



NUMBER 11
APRIL 2001

VJAZZ

QUARTERLY NEWSLETTER OF THE VICTORIAN JAZZ ARCHIVE

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CHAIRMAN'S COLUMN

I referred in my last column to the sadness, which still pervades our Wantirna workplace with the loss of Ron Halstead. It has been underlined for us as we process this great gift to Jazz History of his vast collection.

We have had a very useful visit from Barbara Prosser-Powell, the Arts Coordinator of the Knox Council. As a result of these discussions we have submitted a request for financial assistance from the Council. I have also agreed to serve as a member of a group to conduct a cultural audit of the city. We have some hopes of benefit from closer association with our local authority. We are the only state-wide cultural body located in the municipality.

Another useful visit recently took place by Ms Robyn Sloggett, the head of the Ian Potter Conservation Service of the University of Melbourne Museum of Art. Robyn came to see the Archive and to advise us on the next steps in our preparation for applying for accreditation with Museums Australia. She was very much taken with the achievements to date and the way in which our curator has followed all the prescribed systems for the conservation preservation and storage of the holdings. She will provide us with a report shortly and make suggestions, including a proposal that we write a special protocol on the handling of paper materials. She also offered to

help with the training of a volunteer in this area, if we could nominate someone to fill the role.

Finally, senior citizens week has been a huge success. We were part of Roger Beilby's combined Jazz Club's table in the Exhibition Building on the Wednesday and Thursday. On Tuesday 20th March we had over 80 through the doors from 10am to 4pm. Including two mini buses from the Austin Hospital Day Care. We provided free tea and biscuits all day and were run off our feet. But it was very worthwhile. We sold \$150.00 worth of C.D.'s and cassettes and a large swag of raffle tickets for the April 1st Fundraiser.

Financially we still have our heads above water, but barely. Ron Halstead's wonderful bequest of \$20,000.00, when added to Dame Elisabeth's and the retained life subscriptions makes our cash management capital \$52,000; this yields about \$2,500. We now have 150 members at \$22.00 each. It costs about \$8,000 a year to operate the archive and our total income has so far just made it year.

**BUT THIS ASSUMES THAT
EVERYONE RENEWS
THEIR SUBSCRIPTION IN
APRIL/MAY. PLEASE MAKE
SURE YOU DO SO.**

Cheers,

Ray Marginson

FRIENDS OF THE ARCHIVE

As noted in previous issues of VJAZZ the Archive has a Friends program where volunteers spend one day a month at Wantirna, escorting visitors through the various sections of the Archive. This has been very successful, but we are in need of more volunteers to help in this project, as the committee are looking at expanding the opening times. For more information please contact the Curator on 9800-5535.

Tony Lambides was one of the first to volunteer for the Friends program and is now in charge of our overseas collection of sound recordings. Tony has done a wonderful job of sorting and cataloguing the hundreds of recordings that have come to the Archive mainly via bequest collections and is a marvellous research resource.

FUNDRAISER SUCCESS

The first Fundraiser for the Archive, held at the RAAFA Club on Sunday 1st April, was a great success, with \$2,100 being raised. Our thanks to "Friends" volunteers Mollie Clark and Marina Pollard for their work to make this such a success. The input of all the musicians, who donated their performances, through to members like Marg Burke, Dave Ward, Tony Lambides, Evelyne Perks Sam Meerkin are appreciated. Members of the Committee toiled hard to make a day to remember.

JELLY ROLL LABEL GOLDMINE

One of the great joys of working in the Archive is when a donated collection arrives containing rare and interesting material, full of surprises and sometime frustration, and all part of the Australian jazz scene.

Such a collection, recently donated by Mrs Yvonne Turner, widow of C. Ian Turner, a great collector of jazz recordings, magazine editor, and along with Bill Miller, a producer of early Australian jazz recordings. He was responsible for the Jelly Roll label, which never came to fruition, but some sessions were released in agreement with Bill Miller on the Ampersand label. Ian took over the editorship of *Jazz Notes* magazine from Ced Pearce in 1944, until he handed the magazine over to John Rippin in 1946.

Ian was born 20th February 1922, was educated at Melbourne Grammar from 1933, then to the Melbourne University for his degree in Architecture. He had a short stint in the Army, then transferred to an Architects/Engineers office to work on design essential to the war effort. His first practice was in Collins Street, later in Lansdowne Street, East Melbourne. He was married in 1945, and died in September 1983.

Returning to the donation of the Jelly Roll acetates, mystery abounds as to the personnel of many of the

performances. Earlier Tony Newstead and Keith "Honk" Atkins helped to solve some problems, but it was not until Ade Monsborough spent a day at the Archive recently that we started to get an overview of personnel and even the names of certain tunes. Ade was generous with his time, and great concentration was needed to listen to each side and make observations. Our grateful thanks to this giant of Australian jazz. However, like similar exercises beforehand, just as many questions were answered as there are further problems.

Amongst the intriguing items are recordings by the East Side Ramblers, with Ade on trumpet, Roger Bell, Spadge Davies, Hadyn Britten and Cy Watts on piano. One acetate has a band name "The Banjo, The Jazz Band and Me" also known as Ade and His Peppermints, with Ade, Kelvin "Kelly" Smith and Jack Varney. A previously unknown Ade composition "Just A Pretty Thing" a trio performance turns up as Lazy Ade's Late Hour Boys. Then there is Father Ade and His Kids (also known as Ade Monsborough and His Orchestra). There are other rare and historical items including Ding (Roger) Bell and His Belfrey Bats from 1939; "Rod Bell" and His Ragtime Band; Original Tin Alley Five/ Seven and a set of original

(obviously unused) Jelly Roll record labels (see below). Interestingly the Max Kaminsky/Roger Bell "Oh That Sign" on Ampersand was going to be called "Room 412 Blues" on Jelly Roll. Room 412 was the Victoria Hotel room where Maxie and Dave Tough stayed during the visit of the Artie Shaw Band.

Included in the collection is all of Ian Turner's correspondence files containing some wonderful letters with musicians both locally and overseas. Unfortunately many of these are water damaged, and in need of immediate archival restoration. There are copies of "Jazz Notes" magazine from day one, plus many other jazz magazines. Beside Australian recordings both commercial releases and acetates, there are some 400 odd 78rpm of overseas material in excellent order many on rare labels, many still in the original Commodore Music Shop boxes! Mrs Turner also donated to the Archive a 6 drawer architects plan cabinet, a four drawer filing cabinet and a Pioneer sound system. The committee and members of the Archive wish to thank Yvonne Turner for this significant collection in Australian jazz history, now known as "The C. Ian Turner Collection".

JOHN KENNEDY



ROGER BEILBY INTERVIEWS MARGARET MARSHALL, CURATOR, P.A.M. AND JOHN KENNEDY, CURATOR, VJA ON JANUARY 20 2001 AT THE ARTS CENTRE PHOTO JEFF BLADES



C. IAN TURNER'S "JELLY ROLL" LABEL

RECENT DONATIONS

A sincere apology is due to Kevin Goodey, Forestville, NSW for overlooking his donation of an alto saxophone mouthpiece in the last issue of VJAZZ. This mouth piece was used in the recent "Looks Cool, Sounds Hot" exhibition with the Ade Monsbrough white plastic alto sax.

Also from interstate, a donation of three framed photographs of Fred Parkes, Chris Ludowyck, and Don Burrows came from Don Mitchell of Gray, Northern Territory. His brother Barry, delivered these to the Archive, and both joined up as members.

Jim McLeod, the redoubtable presenter of "Jazz Track" on ABC-FM forwarded books for the library including two copies of his own "JazzTrack" book of interviews.

Margaret Cleaver, widow of Peter Cleaver, donated many magazines, programmes, assorted cuttings, badges and car stickers. Two reel to reel tapes of a Hobart Concert by the Tom Pickering band, and the Len Barnard Band in 1955. Local band leader Bill Kerr, donated two acetate recordings of "Peter Cleaver & Friends" and "Jazzmakers and Friends".

David Meale, of Kensington, Vic, visited the Archive and left two EPs of early Red Onion Jazz Band. James Clark forwarded a copy of the Society Syncopators "Many Happy Returns Mr Armstrong" CD. Rex Green again delivered two acetates of the Barrel House Boys, recorded in Hobart in 1940 & 1941. Our own Tony Newstead has given us a wonderful black and white framed photo ("just found it in the back of a cupboard!") that should have been in the exhibition, but is now on view at the Archive. It is from George Tack's Jazz Lunch at Smacka's Place, 1974, and has Tony on trumpet, George Tack on clarinet, Smacka Fitzgibbon, banjo, Jimmy Beale drums, whilst Willie McIntyre is playing(?) a trombone and David "Doc" Eggleton on bugle! Also a colour photo from

Tony is of Blues Alley (US) in 1971, with Tony, wife Sue and Bobby Hackett.

Barney Govan-Smith has donated 6 interesting Australian jazz photos and a book for the library on Andy Kirk. Clarinetist Fred Parkes has forwarded 2 folios of Bb clarinet parts. At the 3CR live broadcast from the Arts Centre, a Mr E Bryant donated a badge of the original 3AW Swing Club, dating back to c.1939. Lyn Jones, a regular contributor, left photos, cuttings, 2 LPs and a cassettes of "Bangkok Blow", with Laurie Gooding and Ian Mawson, and also of the Darktown Stompers, 1954.

Jeremy Kellock of Tullamarine, a young musician who has played with Galapagos Duck has deposited reel to reel tapes of local and overseas bands, including alto sax performances by the legendary Frank Smith. There are also CDRs of Jeremy own work on tenor saxophone. John Turner, drummer with the Frank Traynor band amongst others, has donated a white tie which was part of the Traynor Band uniform, some posters and cuttings.

John Rippin forwarded negatives and photos of the Barnard Band at the Mentone Life Saving Club, and other musicians at Jazz Centre 44. Margo Chalk has donated nine video tapes from the Bruce Chalk collection. Barry Buckley, one of our first donors, who forwarded the Bob Clemens Collection back in early 1999, has sorted out his own 12" LP collection, and donated 19 Australian LPs and 73 overseas LPs, mostly in the contemporary idiom.



THESIS DONATED

Tim Stevens, young Melbourne pianist/composer now living in Sydney, has lodged with the Archive, his thesis for his Doctorate of Philosophy at the Faculty of Music, University of Melbourne, entitled "The Origins, Development & Significance of the Red Onion Jazz Band - 1960 - 1996".

The first part of the thesis deals with the development of the Australian Jazz Community after World War 2, and in particular the manner in which the magazines "Jazz Notes" and "Australian Jazz Quarterly," along with the Australian Jazz Convention, served to consolidate Australian jazz musicians and followers at this time.

The career of the Onions is traced from its origins at weekend jam sessions of school friends to the nationally and internationally known group, which concluded in 1996. The two volume thesis is available for research at the Archive under certain conditions.

Tim was the pianist member of the "Browne, Heywood, Stevens" trio, with Allan Browne, drums, and Nick Heywood bass, and have had two CDs released, both with a number of Tim's original compositions. The CDs and Tim's sheet music have also been lodged with the Archive. It is encouraging to find a young jazz musician so committed to the work of the Archive.

Tim has been selected by the Artistic Director of the Umbria Jazz Festival in Italy in July this year, to be part of the Australian jazz contingent performing at the Festival. International performers at the Festival will be Keith Jarrett, Ahmad Jamal and Brad Mehldau. The Archive wishes him well.



JIM MCLEOD TOURS ARCHIVE

ABC-FM "Jazz Track" presenter Jim McLeod and his wife Gillian, came to Melbourne for the Melbourne International Jazz Festival, and on Thursday 25th January, were escorted through the "Looks Cool, Sounds Hot" exhibition at the Arts Centre by our Curator, John Kennedy and PAM Curator Margaret Marshall. John then drove Jim and Gillian to the VJA, where they were joined by Chairman Ray Marginson, for a comprehensive tour of the facilities. Jim and Gillian were very impressed with the progress of the Archive, and marvelled at the size of the project.

GETTING TO KNOW ADE

Chairman Ray Marginson recently received a letter from Verdon Morcom, North Sydney which included an article called "Getting To Know Ade" as follows:-

1942 On a Monday morning Spencer Street tram, my brother George recognised the trumpet player from the school dance the Saturday night before. This was Ade Monsborough, and later, eager to encourage us, he would hold court at Fellowes St., in Kew, about a mile from our place. Sitting at Ade's Broadwood grand, which had large wooden petals like salad servers, I found I didn't have to sweat it out from sheet music to play jazz. Pencilled in a modest note book where chord patterns of tunes - Dream Man, June Night, The Jazz Parade- and Ade was content with four beats, two hands, over which he blew his understated trumpet. It was magic.

1943 There was a monthly dance for servicemen at the Fawknor Park Kiosk, where Ade and George Tack provided the music. Brother George sometimes played drums, and even cornet, and one day Ade turned to me and said "You're elected pianist!" This came as a shock because I was hardly capable of playing with a band at this stage. In the nick of time, however, in walked Cyril Watts, who was a fine pianist, in RAAF uniform.

I heard Ade say in an aside, "Better than Teddy Wilson". George Tack arrived in a Delage tourer, for which he had paid "fifty quid". Such prizes were to rise in value and be called vintage cars. Sit ins at this event included Nick Stefakis, trumpet, Kelly Smith, clarinet, and an underrated alto sax player, Hayden Britten. The saxophone was looked upon with slight suspicion, and emerging jazz bands tended to be sax less. Ade came to the saxes via the clarinet.

About this time George and I were co-opted to join Ade and George Tack to play at a dance at the Missions to Seamen (probably unpaid), but after two or three numbers, it was declared that I couldn't keep time, so Ade took over the piano and I sat on the side to lick my wounds. Ade could play any jazz instrument except drums. "Too hard" he declared.

1960 When Graham Coyle was overseas, Ade with Bob and Len Barnard, had me join them. A sort of jazz chamber music, with Len playing washboard ("terrible when the thimbles wear through"), and we played "Candy Lips", "C7 Stomp" and even novelties like "Whistling Rufus", with Ade deftly tossing the recorder at the close of the number.

Thrilling times for me, and hair raising too, with only me and Len's washboard to back up the eloquence of Bob's cornet and Ade's alto sax. (remember the plastic one?). Ade would say to Bob, "You play the tune and I'll put a little English on it", and would beat off a number in

"Clarence Williams tempo". Now backstage at the Melbourne Town Hall, and the mischievous Paddy Fitzallen is warming up with scorching lip slurs. We're taking discreet swigs of Corio whisky and a young Ralphe Rickman, the compere, is wondering what to make of it all. Len produces a brand new chord book, with few entries made declaring "This will have everything from Dead Man's Blues to Ornithology!"

I'm one of Frank Traynor's Jazz Preachers, and we have a weekly Jazz Club night at Mario's, formerly a night club in Russell Street. Somebody calls "A Foggy Day". "Clarence Williams tempo" says Ade, poised with the alto sax, and the item skips to a tidy conclusion. "You couldn't improve on that".



LIFE MEMBERSHIPS:- (Since last Newsletter)

Christina Bell & Bill Ford; Russell Ingersoll (NSW); Jim McLeod (NSW); Jim Mills.

ANNUAL MEMBERSHIPS:-

Robert Ash; K. J. De Sair; Bill Garvie (NSW); Gretel James; Bill & Lyn Manzie; David Meale; Barry Mitchell; Don Mitchell (NT); Mario Proto; Dave Rankin (NSW); Elvie Simmons; John Smyth; G. Swift. John Campton, John Ritchie.

CASH DONATIONS:-

Royston Coldicott, John McDonell, Paul Burke, Ray Marginson, Sam Meerkin, Mario Proto, Liz Currie, John Ritchie.

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AND FRIDAY
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