs around the piano, but there was no jazz that I knew about. On asking why, I was told that the great Bob Barnard (who?) and his band were coming to Teheran through Musica Viva for one concert, but they had no bass player on the tour.

Robin and I met the band at the airport. Chris Taperell was playing piano, but I can't remember who else was there – trombone and drums. We came up with a local bass player who turned out to be terrific. After taking them to their hotel and introducing them to the bass player, they had an early appointment with a radio station, then a rehearsal for the evening concert. About 11 am, I had a call from Bob. He simply said "There's no beer!". So I got a large esky, filled it with Fosters (which we imported for our own use) and asked my favourite driver, Mohammed Morrahhamkhi (who now owns taxis in Sydney) to take this box of "diplomatic 7 Up" to the venue and give it to no-one but Bob.

That night, in a packed concert hall, I was converted to jazz. I have never forgotten how the band, at the appointed time, walked onto the stage, looking like they had just got off the plane, and the only words said were from Bob: "1, 2, 3, and 4!". And they started to play this wonderful, uplifting, foot-tapping, music. No build-up, no announcement, no rubbish, no music stands, no charts: just music. They were so good! The concert was a huge success. The hall was full of young Iranians who seemed to love the performance by their reaction. At one point, Bob was silly enough to ask for requests and I yelled out for "St James Infirmary". He responded by saying something about not having played that for years, then they played it.

Late night bars and restaurants were not a feature of Teheran life in those days (and I guess less so now) but we managed to celebrate at their hotel. They were due to fly out the next day, but the plane was delayed 24 hours, so I went to the hotel the next evening. Bob said he had heard I played bass so why not get together for some music. I politely declined and we ate and drank much (beer) that evening. It is a shame I have no photos of that occasion and could find nothing on line about the tour except a small note in some biographical information I found on-line.

What a great musician and gentleman. We stayed in touch for some time. Bob is probably the reason I joined the SJC.

Footnote:

In 1984 I had the pleasure as Consul in Malaysia to accompany Errol Buddle and his band on a tour of Malaysia as their concert MC. Len Barnard was the drummer.

Dennis Harris

SJC Quarterly Rag Revisited

In order to stop me going completely bonkers in this self-isolation state and as a change from house "spring" cleaning and gardening (Both house and garden have never looked so clean and tidy!), I decided to look for some articles of interest for the SJC Jazz Newsletter.

Not being a writer, I decided to look back thru our past issues of the now defunct SJC Quarterly Rag magazines for inspiration. I thought to try and look back to this time of the year 50 years ago. No luck as the earliest copy in the office is April 1976, 44 years ago to the month. I thought "Why not start there?"

The following article was the first in that edition of The SJC Quarterly Rag and was prepared by the late Duke Farrell in memory of Jack Parkes both were members of The Port Jackson Jazz Band formed in 1944/45. I thought it may interest you.

Also interesting to note that the SJC Quarterly Rag was first published from September 1955 to March 1966 and then again from April 1976 to December 2011. Hopefully copies of the earlier editions have found their way to the Australian Jazz Museum archives.

Maybe the Quarterly Rag will be resurrected again at some time in the future.
Stay safe and well.

thank you
jack parkes
by Duke Farrell



Do not be misled. Jack was the only begetter. Single-handedly and with great determination he started the first truly Jazz playing band in Sydney. True, there were many others playing a swing style with some success, but Jack went back to first principles and took as his mentors the great men of former times. Ralph Mallen (later to make his mark with a big band) told me one afternoon that down at the Con. there was a pupil as silly as I was about that old stuff I was always forcing him to listen to. It is often overlooked that Jack at one time showed so much promise of being a virtuoso trombone player that he secured a scholarship at the Sydney Conservatorium with no difficulty at all.

So a meeting was arranged! The venue was Balmain. (Maybe some jazz will be played there some day.) Jack had with him Ken Olsen, (not yet the cakewalk king, but already the inventor of Olsen Linctus, that invaluable nectar for navigating the Harbour). I had a most wonderful sense of contentment. At long last I was with people who felt as I did. Then Jack gave me even more joy. HE HAD A BAND. What is more, he was inviting me to join his band. I took at least three seconds to agree.

The band at that time comprised Jack on trombone, Alf. Feeney, piano; Jack Petty, clarinet; Mal Cooper, drums; myself on bass and John Sweeney, who played on the Sunday broadcasts of Perc Watson's Banjo Mandolin School with me, joined us on banjo. Ken Flannery, who was also playing with me in Harvey Cheers' Band at the Maroubra Surf Club, threw in his lot with us. We finally had the complete classic line-up. This was in late 1944. (If I have mis-spelt any names, I am sorry. But I refuse to be sorry about the Banjo School. There were some very pretty girls there.)

Rehearsals were held at various halls. One in particular springs to mind at Brighton Le Sands, where we did a gig on the beach and Jack scored an enormous success with vocal on "I Ain't Gonna Give Nobody None of my Jelly Roll". Another notable event was the occasion at Segar's Ballroom in Pitt St., when an irate female came upstairs to complain that our music was disrupting her dance class below, where they were trotting around to Victor Sylvester on a gramophone. Later, she came up to ask us if we could possibly come down and play for the class. The gramophone and Victor Sylvester had broken down. Due to our small repertoire, I think it was the only time a dancing class waltzed, fox-trotted and tangoed to "Darktown Strutters Ball".

On the 3rd January, 1945, we made the first acetate recording at Chas. E. Blanks Studios of the Port Jackson Jazz Band. The historic titles were "Guzzlin' Blues in B Flat", (composed by Ken Olsen), and "Darktown Strutters Ball".

Later in the same year and with the same personnel we recorded again, this time at Prestophone. The titles put down were "Darktown Strutters Ball" backed by "Dippermouth Blues", and on an 8 inch we did "That's a Plenty" and "Georgia Camp Meeting". On this occasion Jack permitted me to commit the vocal on "Darktown Strutters Ball", and Rex Shaw said it reminded him of the young Frank Coughlan. (I've never been sure whether or not this was intended as a compliment.)

We also performed for the Sydney University Jazz Club, with Kevin Ryder on piano. We were second on the bill to Mickey Mouse and we were pelted with orange peel. However, Jack was pleased with the write-up in "The Music Maker" magazine, 20/9/45, which praised us for our dedication. It was as follows:

"Ever since 1919 your scribe has been an ardent advocate of Dixieland style of jazz. There was very little style in it in those days, but that was how we liked it. So it gives me quite a kick to be able to tell you that right here in Sydney today is a bunch of youngsters who have solemnly wedded themselves to the sacred cause of the afterbeat rhythm.

Known as the "PORT JACKSON JAZZ BAND", the outfit consists of Jack Parkes (Leader) trombone and vocalist; Ken Flannery, cornet; Jack Petty, clarinet; Kevin Ryder, piano; Duke Farrell, bass; John Sweeney, banjo; Malcolm Cooper, drums.

They are trying to recreate the old New Orleans style, hence the cornet and banjo instead of trumpet and guitar. They were quite a success at the University Rhythm Club, a singularly erudite gathering of hep-cats, so I'm told. I should imagine these boys would prove an excellent market for early discs of The Rhythm Kings, Cotton Pickers, etc.—that's if they haven't already cornered the market in that line. I repeat, in these days of commercialised jive and arrangers paid at so much per riff (like me, for example), it's good to know there are still a few bright souls left who believe in art for art's sake, and practise what they preach."

Jack was never one to compromise. Later, when the band began to stray from his ideals, he left the Port Jackson (his own baby) to others and formed other bands. I am not sure of the correct order, but the Taylor Square was one of these bands. The well remembered Riverside Jazz Band was another—they gave my Illawarra Band more than a run for its money at several Town Hall Concerts.

Jack loved his music and would do anything to spread the word. When I joined the Paramount Band at the Ironworkers, there was Jack solid as ever. The last time I heard Jack play he was laying it down as only he could, playing his own very personal way and rightly so, for if any man could say "I was the first", he could.

A lot more could and should be written about Jack, our genuine pioneer. There must be others who could add to the memories. I can only finish as I started

THANK YOU, JACK PARKES.

Jazz in the very place it was born.



As we are all confined to our homes at present I have been surfing the net looking for websites that will provide you with JAZZ music to enjoy in the confines of your home. I have found this wonderful website on the New Orleans Jazz Museum <https://nolajazzmuseum.org/> I'm sure all members will enjoy visiting this site and listening to some of the wonderful recordings they have provided. If you have the chance to visit New Orleans in the future the Jazz Museum should certainly be listed as one of the places to visit. They also hold many jazz festivals in the grounds and have a special concert hall so it would be worth checking dates to see if you can coincide your visit with one of their musical highlights. The museum has an extensive collection of Jazz resources. It pays particular tribute to the New Orleans Jazz story. It also charts how the world of jazz has spread out from there.

The Museum is located at 400 Esplanade Ave., New Orleans, LA 70116. It is housed in the historic Old U.S. Mint, located at the intersection of the French Quarter and the Frenchmen Street live music corridor, the New Orleans Jazz Museum is in the heart of the city's vibrant music scene.



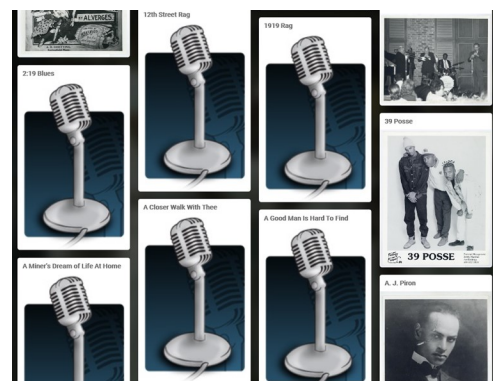
The following information is taken straight from the New Orleans Jazz Museum website:
Our Mission

The New Orleans Jazz Museum celebrates the history of jazz, in all its forms, through dynamic interactive exhibits, multi-generational educational programming, research facilities, and engaging musical performances. The NOJM enhances New Orleans' ongoing cultural renaissance by providing diverse resources for musicians and music lovers of all languages and nationalities. We fully explore America's quintessential musical art form in the city where jazz was born. The New Orleans Jazz Museum celebrates jazz in the city where it was born. Through dynamic interactive exhibits, multigenerational educational programming, research facilities and engaging musical performances, the music New Orleans made famous is explored in all its forms. Housed in the historic Old U.S. Mint, strategically located at the intersection of the French Quarter and the Frenchmen Street live music corridor, the New Orleans Jazz Museum is in the heart of the city's vibrant music scene. Through partnerships with local, national and international educational institutions, the New Orleans Jazz Museum promotes the global understanding of jazz as one of the most innovative, historically pivotal musical art forms in world history.

Jazz Collection

The New Orleans Jazz Museum's collection is the largest and most comprehensive of its kind in the world. The Jazz Collection chronicles the music and careers of the men and women who created, enhanced and continue in the tradition of New Orleans jazz at the local, national and international levels. It consists of instruments, pictorial sheet music, photographs, records, tapes, manuscripts and other items ranging from Louis Armstrong's first cornet to a 1917 disc of the first jazz recording ever made. It includes the world's largest collection of instruments owned and played by important figures in jazz- trumpets, cornets, trombones, clarinets and saxophones played by jazz greats such as Bix Beiderbecke, Edward "Kid" Ory, George Lewis, Sidney Bechet and Dizzy Gillespie.

There are many wonderful recordings that are provided free for you to listen to on the website. You click on **COLLECTIONS** and then from the drop down menu you click on **LOUISIANA DIGITAL LIBRARY**. When you arrive at the Library you have a group of photos come up—the ones with the microphone are the ones that you can click onto and listen to. If you want the full details of the musicians, etc. you click on **DETAILS** just below the name of the song. (Website summary by L. Fildes)



<https://stompnrhythmacs.com/>

We have had Carolyn Packer's - "The Stompin' Rhythm Aces" play for us at Cheltenham this year. On her website you can listen to two tracks played by her band.

This band is made up of some of Sydney's most experienced players in the jazz idiom. The band as you know draws its influences from – traditional New Orleans, early blues, boogie woogie, swing and gypsy jazz. I hope you enjoy listening to the following two tracks on her website.

Indiana by Ballard McDonald & James F Hanley Audio Player - 04:58

Nobody Knows You When You're Down and Out by Jimmy Cox Audio Player 04:49



GONE TO GLORY

Don Burrows AO [1986] MBE [1972]. 1928 - 2020

Don Burrows, the celebrated multi-reed player, composer, educator, arranger and bandleader enjoyed a public image that extended far beyond jazz music and in 1989 was voted one of 100 Australian National Living Treasures by the National Trust (NSW).

Donald [Don] Vernon Burrows was born into a musical family in the northern Sydney town of Boorowa NSW on 8th August 1928. His father played piano and trumpet in the local band, his mother played piano and sang, and their dance band worked locally. Don took up flute at school and at the age of twelve was captain of the Metropolitan Schools' Flute Band. He studied at the NSW Conservatorium in the early 1940s, became a professional musician in 1942 and was principal clarinet with the ABC Sydney Orchestra in the mid 1940s. He also worked with Jim Gussey's ABC Dance Band and other groups including those led by Kevin Ryder, Wally Norman and Bob Gibson for extensive work in Sydney nightclubs. He went to Canada, the US and England in 1950-51 and on his return resumed nightclub and session work and with Col Bergerson's band at the famous Trocadero.

His long and happy 40-year musical association with guitarist George Golla began at Club 11 in 1960 and he led groups at El Rocco and was a member of the Australian All Stars during the mid 1960s. In the 1970s-1980s Don held long Supper Club residencies at Sydney's Wentworth and Regent Hotels, was a member of the Australia Council, initiated the Jazz Studies course at the NSW Conservatorium and was appointed its first director in 1980. Extensive worldwide touring throughout Don's career included the US, New Zealand, Hong Kong, South Korea, Europe, the UK, India, the Far East, Egypt, Iraq and Brazil. And his regular musical support and tours with popular visiting jazz artists to Australia consolidated his international jazz reputation.

Unfortunately, Don suffered with chronic arthritis from the mid 1960s and over the years found it increasingly difficult to play saxophone and clarinet. Eventually, in 2004, he went into musical semi-retirement and pursued his fishing hobby at rural Paynesville in the Victorian Gippsland lakes district, where he joined the Bairnsdale junior brass band playing trombone and bass trumpet.

In 2013 Don suffered a stroke that paralysed his left side and was diagnosed with Alzheimers soon afterwards. James Morrison (who was mentored musically by Don from the age of 16 and a lifelong friend and colleague) and his wife Judi brought Don back to Sydney and undertook a caring guardianship role in his last years at a nearby nursing home, where he died peacefully on 12 March 2020.

Bill Haesler OAM

Keith Hounslow 1928 - 2020

Keith Hounslow's appearance at the 2nd Australian Jazz Convention in Melbourne in December 1947 was an unexpected surprise to all. Seventeen years old and unknown, his playing and improvising ability astounded everyone.

Keith Norman Hounslow, who played trumpet, pocket cornet and flugelhorn was born in Perth, Western Australia on 19 September 1928. He discovered jazz on records at school and, with little formal training, took up trumpet in 1945 and joined the newly formed West Side Jazz Group playing for dances and parties. Impressed with Melbourne he returned to live there in mid 1948 and was immediately accepted into its vibrant jazz scene. When US cornet player Rex Stewart came to Australia for a six-month tour with Graeme Bell's Australian Jazz Band In 1949 Keith was hired as general dogsbody and occasional fourth trumpet; an experience that influenced and further honed his technique. He then moved to Adelaide SA for two years where he joined and recorded with the revamped Dave Dallwitz Southern Jazz Group. On his return to Melbourne in 1952 he worked regularly with Doc Willis, Splinter Reeves, Alan Lee, Tony Gould and Frank Coughlan's big band at the Trocadero. He married in 1954 and played long residencies with Brian Brown at Jazz Centre 44 the Downbeat Club and The Cellar during 1955-58.

From 1956 Keith was employed in TV film production with J Walter Thompson and from 1962 became a successful documentary filmmaker. For the next eight years he concentrated on his day job and family. He returned to jazz as a founder member of the Datsun Dixielanders (1974-78), worked with Frank Traynor's Jazz Preachers (1975-83) and formed the acclaimed duo McJad with Tony Gould (1977-82) for concerts, interstate appearances and a tour to India and the Pacific Islands.

When Keith and his wife separated in 1984 he moved to Kiama NSW, south of Sydney, where he lived with his partner Kerrie Thorp. For 20 years he commuted to Sydney for band jobs including Soup Plus, the Don Burrows Supper Club and The Basement. He freelanced regularly both musically and in the film industry, led small jazz groups until 1987 then formed Keith Hounslow's Jazzmakers, a quartet with Grahame Conlon (guitar), Deiter Vogt (bass) and Jimmy Shaw (drums) augmented when required by Paul Williams (saxophone). It was popular and made numerous appearances and tours for Musica Viva.

In 1998-99 Keith compiled, wrote and produced a musical autobiography *My Jazz Life. 50 years of playing jazz in Australia*, an impressive 6-CD boxed set, then retired from jazz and filmmaking. He and Kerrie returned to Melbourne and he wrote several books. From then on very little is known regarding their movements other than that Kerrie died in 2017. Keith died peacefully at the Hillview Aged Care Village in Bunyip, Gippsland, Victoria on 14 March 2020.

Bill Haesler OAM

Jess Haesler 1935 - 2020



It is with sadness that this month we include my wife Jess in our Gone to Glory tributes, She died suddenly and peacefully at home in Balmain East NSW on 22 March 2020. Jessie (Jess) Orr was born on 26 April 1935 in Paisley, Scotland and came to Australia with her parents, older sister Helen and young brother Ian in 1948 and settled in Melbourne.

I met Jess in late 1951 at Collingwood Town Hall listening to Frank Johnson's Fabulous Dixielanders with her sister and we started going out in 1952. We were married on 19 March 1955 and have three children, Andrew, Roslyn and Jeffrey who provided us with numerous grand children and great grand children.

For nearly 70 years Jess and I shared a wonderful life together that included regular attendances at most of the annual Australian Jazz Conventions, listening to the young Len Barnard Jazz Band at the Mentone Lifesaving Club, the formation of the Melbourne Jazz Club in our little bungalow in North Clayton and record sessions and parties as members of Melbourne's inner jazz family. We moved to Sydney NSW in June 1966 and immediately teamed up with its jazz community and the Sydney Jazz Club, its Friday night Mott Hall late night rorts, countless Berry Island picnics with ours and other families and its regular functions and events.

Jess's occasional bouts of ill health and the onset of Parkinsons eight years ago slowed her down, but not her Scottish spirit. Gentle and quietly cheeky, Jess was well liked and will be missed by her many jazz friends.