

'I wouldn't change skins with anybody'

Dulcie Pitt/Georgia Lee, a pioneering Indigenous Australian jazz, blues and community singer

Karl Neuenfeldt

Queensland Conservatory of Music, Griffith University, South Bank, PO Box 3428, South Brisbane, Qld 4101, Australia
k.neuenfeldt@griffith.edu.au

Abstract

This article explores the career and music of Indigenous Australian singer and musician Dulcie Pitt, also known as Georgia Lee, and how music, race and gender intersected in her career. She had a distinguished career as an internationally recognized jazz, blues and folk singer and versatile entertainer from the 1940s to the 1970s. She performed extensively in Australia and Britain at cabarets, dances, concerts, nightclubs and theatres, as well as participating in numerous radio and television broadcasts, and sound recordings. Although there are currently other Indigenous jazz and blues artists in Australia, Dulcie Pitt/Georgia Lee is unique because she was a pioneer at a time when Indigenous peoples in general were the objects of widespread, legislated race-based discrimination. Through hard work and talent to set an example for other Indigenous performers to follow.

Keywords: Australian jazz and blues; Indigenous Australian music; Georgia Lee; Dulcie Pitt

This article explores the career and music of Indigenous Australian singer and musician Dulcie Pitt, also known as Georgia Lee.¹ She had a distinguished career as an internationally recognized jazz, blues and folk singer and versatile entertainer (1940s–1970s), performing extensively in Australia and Britain. Although there are currently other Indigenous jazz and blues artists,² Dulcie Pitt/Georgia Lee is unique, a pioneer at a time when

1. Some archival items cited herein are from Dulcie Pitt's personal collection and may lack full citational details. When there is a lack of identifiable source or specific pagination, these are noted respectively as 'n.s.' (no source) and 'n.p.' (no pagination).

2. Indigenous jazz and blues orientated artists include 'Seaman' Dan (born Henry Gibson Dan), John Nicol (born George Roy Nicol), Cindy Drummond (born Cynthia Walters), Jess Beck, Crystal Mercy and Liz Cavanaugh.

Indigenous peoples in general were the objects of widespread, legislated race-based discrimination.³ Through hard work and talent she set an example for other Indigenous performers to follow.

Importantly, she also came out of a tradition of Indigenous community musicians, singers and dancers. Music and dance within Indigenous communities helped, and still help, create group cohesion. Along with providing a creative outlet for musicians and singers, it was also vital for socio-cultural events. This was especially true historically in non-urban areas. Aboriginal and Torres Strait Islander people in remote and regional Australia were specifically excluded from urban areas and mostly confined to rural or remote missions, reserves and home-islands. The long-term and draconian legislation was the *Aboriginals Protection and Restriction of the Sale of Opium Act of 1897*, with amendments in 1934 and ensuing legislations (Donovan 2002). Dulcie Pitt grew up at a time when most Indigenous people were 'living under the Act'. Although Australian Indigenous peoples had been mostly shunted 'out of sight', they were not silenced and community music provided one enriching, artistic means to socio-cultural and sometimes political ends.⁴ Over the course of Dulcie Pitt/Georgia Lee's long career, the community folk music of her Indigenous heritage was something she would revisit recurrently amidst her success as one of the doyennes of jazz, blues and the entertainment industry of Australia in the mid-twentieth century.

Starting in the early decades of the twentieth century, as elsewhere in Australia (Whiteoak 1999), one peripheral strand within the Indigenous community music was jazz, although arguably only some stylistic elements of what was characterized as 'jazz' at the time predominated. That was for several possible reasons. Firstly, Australian Aboriginal and Torres Strait Islander ancestral music historically was vocally rather than instrumentally oriented, thus song lyrics and melodies took precedence over instrumental virtuosity or complex arrangements.⁵ Secondly, some relatively expensive instruments utilized in jazz such as piano, saxophone, trombone or trumpet could be unavailable because Indigenous peoples' wages, if they received any,

3. Kidd (1997) and Beckett (1990) delve into the different yet broadly analogous experiences of Aboriginal and Torres Strait Islanders regarding discrimination.

4. For Indigenous non-ancestral popular music in Australia see Breen (1989), Walker (2000), Ryan (2003), Dunbar-Hall and Gibson (2004), Barney (2006), Patten (2007), Neuenfeldt (2008) and Corn (2010).

5. See Barwick (2000) and York (2000) for comments on Indigenous ancestral music.

were controlled by the 'Protector' or government agencies.⁶ Thus an Indigenous person wanting to purchase an expensive instrument could be refused if the request were deemed frivolous, even if affordable. Thirdly, much more common and affordable were instruments such as guitars, mandolins, banjos, ukuleles and accordions. Fourthly, aside from some Indigenous community brass bands,⁷ instrumental instruction and notation training were not readily available. Fifthly, mission-based choirs were commonplace, inexpensive and directly connected to the processes of pacification and Christianization.⁸ Consequently, singing either without accompaniment or with affordable chordal instruments such as guitars was common.

For our purposes here, we will neither attempt to define the equivocal term 'jazz' nor particularize its plethora of styles. Nonetheless, whilst its styles include Dixieland, Big Band, Free Jazz, Bebop, amongst others, a missing style in Australia is Indigenous jazz, if in fact such a style can be said to exist.⁹ However, for heuristic purposes towards putting forward a description, if not a definition, it may be useful to draw an analogy with the criteria currently used officially to determine Indigenous status in Australia. These criteria are commonly accepted by community organizations and governmental agencies. They are: being of Aboriginal or Torres Strait Islander descent, identifying as an Aboriginal or Torres Strait Islander, and being accepted as such by the community in which you live, or formerly lived. Thus, analogically, if a musician or singer traces their musical heritage to jazz, identifies as a jazz musician or singer, is accepted as such by the broader community, then they *are* jazz musicians and singers. Admittedly such criteria are somewhat open to interpretation, but no more so than the innumerable attempts to define and particularize the many global styles of jazz.

Demographically, Australia has two Indigenous peoples, Aborigines and Torres Strait Islanders. The estimated total population in 2013 was

6. For this race-based restriction and the resulting Stolen Wages controversy, see the Australian Human Rights Commission (2006).

7. For a revival of some Indigenous community brass bands, see Queensland Music Festival (2014) and Ridsdale (2005).

8. Magowan (2013) and Reigersberg (2013) consider dynamics and uses of Indigenous religion-based choirs.

9. See Johnson (2008) for a concise overview of Australian jazz and Bisset (1979) and Whiteoak and Scott-Maxwell (2003) for expanded coverages. For Indigenous jazz and blues see Walker (2000). See Campbell and Puruntatameri (2014), Curkpatrick (2013) and Australian Art Orchestra (<http://www.aao.com.au>) for examples of recent Indigenous/non-Indigenous collaborations.

670,000 people or 3 per cent of Australia's total population (Australian Bureau of Statistics 2011). In the last decades there has been a substantial increase in people who identify as Indigenous. This is partly owing to societal and political changes brought about by the decline and eventual demise of overt, legislated race-based discrimination, the recognition of some Indigenous Native Title rights and the integration of more Indigenous peoples into 'mainstream' Australian society and its economy. However, covert discrimination and racism remain entrenched in Australian society. Indigenous peoples' health, employment, incarceration and educational statistics reveal they still occupy the bottom rung of most indices of opportunity, income and individual and communal wellbeing (Australian Productivity Commission 2014).

Dulcie Pitt/Georgia Lee

Northern Queensland

Clinton Walker, in *Buried Country: The Story of Aboriginal Country Music* (2000), offers a plausible explanation, albeit demographically no longer accurate, of why jazz historically was and remains a peripheral music for Aborigines and also by extension Torres Strait Islanders: 'Aborigines couldn't identify with jazz because in Australia it was a white music, and a sophisticated city phenomenon at that.' He goes on to suggest, apropos Dulcie Pitt/Georgia Lee:

But if black Australia has a great popular music tradition alternative to country (prior to the emergence of outback settlement bands in the eighties [1980s]), it is the jazz/blues/soul diva from the Deep North... Queensland's Deep North is comparable, of course, to America's Deep South, not only for its redneck racism and steamy heat but also as a musical melting pot (Walker 2000: 52).

One such 'diva' from the 'Deep North' was Georgia Lee. Born Ramer Lyra 'Dulcie' Pitt in Cairns on 22 February 1921, she passed away there in a nursing home on 21 April 2010 at the age of 89 (*Funerary Prayer Service Booklet* 2010). Her father was Douglas Pitt Junior, whose father, Douglas Pitt Senior, was from the West Indies and whose mother, Sopa Kalemo, was from the Loyalty Islands in New Caledonia. Douglas Pitt Junior (ca. 1877–1926) was born in the Torres Strait region.¹⁰ Dulcie's mother was Myra

10. See Shnukal (2001) and Watkin Lui (2012) for the diaspora of Queensland's Torres Strait Islanders.

Kemple-Hopkins whose ancestors were Scottish as well as Afghan and Aboriginal Kalkodoo from the Cloncurry area of western Queensland.¹¹ As a singer and dancer,¹² Dulcie was but one of several musically talented children in the immediate and extended family. During the World War Two era she and her sisters Heather and Sophie formed the Harmony Sisters and with brother Walter began branching out musically to include jazz and blues, which were particularly popular with the African-American military personnel stationed in the Cairns area.¹³ As well as her contributing to the war effort by packing parachutes, she and her siblings entertained troops, touring as part of the US Service Organization (USO) Shows. At the time there was strict racial segregation in the United States military so a local scene of mostly racially segregated private 'house-parties' and 'non-white' musical events and dances evolved that involved Cairns' different racial and ethnic groups, Indigenous Australians and African-Americans.

North Queensland newspaper accounts document some of her early public music and dance performances, although the Indigenous community music would usually not have been remarked on because it took place outside mainstream 'white' society. Her performances were not noted as being directly connected to jazz or blues per se, but more popular and folk music oriented. As the *Cairns Post* noted: 'Trocadero Dance Palais. Tonight will be swing time, South Sea Serenade at the Trocadero. The feature of the evening will be the appearance of Miss Dulcie Pitt, who will be featured in popular song hits' (1942: 3); and, 'The Trocadero Dance Palais management will conduct a Night in Honolulu on Saturday. The special of the evening will be the appearance of Miss Dulcie Pitt dancing the Hula' (ibid.).

As the *Cairns Post* recounted, Dulcie and family members also performed at community events such as a Victory Show for the Australian Comforts Fund (ACF). Along with the Australian Red Cross, it provided aid to Australian and USA World War Two military personnel and regularly organized entertainment for fund raising:

11. Hodes (1998) notes that the status of Dulcie Pitt's immediate family was an anomaly to some extent because her father had a public profile because of his sporting prowess. Furthermore, the family's skills as entertainers were well regarded by the non-Indigenous community. See Hodes (2000) for the inconsistent application of raced-based legislation experienced by some mainland Torres Strait Islanders.

12. See Costigan and Neuenfeldt (2007) regarding the 'Torres Strait hula', based on filmic depictions.

13. See Peter Dunn's comprehensive website (<http://www.ozatwar.com/usarmy/africanamerican.htm>) for an overview of the roles of and restrictions on African-American troops in Australia during World War Two.

Two of the most popular artists of the evening, Heather and Dulcie Pitt, sang two songs, accompanied by Walter [Pitt] and Victor [Graham] on guitars... This quartette also gave an item in the second half of the programme consisting of two popular songs, and on both appearances they were most enthusiastically applauded (*Cairns Post* 1943: 4).

The Harmony Sisters also broadcast on Atherton, Queensland radio (*T.S.I.M.A. Newsletter* 1984). During her early career in North Queensland, Dulcie continued to gain valuable entertainment industry experience. In 1944, Dulcie and some of her siblings relocated to Sydney to try their luck in a larger market. Public acknowledgement that their contributions to the local 'white' community as entertainers were appreciated is reflected in the following *Cairns Post* report of a Red Cross event: 'Best of luck from us went with Dulcie Pitt when she took off Friday to join sister Heather in Sydney on a singing tour' (1944: 1).

Southern Australia

When Dulcie and several of her siblings travelled to southern Australia in 1944, there were definitely more opportunities including a stint at the Tivoli Theatre as 'The Hawaiian Trio'. A later account remarked they performed under the pseudonyms 'Lahni, Luahana and Layah. Few people realised that they were Dulcie, Heather and Wally Pitt, of Cairns' (Storr 1953: n.p.). In Sydney, performances at the Tivoli Theatre and elsewhere lead to other engagements in southern Australia.¹⁴ Although some of her siblings returned eventually to Queensland, Dulcie remained in southern Australia, and adopted her professional name, Georgia Lee. It was in southern Australia that she began to develop increasingly as a jazz and blues singer, although she was advertised under a plethora of stylistic descriptions. For example, *Canberra Times* advertisements described her as: 'Miss Georgia Lee, a Sydney croonette will also give special numbers' (1947a: 6) and as a 'Sensational Hit Parade Vocalist' (1947b: 6). A photograph of her in a Northern Territory newspaper, *Centralian Advocate* (1948: 10), is captioned 'GEORGIA LEE, attractive young blues singer'. *Music Maker* (1949: n.p.) described her as a 'Dusky Bombshell.' In the Sydney area, she performed at numerous venues such as Gleneagles and the Roosevelt Club in the Kings Cross entertainment district and with well-regarded ensembles such as Graeme Bell's Jazz Band, the Port

14. They also toured with regional tent-shows in New South Wales and Queensland under the aegis of promoter Rex St. Louis.

Jackson Jazz Band, the Jazz Rebels and the bands of Jack Brokensha and George Trevare.¹⁵

Newspaper reports of the day in southern Australia also provide a glimpse not only of her burgeoning musical career but also her involvement in an influential circle of artistic acquaintances. The *Sunday Herald* noted: 'Torres Straits folk songs sung with guitar by MISS DULCIE PITT (Miss Georgia Lee) and MR. DONALD FRIEND were a highlight of the party given by Mr. and Mrs. Russell Drysdale' (1949: 14).¹⁶ In 1948 Friend had sketched her and she has been described as a 'habitué of the bohemian world of artists like Donald Friend and Russell Drysdale' (Australian Broadcasting Corporation 2010).¹⁷ She was also becoming somewhat of a celebrity as someone reported on in the media for extra-musical activities. An item in a *Radio Roundabout* column in the *ABC Weekly* recounted:

Georgia Lee, coloured singer with the Port Jackson Jazz Band, is a dignified young woman with a cultured speaking voice. Recently she visited Canberra. A politician in the hotel accosted her and, in pidgin English, demanded: 'What for you missy come along this fella town? Where you from?' Miss Lee replied with hauteur: 'I have come from Papua to investigate your bank nationalisation scheme [of 1948]' (Thomas 1948: 4).

An indication of her ongoing disquiet for and involvement in issues concerning racial discrimination is her performances of the dirge-like song 'Strange Fruit', generally associated with singer Billie Holiday. First recorded in 1939, it was written by Jewish-American songwriter Abel Meeropol (Lewis Allan). The lynching of two African-American men in 1930 inspired the song. 'Will Sing Banned Song' is the title of a newspaper item prior to a performance in Sydney:

COLORED [*sic*] BLUES singer Georgia Lee...will sing a banned number about negro lynching at the Town Hall tonight. The song, 'Strange Fruit', is on the radio prohibited broadcasts list.¹⁸ Georgia said: 'this song is true, and the truth hurts' (n.s. 1948: n.p.).

Georgia relocated to Melbourne from Sydney in 1949 and eventually performed with various jazz ensembles including Frank Johnson's Fabulous Dixielanders and Graeme Bell's bands. In her first jazz concert there

15. For background on most of the Australian musicians referred to, see Johnson 1987: index.

16. Friend and Drysdale were pre-eminent Australian painters of their generation.

17. See the Art Gallery of New South Wales for the sketch.

18. The banning of the song in Australia has not been verified.

she was advertised as: 'Jamaican Blues Singer Georgia Lee "Beauty in Sepia"' (Celebrity Jazz Concert 1949: n.p.). Performing with Bruce George's band at Claridges' nightclub, *The Beat* (1949: n.p.) reported: 'Georgia is really all out in front with any number she tackles and the boys of the band have nothing but praise for her.' She was also with a resident band for a two-year engagement at Ciro's nightclub. Jazz guitarist and arranger Bruce Clarke commented on those gigs: 'We used to sit next to each other on the bandstand. She was very glamorous, always well dressed, very popular, very good' (Walker 2000: 58). In 1951 in Melbourne, she performed at a unique event for its era: the *Aboriginal Moomba*.¹⁹ It combined Indigenous music, drama and stories and highlights her personal and musical engagement with issues of Indigeneity. Along with the Aboriginal singer Harold Blair, whose wife she played, the event garnered positive reviews such as

'White Men Coo-ee Blacks at Aboriginal Concert': Applause that grew to cheering and climaxed in cooees [an Aboriginal holler] was the tribute of a packed house at the Princess Theatre on Saturday to an Australian aboriginal caste... The night was a personal success for Georgia Lee as an entertainer, and triumph for the charm and dignity of the aboriginal (n.s. 1951: n.p.).²⁰

Another review dealt overtly with the marginalization of Indigenous peoples at the time:

Moomba took us by storm... 'Out of the Dark' was, in the main, extraordinarily well done... The pity of it was that it was all such a revelation to the majority of us. We were delighted—because we had suddenly discovered, in a white man's theatre, something that had been in existence for thousands of years... These [stories] should be part of our own folklore. They belong to this country, and children should learn them as American youngsters learn of Pocahontas and English children of St. George and the dragon. As it is, they know far more about Sitting Bull and the Sioux, the Navajos, and the Apaches than they do about their own Australian native tribes (Doherty 1951: 15).

Approximately a month after the *Aboriginal Moomba*, she featured in a newspaper report in the *Argus* of a cultural event of a different sort: a meeting of a theatre appreciation group, under the title 'An Old Aussie can teach us':

19. See Ramsland and Mooney (2007) on the *Aboriginal Moomba* and Kleinert (1999) for the role of such events in fashioning Indigenous identity.

20. The use of the word 'caste' rather than 'cast' in the review is perhaps inadvertent but might also unconsciously reflect the immutability of prevailing notions of race; that is, something you are born into cannot alter and will always define you as a person.

Miss Georgia Lee, Australian aboriginal singer... was guest of honor... She enthralled her audience with a group of Torres Island folk songs, sung in the native tongue. One was the song of a pearl diver, a song about the Barrier Reef, calling on 'big winds' to speed the boat. The third was composed by native women during [World War Two] when they saw their sons going away in khaki uniforms (1951: 5).

Before Georgia Lee left Melbourne for overseas engagements she presented a farewell recital. The breadth of her musical skills is illustrated by a detailed account of the Downbeat event (Storr 1953: n.p.).²¹ The recital's content is worth presenting in some detail because it summarizes her background as a jazz, blues and folk singer:

GEORGIA LEE With the Quintones [—] It is a pity that, to a large degree, Miss Lee's singing of the type of songs included in this group has been heard mainly in the rarified atmosphere of the night club and smart restaurant. It was decided, therefore that her first appearance on this programme should bring a selection of melodies which have proved to have been so successful in that sphere.

GEORGIA LEE With Special Rhythms arranged by Charles Blott. [—] This group of FOLK SONGS OF THE TORRES ISLANDS have their beginning lost in history, being part of the long history of traditional music handed down by races. As a child, Georgia Lee became familiar with them for as far back as she could remember. Two or three nights in the week, the family would gather together to sing and dance to the songs which were an integral part of people performing them.¹⁹ ... She will introduce the folk songs and their stories.

GEORGIA LEE With Frank Johnson's Fabulous Dixielanders [—] Songs in the Jazz idiom of the American Southern States are in ideal hands when Miss Lee and the Fabulous Dixielanders join forces. One of her most sensational appearances was when she sang in the Sydney Town Hall 'Strange Fruit', which was written [sic] by blues singer Billie Holiday, and created a storm of controversy when it was first sung in America. Tonight's choice, however, is in different vein. It is the uninhibited freedom of Dixieland, essentially in the traditional mood of the Deep South, which brings Georgia Lee's final appearance.

It also noted:

When the famous English entertainer and folk-lore authority, Jon Pertwee,²² visited Australia, he enlisted my [John Storr] aid in tracking

21. There are recordings of Torres Strait Islander songs she performed at the event held in the Australian Jazz Museum (Victorian Jazz Archive), Melbourne.

22. Actor Jon Pertwee played the title role of *Doctor Who* in the iconic British television series from 1970–1974.

down a Dulcie Pitt. Jon had been told by Allan [sic] Lomax,²³ who, with his father, John Lomax, was responsible for the collection of the American Library of Congress folk music section—the biggest in the world—to find this woman, who was known overseas to have the biggest repertoire of Torres Island folk-songs...²⁴ He was recording some traditional songs at the Jubilee and he met Georgia Lee. He asked her if she could tell him where he could find the woman he was seeking. She replied that he would not have to look very far—she was Dulcie Pitt.

The content and intent of the 'Folk Songs of the Torres Islands' segment noted above is of particular interest. It reinforces the notion of Georgia Lee as not only a jazz and blues singer but also a community musician performing Indigenous music to urban non-Indigenous audiences. Overall, the farewell recital was indicative of her esteem in the Melbourne entertainment industry, given that such a diverse group of performers joined together to give her a musical sendoff.

Performing overseas

As the previous playbills, advertisements and reviews attest, by the mid-1950s Georgia Lee was regarded by Australian audiences, musicians, booking agents and event producers as experienced and versatile. Being ambitious, however, it was perhaps predictable she would want to expand her career by performing overseas. The diversity of her performance and musical experiences in Australia augured well for continuing her career's successes and that proved true.

After a stint performing in Colombo, Ceylon with Max Wildman's Quintet at the Copacabana nightclub, as a Queen Elizabeth the Second Coronation attraction (*Lankadipa* 1953), she travelled to Britain. The British theatre impresario Harold Fielding represented her and she promptly gained notice for her well-honed musical and performance skills. The influential British weekly music newspaper, *Melody Maker*, noted her signing with renowned bandleader Geraldo:²⁵

23. The USA recordist, researcher and performer Alan Lomax lived and collected folk music in the United Kingdom and Europe for almost a decade (1950–1959) (Szwed 2011). It is unknown if Lomax and Georgia Lee ever made contact during their overlapping years in Britain.

24. There is also a Torres Island in Micronesia, but what are meant here are undoubtedly Australia's Torres Strait islands.

25. Born Gerald Walcan Bright (1904–1974), he led popular British orchestras and also booked musicians on trans-Atlantic cruises as an employment contractor. Highly

Georgia from 'Down Under'. Geraldo has signed up Georgia Lee, the Australian Aborigine singer who made a highly successful debut with the Geraldo Orchestra at last Sunday's jazz concert at the Festival Hall. Geraldo told the MM [*Melody Maker*]: 'I think Georgia has the greatest personality of any singer we've had in this country for years. She has terrific quality' (*Melody Maker* 1954: 1).

Britain's *New Musical Express* newspaper had a front-page photograph of Georgia Lee with Geraldo announcing her signing and directly opposite was a photograph of Billie Holiday captioned 'Billie Holiday is coming here' (1954: 1). Physically, in the photograph the two women resemble each other as to similar clothing, hairstyles, make-up and 'race' and appear to be, perhaps accidentally, gazing across the front page at each other. Such a visual juxtaposition is a possible indication of where she was being located musically and also being marketed image-wise as a singer and personality.

A popular magazine, the *Australian Women's Weekly*, ran an enthusiastic article on her successes, which also mentions her use of community music:

In her first appearance in England after she arrived last October, Georgia sang Torres Island folk songs to a sophisticated night-club audience. This was the famous Astor Club, where the announcer insisted in introducing her as a girl from Trinidad, in the West Indies. 'I was indignant,' Georgia said, 'I wanted to be known for what I was—an aboriginal girl! I'm proud of it!' (Strutton 1954: 7).

After recounting details of her background of growing up in Cairns and her many jobs while awaiting a break in the music industry ('nursemaid, waitress, sort of female roustabout—everything') the article recounted she observed: 'I don't think they realised what a long trip it has been for me from Cairns, Queensland, to London, England' (*ibid.*).

Return to Australia

Returning to Australia after a long stint in Britain, she took advantage of career opportunities when they arose. A major opportunity was touring with American jazz pianist and popular singer Nat King Cole on his third Australian tour in 1957.²⁶ Notwithstanding the professional successes she had

accomplished jazz musicians, singers and arrangers he worked with included Ted Heath, John Dankworth and Walter Stott/Angela Morley.

26. It was advertised as the *Big Show* and featured Nat King Cole supported by Georgia Lee, the Gill Bros, Yolanda and Antonio Rodrigues, Joe Jenkins and Joe Martin.

enjoyed overseas, when back home in Australia its abiding and still legislated racial prejudices were exhibited in some journalistic accounts. One particularly egregious, albeit untraceable, public account bizarrely but tellingly mixes personal praise for her with denigration of Indigenous peoples in general—and her parentage in particular.

When I met Georgia she was packing 'em in at Lennons Broadbeach [Hotel at Queensland's Gold Coast tourism area] and I can say I was frankly charmed. Not only is she an artist, but she's as clever as a kookaburra [Australian bird], too. Georgia in no way resembles what she genetically claims to be—the daughter of a full-blooded aboriginal. She's beautiful, tall, the possessor of a provocative figure and she moves like a leopardess. Almost before we'd been introduced I asked her—'Are you an abo because you resemble rather more, a native of Haiti?'²⁷ In answer to my brusque questioning, she took me through the mazes of her genealogy. Like many theatricals, Miss Lee comes of lowly parentage (n.s. ca. post 1956: n.p.).

The Australian launch of television in 1956 also presented performance opportunities, something she was well placed to excel at because of her extensive broadcasting experience. She performed on influential television shows such as the musical variety show *Bandstand* and entertainer Graham Kennedy's *In Melbourne Tonight*.²⁸ In 1961 she had a leading role in a television movie, *Burst of Summer*, as one of three Indigenous actors. Although she had previously recorded individual songs as a band vocalist, in 1962 she finally had the chance to record a full album as the featured artist. Her melding of jazz and blues is highlighted in a review in the *Australian Women's Weekly*:

JAZZ: With 'Georgia Lee Sings the Blues Down Under' (Crest LP), you're hearing possibly the most professional member of Australia's small group of stylish jazz singers. In a selection that includes both 'Pete Kelly's Blues' and 'Basin Street Blues', there are two local compositions in the blues idiom—the 'Yarra River [Blues]' and 'Down Under [Blues]'. Georgia sings as though she understands what it's all about (Baker 1963: 71).

The album, although garnering positive reviews, was aimed at jazz and blues audiences that were losing market share as rock'n'roll increasingly dictated record sales and subsequent performance opportunities.

27. In Australian English, 'abo', a shortening of Aborigine, and 'boong' are analogous to other racist terms such as 'nigger' (USA) or 'kaffir' (South Africa).

28. *Bandstand* was broadcast from 1958–1972; *In Melbourne Tonight* from 1957–1970.

Due to her extensive entertainment experiences, in 1976 she was able to come out of what was in effect semi-retirement to take on a major music theatre role: the Wicked Witch of the West in *The Wiz*, an African-American re-imagining and re-working of the L. Frank Baum novel *The Wonderful Wizard of Oz* and only tangentially related to the iconic Judy Garland movie of 1939, *The Wizard of Oz*. Reviewers suggested her role as Evillene was successful, 'stereophonically funny and coarse' (Jillett ca. 1976: n.p.), although to one reviewer 'the Wicked Witch of the West, seems to have turned into a Red Hot Mama' (Thomas 1976: n.p.). Obviously, directors guide an actor but her performance skills were noteworthy within the ensemble.

As perhaps a final gesture for her contributions and career as a jazz singer, in 1977 she was crowned Melbourne's *Queen of Jazz*. A newspaper picture caption noted: 'The Melbourne King of Jazz, Graeme Bell, hands over his crown to the new jazz monarch, Georgia Lee, at the fifth annual Jazz Day in the Fitzroy Gardens yesterday' (Age 1977: n.p.). It may have been belated recognition as by then rock'n'roll, soul and singer-songwriter folk music had become central to popular culture in Australia. Arguably, jazz became somewhat peripheral to mainstream tastes although not to its advocates and its diminished yet still enthusiastic audiences. What Georgia Lee had excelled at—cabarets, radio, revues and nightclubs—was no longer in as high a demand.

Retirement and belated national recognition

Dulcie Pitt eventually returned to Cairns, where she resided in her latter years in a pensioner's flat. She performed occasionally at informal and formal events. In an email message to the author (15 November 2014), jazz guitarist Michael Knopf recalled that he had performed with her on numerous occasions and although she no longer played guitar, she still sang: 'Whenever we played together informally the tunes were [songs such as] "Summertime", "Nature Boy". When she did perform for small community gatherings, her stage presence was still strong with gestures and vocal boldness, etc.' He also recalled she would sometimes reminisce: 'Occasionally she would speak generally about being well regarded... I remember her eyes lighting up with enthusiasm when she did talk about the past. It was obviously of importance to her but she did not have enthusiasm for re-entering performance at her age.' However, she still did some formal performances, as he recollected: 'In 1986 she did a show under my coordination at the [Baha'i] Peace Expo in Atherton [Queensland] with jazz

musos [musicians] from Cairns.' An account of the event and its international concert observed: 'Georgia Pitt, local Baha'i jazz and blues singer, was a tremendous hit, being called back for encores' (*Baha'i News* 1986: 676).

There were commendable, if somewhat belated, forms of national recognition. In 2010 the National Film and Sound Archive (NFSA) of Australia added *Georgia Lee Sings the Blues Down Under* to its Sounds of Australia register of historically important Australian recordings (NFSA Title 511557), only shortly before she passed away. Also in 2010, the Australian Broadcasting Corporation presented a radio documentary on her life and music, *Introducing Miss Georgia Lee*, on *Awaye*, the Indigenous Art and Culture programme (Australian Broadcasting Corporation, 2010).²⁹ Her album was also belatedly recognized in 2010 by the inclusion of her recording of 'Blues in the Night' on Australia's QANTAS Airline's *The Spirit* in-flight entertainment service (QANTAS 2010: 141).

Details of Georgia Lee's private life remain vague in contrast to her well-documented professional life. However, in the re-released *Georgia Lee Sings the Blues Down Under* liner notes (Aztec Music VIBE1), Walker (2009) said: 'Little is known about Georgia Lee's personal life, save that in 1958, after the "King" Cole tour, she suffered a nervous breakdown.' The original liner notes also allude to stress leading to a breakdown. In an obituary Browning (2010: 10) commented on her private life: 'She was an exotic and glamorous beauty, yet shy and nervous... Lee never married. Unsurprisingly there were many offers, all politely refused.'

Discussion

Discussing, especially briefly, a long, multifaceted and eventful career and life such as lived by Dulcie Pitt and her professional alter ego Georgia Lee can be a challenge. Therefore, it is useful to pose several questions as a way of providing some structure and focus. Firstly, does the musical style of Indigenous jazz exist in Australia? Secondly, why is she an important and pioneering performer in Australian and Indigenous jazz? Thirdly, how did music, race and gender intersect in her career? The questions overlap to some degree because the musical and the extra-musical are two complex strands in her career and life.

29. Daniel Browning and Phil McKellar produced. The author assisted with research and supplied information and photographs from Dulcie Pitt's personal collection, which she had given him to scan electronically in 1999 (Pitt 1999).

For historical reasons, jazz has not had a major influence on Indigenous music for some of the reasons noted earlier. Thus it is not currently a readily identifiable style of Australian jazz. However, with increased access to formal musical education and a predominantly urbanizing population, there is no reason Indigenous musicians cannot choose jazz as their musical style—if it can substantiate and validate their life experiences and socio-cultural preferences. Direct involvement by non-Indigenous jazz musicians in community music projects may stimulate that process. Having role models is an important element in fostering interest in any musical style and accomplished jazz musicians such as James Morrison, Paul Grabowsky and members of the Australian Art Orchestra can provide that kind of personalized inspiration.

Regarding the second question, it is obvious Dulcie Pitt/Georgia Lee's musical accomplishments are noteworthy. Performing with top-notch Australian and British jazz musicians and bandleaders and across a range of performance formats demonstrates that she had the necessary talent, skills and work ethic. Similar to Harold Blair (opera) and Jimmy Little (country) in their particular styles, she was arguably the first Indigenous singer to be treated as an equal when it came to jazz and blues: that is, equally talented and equally capable of performing with musical proficiency and emotional honesty, holding audiences' attention and entertaining them. However, the difficulty of categorizing her music is indicated by varied designations over the course of her career such as: 'croonette', 'Sensational Hit Parade Vocalist', 'colored [*sic*] blues singer', 'Australia's Lena Horne', 'Queen of the Night Clubs'. Arguably, categorization was complicated by her eclectic musical tastes and how that impacted on her professional image.

In regard to the third question, music, race and gender undeniably intersected in Dulcie Pitt/Georgia Lee's career and in complex ways. Regarding music, as a musician nurtured in the context of community music, she regularly integrated the music of her childhood into her performances, even in unlikely settings such as Australian and British nightclubs. Newspaper accounts and advertisements make it clear she did not hide key parts of her cultural heritage; rather, she featured them.

Regarding 'race', it was also a site of some complexity, and confusion. Arguably her heritage of Aboriginal, Afghan, Scottish, West Indian, New Caledonian and Torres Strait Islander ancestors was too multifaceted for the desired monochromatic world of the White Australia Policy and race-based legislation.³⁰ This complexity and confusion are shown in descriptions of

30. See Reynolds (2003) and Ganter (2006) on race relations in Australia's tropical

her 'race' as variously: 'Jamaican', 'Jamaican-Australian', 'Negro', 'black', 'abo', 'coloured', 'quartercast', 'daughter of an Indian mother and Jamaican father', 'a girl from Trinidad' and 'Dusky Bombshell'. Concerning Indigeneity per se, Weare (2010) observed: 'She was quite a well-known performer of jazz around Melbourne and Sydney. But in those days her indigeneness wasn't really concentrated on. It was the sort of thing that she was more or less just a dark skinned woman who could have been from the Caribbean or America or anywhere really.'

Regarding gender, there is also a plethora of varied descriptions of her physicality, attire and comportment, some which reiterate racialized stereotypes. For example, 'tall, amply-curved with creamy brown skin. Her eyes are black and expressive, her crinkly hair is drawn back into a bun' (*Big Show* 1957: n.p.); 'Beauty in Sepia' (Celebrity Jazz Concert ca. 1949: n.p.); and, 'Her dark eyes and shapely brown hands are so impressive, it's a pity her public can't see as well as hear her' (Lethbridge 1954: 2). Such descriptions tend to the exotic, especially in an era when racial 'purity' was a governmental and societal obsession in Australia.

Conclusion

Dulcie Pitt/Georgia Lee's career and life exhibit two key roles: firstly, as an entertainer and singer of high quality and wide experience; and secondly, as an advocate for Indigenous peoples via her public profile. One of her most telling comments of the complementarity of the dual roles, and a realistic if somewhat discouraging assessment of making a change in Australian race-based attitudes, is contained in the following quotation:

'I feel that if I can make my name as a singer I might be able to help others... aborigines here have been ignored and drifted into obscurity. It is only in the last few years that the white people have really discovered the culture of aborigines and realised they are human beings. I do want to help on this change, if I can'. 'But', she added sadly, 'I am afraid it will not be completed during my lifetime' (Goddard 1949: n.p.).

Achieving a level of success allowed her to make those kinds of statements in public in Australia in the mid-twentieth century when Indigenous peoples were still living 'under the Act'. For that reason alone she was, and

regions, apropos someone of mixed heritage from north Queensland such as Dulcie Pitt. See Lake and Reynolds (2008) for how European settler colonies dealt globally with issues of race.

is, important as an Indigenous musical and extra-musical pioneer. Arguably, for Dulcie Pitt/Georgia Lee jazz, blues and folk were about more than merely the music. They were also about an opportunity to live a life as a professional entertainer, where even though racial and societal equality were more aspirational than reality in her era, it was 'the only profession in which whites and colored [sic] people can meet on equal ground' (n.s. ca. 1948: n.p.). Finally, when Indigenous peoples were literally and figuratively on the fringes of Australian society, Dulcie Pitt/Georgia Lee was centre stage. As she said in the interview above: 'Incidentally I'm deeply proud I'm colored [sic]. I wouldn't change skins with anybody.'

References

- Age (Melbourne) (1977) 'Royalty...and all the Jazz'. 17 January.
- Argus (Melbourne) (1951) 'An Old Aussie can Teach us'. 20 July.
- Art Gallery of New South Wales. Georgia Lee by Donald Friend. <http://www.artgallery.nsw.gov.au/collection/works/8089/> (accessed 25 January 2015).
- Australian Art Orchestra (2014) <http://www.aao.com.au> (accessed 25 January 2015).
- Australian Broadcasting Corporation (2010) *The Awaye Program*. <http://www.abc.net.au/radionational/programs/awaye/introducing-miss-georgia-lee/3670634> (accessed 25 January 2015).
- Australian Bureau of Statistics (2011) *Estimates of Aboriginal and Torres Strait Islander Australians*. <http://www.abs.gov.au/ausstats/abs@.nsf/mf/3238.0.55.001> (accessed 25 January 2015).
- Australian Human Rights Commission (2006) *Submission to the Senate Legal and Constitutional References Committee Inquiry into Stolen Wages*. Human Rights and Equal Opportunity Commission, Sydney. <https://www.humanrights.gov.au/inquiry-stolen-wages> (accessed 25 January 2015).
- Australian Productivity Commission (2014) *Overcoming Indigenous Disadvantage: Key Indicators 2014*. <http://www.pc.gov.au/research/recurring/overcoming-indigenous-disadvantage/key-indicators-2014> (accessed 25 January 2015).
- Baha'i News* (1986) 'Australia Peace Expo "Overwhelms" Atherton'. August.
- Baker, Ainslie (1963) 'Listen Here with Ainslie Baker: "Jazz"'. *Australian Women's Weekly*. 27 March.
- Barney, Katelyn (2006) 'Women Singing Up Big: The Growth of Contemporary Music Recordings by Indigenous Australian Women Artists'. *Australian Aboriginal Studies* 1: 44–56.
- Barwick, Linda (2000) 'Music'. In *The Oxford Companion to Aboriginal Art and Culture*, ed. Sylvia Kleinert and Margo Neale, 328–48. South Melbourne: Oxford University Press.
- Beat, The* (Melbourne) (1949) 'Georgia Lee at Claridges'. 25 October.
- Beckett, J. (1990) *Torres Strait Islanders: Custom and Colonialism*. Melbourne: Cambridge University Press.
- Big Show* (1957) [Nat King Cole 3rd Australian Tour] Playbill.
- Bisset, A. (1979) *Black Roots, White Flowers: A History of Jazz in Australia*. Sydney: Golden Press.

- Breen, M., ed. (1989) *Our Place, Our Music*. Canberra: Aboriginal Studies Press.
- Browning, Daniel (2010) 'Trailblazing Indigenous Singer Belatedly Crowned Queen of Jazz'. *Age* (Melbourne). 15 May.
- Cairns Post* (1942) 'Trocadero Dance Palais'. 16 May.
- (1943) 'A.C.F. [Australian Comforts Fund] Victory Show'. 4 October.
- (1944) 'Round the Red Cross Clock'. 11 November.
- Campbell, Genevieve, and Teresita Kilapayu Puruntatameri (2014) 'When Performance Comes before Research: Reflecting on a Tiwi/Non-Tiwi Musical and Research Collaboration'. In *Collaborative Ethnomusicology: New Approaches to Music Research between Indigenous and Non-Indigenous Australians*, ed. Katelyn Barney, 129–46. Melbourne: Lyrebird Press.
- Canberra Times* (1947a) 'What People are Doing: Diggers' Ball'. 19 November.
- (1947b) North Canberra R.S.L. Memorial Fund. Display Advertising. 16 December.
- Celebrity Jazz Concert (ca. 1949) 'First Appearance in Melbourne of Jamaican Blues Singer Georgia Lee [:] "Beauty in Sepia"'. Display Advertising.
- Centralian Advocate* (Alice Springs) (1948) 'Georgia Lee'. 8 October.
- Corn, Aaron (2010) 'Land, Song, Constitution: Exploring Expressions of Ancestral Agency, Intercultural Diplomacy and Family Legacy in the Music of Yothu Yindi with Mandawuy Yunupingu'. *Popular Music* 29/1: 81–102. <http://dx.doi.org/10.1017/S0261143009990390>
- Costigan, Lyn, and Karl Neuenfeldt (2007) "'Doing the Torres Strait Hula": The Adaptation and Perseverance of "Hula" in an Australian Performance Culture'. In *Oceanic Encounters: Essays in Honor of Mervyn McLean*, ed. Richard Moyle, 97–108. Auckland: Research in Anthropology and Linguistics, University of Auckland.
- Curkpatrick, Samuel (2013) 'Productive Ambiguity: Fleshing out the Bones in Yolngu Manikay "Song" Performance, and the Australian Art Orchestra's "Crossing Roper Bar"'. *Critical Studies in Improvisation* 2. <http://www.criticalimprov.com/article/view/2694/3265> (accessed 27 January 2015).
- Doherty, Frank (1951) 'Moomba Took us by Storm'. *Argus* (Melbourne). 30 June.
- Donovan, V. (2002) *The Reality of a Dark History: From Contact and Conflict to Cultural Recognition*. Brisbane: Arts Queensland.
- Dunbar-Hall, P., and C. Gibson (2004) *Deadly Sounds, Deadly Places: Contemporary Aboriginal Music in Australia*. Sydney: University of New South Wales Press.
- Dunn, Peter. <http://www.ozatwar.com/usarmy/africanamerican.htm> (accessed 27 January 2015).
- Funerary Prayer Service Booklet: Ramer Lyra 'Dulcie' Pitt* (2010) St. John's Anglican Church, Cairns, Queensland. Father John Simmons officiating. 29 April.
- Ganter, R. (2006) *Mixed Relations*. Crawley, Western Australia: University of Western Australia Press.
- Goddard, Anthea (1949) 'Meet Georgia Lee'. *WOMAN*. 11 April.
- Hodes, Jeremy (1998) *Torres Strait Islander Migration to Cairns before World War II*. Master's of Literature. Rockhampton: Central Queensland University.
- (2000) 'Anomaly in Torres Strait: Living "under the Act" and the Attraction of the Mainland'. *Journal of Australian Studies* 64: 166–72. <http://dx.doi.org/10.1080/14443050009387568>
- Jillett, Neil (ca. 1976). 'The Wiz of the Wicked West' (n.s.).

- Johnson, Bruce (1987) *The Oxford Companion to Australian Jazz*. Melbourne: Oxford University Press.
- (2008) 'Australian Jazz: An Overview'. In *Sounds of Then, Sounds of Now: Popular Music in Australia*, ed. Shane Homan and Tony Mitchell, 113–30. Hobart, Tasmania: Australian Clearinghouse for Youth Studies.
- Kidd, R. (1997) *The Way We Civilize*. St. Lucia, Queensland: University of Queensland Press.
- Kleinert, Sylvia (1999) 'An Aboriginal Moomba: Remaking History'. *Continuum* 13/3: 345–57. <http://dx.doi.org/10.1080/10304319909365806>
- Lake, M., and H. Reynolds (2008) *Drawing the Global Colour Line: White Men's Countries and the International Challenge of Racial Equality*. Cambridge: Cambridge University Press. <http://dx.doi.org/10.1017/CBO9780511805363>
- Lankapida* (Colombo) (1953) 'August Festivities Supplement'. 4 August.
- Lethbridge, Ann (1954) 'Australians can All be Proud of Georgia Lee'. *Courier-Mail* (Brisbane), Letter to the Editor Section, 28 December.
- Magowan, Fiona (2013) 'Mission Music as a Mode of Intercultural Transmission, Charisma and Memory in Northern Australia'. In *The Oxford Handbook of Music and World Christianities*, ed. Suzel Reily and Jonathan Dueck, 45–68. Oxford: Oxford University Press. <http://dx.doi.org/10.1093/oxfordhb/9780199859993.013.001>
- Melody Maker* (London) (1954) 'Georgia from "Down Under"'. 6 February.
- Music Maker* (1949) 'Dusky Bombshell'. Display Advertising.
- Neuenfeldt, Karl (2008) "'Ailan Style": An Overview of the Contemporary Music of Torres Strait Islanders'. In *Sounds of Then, Sounds of Now: Australian Popular Music*, ed. Shane Homan and Tony Mitchell, 167–80. Hobart, Tasmania: Australian Clearing House for Youth Studies.
- New Musical Express* (London) (1954) Front Page. 5 February.
- n.s. (no source) (ca. 1948) 'Will Sing Banned Song'.
- n.s. (1951) 'White Men Coo-ee Blacks at Aboriginal Concert'.
- n.s. (ca. post-1956) [Lennons Broadbeach Hotel Queensland] Review of Georgia Lee performance.
- Patten, Herb (2007) 'Stories of Aboriginal Heritage through a Multi Media Exploration of Gumleaf Music'. Master's Thesis, RMIT (Royal Melbourne Institute of Technology), Melbourne.
- Pitt, Dulcie (Georgia Lee) (1999) Interview with Karl Neuenfeldt and Nelson Conboy. 2 October, Cairns.
- QANTAS: The Australian Way Magazine* (2010) Inflight Entertainment. Sydney: ACP Magazines. July.
- Queensland Music Festival (2014). 'Yarrabah Band Festival: Celebrating the Sounds of Yarrabah'. Promotional poster. <http://www.qmf.org.au/public/?id=300> (accessed 22 October 2014).
- Ramsland, John, and Christopher Mooney (2007) 'Out of the Dark: The First Successful All-Black Musical: Aboriginal Celebrity and Protest'. *Victorian Historical Journal* 1: 63–79.
- Reigersberg, Muriel Swijghuisen (2013) 'Christian Choral Singing in Aboriginal Australia: Gendered Absence, Emotion and Place'. In *Performing Gender, Place and Emotion in Music: Global Perspectives*, ed. Fiona Magowan and Louise Wrazen, 85–108. Rochester, NY: University of Rochester Press.

- Reynolds, H. (2003) *North of Capricorn*. Crows Nest, NSW: Allen and Unwin.
- Ridsdale, G. (2005) *Blow'im: The Story of the Yarrabah Brass Band*. Brisbane: Queensland Arts Council.
- Ryan, Robin (2003) 'Jamming on the Gumleaves in the Bush "Down Under": Black Tradition, White Novelty?' *Popular Music and Society* 3: 285–304. <http://dx.doi.org/10.1080/0300776032000116969>
- Shnukal, Anna (2001) 'Torres Strait Islanders'. In *Multicultural Queensland 2001: 100 Years, 100 Communities, a Century of Contributions*, ed. Maximilian Brandle, 21–35. Brisbane: Queensland Government.
- Storr, John (1953) 'An Appreciation: Farewell Appearance of Georgia Lee'. Playbill, 8 May.
- Strutton, Bill (1954) 'Dreamtime for Georgia: Aboriginal Girl Singer's Success in London'. *Australian Women's Weekly*, 24 March.
- Sunday Herald* (Sydney) (1949, no other date) 'Artists' Farewell: Parties of the Week' [The World of Women section].
- Szwed, J. (2011) *Alan Lomax: The Man who Recorded the World*. New York: Viking.
- Thomas, Helen (1976) "'The Wiz" without that Rainbow'. *Age* (Melbourne). Showscene section, 1 January.
- Thomas, Wilfred (1948) 'Radio Roundabout'. *The ABC Weekly*, 3 April.
- T.S.I.M.A [Torres Strait Islander Media Association] *Newsletter* (1984) 'Georgia Lee Story'. 5 December.
- Walker, C. (2000) *Buried Country: The Story of Aboriginal Country Music*. Sydney: Pluto Press.
- (2009) Liner notes for Re-release of *Georgia Lee Sings the Blues Down Under*.
- Watkin Lui, Felecia (2012) 'My Island Home: Re-presenting Identities for Torres Strait Islanders Living outside the Torres Strait'. *Journal of Australian Studies* 2: 141–53.
- Weare, Nick. (2010) 'Indigenous Artist Celebrated after 50 Years'. Australian Broadcasting Corporation (Radio National, *The World Today*). Reporter Annie Guest. Broadcast 9 October.
- Whiteoak, J. (1999) *Playing Ad Lib: Improvisatory Music in Australia 1836–1970*. Strawberry Hills, Sydney: Currency Press.
- Whiteoak, J., and A. Scott-Maxwell, eds. (2003) *Currency Companion to Music and Dance in Australia*. Sydney: Currency House.
- York, Frank (2000) 'Torres Strait Islander Music'. In *The Oxford Companion to Aboriginal Art and Culture*, ed. Sylvia Kleinert and Margo Neale, 340–44. South Melbourne: Oxford University Press.

Interviews with the author

Tawadros, J. (2010) Interview with author. 14 July.

Discography

- Lee, Georgia. *Georgia Lee Sings the Blues Down Under*. 1962. Crest Records. CRT 12-LP004. Album.
- *Georgia Lee Sings the Blues Down Under* [re-release]. 2009. Aztec Music. VIBE1. CD.
- *Three Torres Strait Islander Songs*. 1951. Australian Jazz Museum (Victorian Jazz Archive, Melbourne). Archival 7-inch tape.

- Bruce Clarke Quintet. *St. Louis Blues*. 1951. JZT JA-62.
- Bruce Clarke Quintet. *Blue Moon*. 1951. JZT JA-61.
- Graeme Bell Jazz Concert Radio Series. *Basin Street Blues*. 1950. SWG S-4504. Episodes 1 and 5.
- Graeme Bell Jazz Concert Radio Series. *Mean To Me*. 1950. PMDO-7518. Episodes 1 and 5.
- Graeme Bell Jazz Concert Radio Series. *Nobody Knows You When You're Down and Out*. 1950. SWG S-1004. Episodes 1 and 5.
- Graeme Bell Jazz Concert Radio Series. *It Had To Be You, Careless Love Blues, One and Two Blues, Tuxedo Junction*. 1949. SWG S-4511, S-1268, S-1268, FEST FL-31642, CAL R66-119. Episodes 10 and 14.
- Graeme Bell Jazz Concert Radio Series. *You Made Me Love You*. 1949. SWG S-1004. Episodes 19 and 23.
- Graeme Bell Jazz Concert Radio Series. *Sleepy Time Gal*. 1949. SWG JCS-33753. Episodes 19 and 23.
- Graeme Bell Jazz Concert Radio Series. *I'll See You In My Dreams*. 1949. SWG S-1004. Episodes 19 and 23.
- Graeme Bell Jazz Concert Radio Series. *Time On My Hands*. 1949. SWG S-1004. Episodes 19 and 23.