



**VJAZ 24
JULY 2004**

VJAZZ

QUARTERLY NEWSLETTER OF THE VICTORIAN JAZZ ARCHIVE INC.

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EDITOR: Gretel James

Chairman's Column

Boy, have we been busy at the Archive. First, the generous gift by David and Jilly Ward of \$5,000 has made it possible to do the long-postponed completion of the back working area. This gives us space for the increased number of workers now coming along regularly. This then snowballed into a transformation of the Library giving more visitor and exhibition space.

At the same time the place is buzzing with the preparations for the Graeme Bell Exhibition for his 90th birthday to be opened by him personally on Thursday 2nd September. If this is not enough for John Kennedy to be handling, he and Ric Church have been completing the final assembly of the 2 volume CD set of the early Bell acetates that will complete our coverage of these groups. The Jelly Roll sides with Ade are already out on VJAZ 3 and the Melbourne/Hobart sessions on VJAZ 2. With the projected VJAZ 4 & 5 we will have issued all the surviving acetates in our possession. There are about 6 sides listed in Mitchell or in our records that have never surfaced. The new CDs will include the superb Bell/Coughlan session that produced "Blue Moon".

At the same time Jack Ricketts, although ill in hospital, has been working with John Kennedy and Ric Church on his magnum opus, the Ade Monsborough Discography. This will be out this year, published by the Archive.

Having enjoyed the warm glow from the above, let me have a gripe. I am getting tired of one or two carping critics who say we should call ourselves the "Victorian Trad Jazz Archive". Mostly these people have never been out to see us and what we have in the collection, nor have they lifted a finger to help when we have appealed to modern/contemporary musicians to send us their CDs. We have had some success with recording studios in this regard - La Brava and Newmarket have sent us discs from their current issues. Other very strong supporters like Paul Grabowsky and Tim Stevens have given us their own sides. Keith Hounslow (whose McJad material is in the holdings) has worked with us. We have talked to him and have asked him, if his projected transfer from New South Wales to Melbourne comes off, to act as our project manager to tackle again the job of building up the modern collection. Perhaps his credentials through the magnificent work he has done with Tony Gould and others may be a catalyst to break the impasse. We say to all jazz musicians, particularly the younger generation, where will people go to find out about you and your work in 30 years' time if the repository of the V.J.A. holds no examples or supporting data and photos about you. The coverage of our current Limerick Arms Exhibition, that has photos of local musicians (Mike Nock, Allan Browne, John Sangster etc.) with important overseas stars like Ronnie Scott, Scott Hamilton, Nat Adderley, Buddy Tate, Al Cohn, Jay McShann, surely makes the point. We have this visual record but in many cases no recorded performances by many of the Australians in these photos. The message is we cannot afford to buy your CDs; please send them to us and get them on our data base, which will in the future go on line and be available world wide.

Having got that off my chest I am hoping some modern musicians see it.

One more message—Jazz Australia is mounting, with the help of the Archive, which is to benefit financially, two concerts for Graeme Bell's 90th Birthday. The first is on Friday 3rd September at 8.00 p.m. and the second is on Saturday 4th September at 2.30 p.m. Both will be at Assembly Hall, 156 Collins Street. Tickets are \$40 either from the Archive (ring Gretel on 9800 5535) or Jazz Australia on 9686 2844.

We appeal to all members and their friends to come and honour Graeme Bell and hear the All Stars.

Ray Marginson

THE VICTORIAN JAZZ ARCHIVE IS OPEN EACH TUES & FRI 10.00 A.M.—3.00 P.M. OR BY APPOINTMENT

The actual address of the Archive is "Koomba Park", 15 Mountain Highway, Wantirna 3152. (Melway 63C8)

We are just around the corner from Burwood Highway and directly opposite "Nutrimetics" building.

**THE CHAIRMAN AND COMMITTEE INVITE
YOU TO ATTEND
THE GRAEME BELL EXHIBITION
WHICH WILL BE ON SHOW AT THE ARCHIVE
FROM FRIDAY 3RD SEPTEMBER 2004
UNTIL THE END OF THE YEAR
TUESDAYS & FRIDAYS 10.00 A.M. - 5.00 P.M.
TO CELEBRATE
GRAEME BELL'S 90TH BIRTHDAY
INCLUDING PHOTOS, RECORDS, POSTERS,
INSTRUMENTS, VIDEOS & OTHER MEMORABILIA**

Jazz Australia Presents

GRAEME BELL'S 90TH BIRTHDAY CELEBRATION
D.O.B. 7th September 1914

Graeme Bell Allstar Reunion Band from Sydney

*Graeme Bell, Bob Henderson, Jack Wiard, Paul Furniss,
Lawrie Thompson, Dieter Vogt & David Blenkhorn
"A Concert of Australian jazz compositions and standard jazz repertoire"
Friday 3rd September 8.00 p.m. and Saturday 4th September 2.00 p.m.
The Assembly Hall, 156 Collins Street, Melbourne
Tickets \$40*

Enquiries 9686 2844 or VJA 9800 5535

Payment & SAE to Jazz Australia

PO Box 3049, South Melbourne

or the Victorian Jazz Archive, PO Box 6007, Wantirna Mall 3152

The Victorian Jazz Archive is a beneficiary of this occasion

Jazz Australia gratefully acknowledges the support of OAMPS on the occasion of this historic event

The Chairman and members of the Exhibition sub-committee, wish to thank Graeme Bell, Bill Ford and Christina Bell for their loan of material for the Graeme Bell Exhibition. This is going to be a most interesting exhibition and one which should not be missed.

We suggest you put it in your diary NOW.

AUSTRALIAN JAZZ INTERVIEWS PROJECT

The Australian Jazz Interviews Project was formed early in 1994 under rather unusual circumstances. I have been a volunteer at the Melbourne Cricket Club Library since 1988 and in 1993 a chap named Rob Pascoe from the Victorian University told the librarian Ross Peacock that he was writing a book about football and wanted some people to record interviews with prominent retired footballers about their careers.

I volunteered to do this and subsequently interviewed three football greats in Harry Collier, Jack Mueller and Mocha Johnson. After finishing these interviews, which I thoroughly enjoyed having been a football nut all my life, it occurred to me that something similar should be done with jazz musicians and personalities. Accordingly I called a meeting of people who I thought would be interested in such a project. These included John Kennedy, Eric Brown, Bruce Chalk, Barry Wightman and Herb Jennings.

Everyone was enthusiastic about the concept and it was decided to call it the *Australian Jazz Interviews Project* with me as the coordinator. The aim was to interview on audio-tape prominent jazz musicians and personalities about their careers, and also ask some general questions on jazz matters. The interviews were to be in-depth. The intention was to place the resulting tapes in a suitable location such as a library and to be available for jazz historians, students or anybody interested in listening to the tapes.

Although the Project would be based in Victoria it was hoped that suitable interviewers would be found in the other states. This has been partly but not completely successful. Mal Eustice from Adelaide has contributed a number of interviews with South Australian musicians and Carmel Finn from the Gold Coast, despite geographical problems, Queensland being a very big state, has managed to arrange several interviews.

Sydney has always been a problem. Despite great encouragement in the early stages from Kate Dunbar, I was unable to find a suitable interviewer from N.S.W. However, after several attempts and failures I was able to get Neil Macbeth to undertake this role and in the past couple of years he has done some excellent interviews, including one with Kate Dunbar.

Ten years after the formation of the Project I am delighted to report that 110 interviews on 179 audiotapes is the present figure. A number of different people have conducted these interviews but most of the Victorian interviews have been by Eric Brown, John Kennedy and myself. John did most of his interviews between 1994 and 1996 because since then he has been very busy in the formation and development of the Victorian Jazz Archive. I have always considered that there is a strong link between his participation in the Project and the formation of the Archive.

In recent years for various reasons I have not conducted as many interviews as I would have liked but Eric Brown in his quiet and methodical way continues to produce excellent interviews. In addition he has donated to the Project several interviews which he undertook in the 1970's. We have little trouble in encouraging musicians to be interviewed, in fact on several occasions the initiative has come from them. Over the years only one or two have refused the invitation for an interview, mainly because of poor health.

At the outset, for obvious reasons, we decided to concentrate on older musicians and this has proven to be a wise

decision because nineteen of those interviewed have since died. Sadly, these include some who have died at an early age.

When the Project was formed we approached the Australian Jazz Convention Trustees for assistance in financing the interviews and they have been very generous in their financial support and encouragement.

We quickly found a home for the tapes at the State Library of Victoria. Here the cassette tapes are transferred to reel-to-reel tapes for long term preservation and then transferred back to audiocassette tapes for listening by interested parties; facilities exist at the Library for that purpose. The original cassettes are returned to me and are then lodged at the Victorian Jazz Archive—this means that we have two homes for the tapes.

Following completion of an interview the interviewee is asked to sign a Consent Form which provides permission for the tape(s) to be lodged at a suitable location and their use for various purposes. Obviously he/she has the right to prescribe any limitation on such use.

Each interviewee is asked their views on:-

1. *The future of Jazz in Australia*
2. *Whether there is such a thing as an Australian sound in Jazz.*

These questions produce a variety of answers but most are very pessimistic about the long term future of Jazz, not so much from the availability of musicians but the ageing of audiences listening to the music.

On the Australian sound question, opinions vary greatly but most feel that this doesn't apply much now and was more common in the early days of the Bell and Johnson bands and the music of Ade Monsborough.

A final comment on the Project. Eventually these interviews may be transcribed and this would be very desirable. However, the tapes are vitally important because the actual voice of the interviewee can be heard which reveals their personality and other aspects of their character.

Tom Wanless

WANTED

GARDENER—CLEANER—PAINTER

ODD JOB MAN

We desperately need to recruit a volunteer to carry out the above duties. It would require the person to be able to attend at least one day a week, however the duties would not be strenuous, mainly of a light nature. The usual wages apply! Do you know of anyone who you could recommend? Please let John Kennedy know on 9800 5535 if you do.

THAT TODDLIN' TOWN.

1957/1962

That above heading was of course given to Chicago in the decades prior to World War Two and was no doubt true, given the activities emanating from the clubs and speak-easies on the South Side, not to mention the joyous bluesy material being put down for posterity in the various recording studios around the general area. However, for me London in the time frame indicated above had great significance. Bitten by the Jazz bug in my Scottish habitat I heard all the Jazz Broadcasts on my haggis driven radio set. All the top bands in and around London, Humphrey Lyttelton, Chris Barber, Ken Colyer, Sandy Brown etc. Live Jazz in Scotland tended to be in town halls or tennis clubs etc. not pubs. There was a ban on music in licensed premises in case drunks sang derogatory songs about the Pope or King Billy and started hitting each other with socks filled with porridge. (I made that last bit up).

Then circa '57 there I was in my early twenties recently ensconced in the Merchant Navy. Luckily in that period my voyages often started or finished in and around London so there would be a few days sojourn at either Tilbury or East India Docks. After my duties were over I'd be off 'up West' often accompanied by like enthused shipmates or on my own. A tune from the thirties intoned 'That Life Began At Oxford Circus' well make that Oxford Street, 100 to be precise.

That tatty cavernous basement still exists, not a lot of Jazz there now I fear, more disco I'm told. Starting its life as Feldman's in World War Two with a leaning to the emerging Modern sounds, by the Fifties it was Humphrey Lyttelton's Club. I was able to see in the flesh the bands that had been sounds on radio or gramophone records. The place was poorly lit with some faded murals but it was heaven to me. As well as Humph's Band there was Barber, Mick Mulligan and my countrymen Sandy Brown, Al Fairweather and Alex Welsh. There were often guest musicians on hand sitting in. I recall the Welsh pianist long domiciled in the States, Dill Jones (a visitor to Australia) and trumpeter Nat Gonella then starting something of a Jazz comeback. Great hearing him and Humph duetting on Louis material.

Of course back then the Club wasn't licensed so in the intervals everyone went up the back stairs to the Blue Posts pub in Newman Street. Around that time one of the musicians wrote a blues tune called "Blue Posts Haste". That pub had an atmosphere of its own. In 1975 during a UK visit I took my wife there one lunchtime. The place was now called the "Rose and Crown" or some such name. I'm sure the office workers and tourists present would have been surprised if they had been taken back on a time machine to those halcyon days when the Jazz eccentrics were holding forth. The place had been smartened up but the toilets downstairs were as I remembered them. Also within walking (toddlin'?) distance of Oxford Street there were the other Jazz haunts. At Leicester Square there was Ken Colyer's Club the hub of the New Orleans scene. Called Studio 51 as it had also started as a Modern Jazz venue in that year. Even dingier and more claustrophobic than Humph's, the nearby waterhole was the Porcupine. Then in Great Windmill Street there was Cy Laurie's Club, next to the famous Windmill Theatre with its slogan 'We Never Close', their nudes and their stand-up comics (nude stand-up comics?). The Marquee in Oxford Street was a bit more salubrious; it opened in '58 and featured a broad spectrum of Jazz from Chris Barber through Humph to John (then Johnny) Dankworth. Eventually in the Sixties it encour-

aged the growing Blues, Beat music with Alexis Korner's Blues Band and an unknown group called the Rolling Stones. In Wardour Street there was the Flamingo Club which was for the Modern School. I went there a few times to see Tubby Hayes, Ronnie Scott etc. Apparently when it was opened in '52 a force of police was required to control the crowds; imagine that at a Jazz Club now.

By 1960 the better Mainstream Bands appeared at the Six Bells, a pub in Chelsea. It was an establishment with quite a Jazz Pedigree. Back in the Thirties members of the Duke Ellington Orchestra appeared there during their UK tour. Other US players such as Benny Carter also had an association with it, indeed a composition called 'Six Bells Stampede' appears on a Benny Carter recording session from 1933. Sadly it went under the hammer as it was 'trendified' for the Swinging Set of the late Sixties. However in the good times one could see Wally Fawkes, Bruce Turner, Sandy Brown/Al Fairweather with their bands there. Also, occasionally Humph, who by then had left his Club as he moved into the Mainstream scene. 100 Oxford Street became 'Jazz Shows' mainly featuring Trad which had become a popular commodity although I personally thought that the Jazz content of the music had suffered through this commercial promotion.

All of those Clubs did well up until the Beatles, Beat, Rock movement captured the moneychangers' attention, the public dropped Jazz. Of course it kept going in some form as it always has. Around '61/'62 until I swallowed the anchor in '65, I started sailing on oil tankers which necessitated long trips usually far from the UK. So basically that was the end of my visits 'Up West'. However, the thrill of what I heard then has never left me and the hairs at the back of the neck still rise when I hear the strains of Doctor Jazz and I imagine that I'm once more descending the stairs at the old 100 Club.

Bill Brown

Gentleman jim—by Allan Browne

*I hear a hipster in shades,
super cool
he conjours the fifties,
kerouac, the beats
the unpretentiousness
of chet and billie
not jim, gentleman jim.*

*we shared the bench,
off stage at wang
sipping and gasping
bottled oxygen and wine
both waiting for the tag
a communion of spirits.*

*The above was written by Allan for his friend Jim
McLeod who retired from the ABC after 28 years.
We wish Jim a happy retirement and look forward
to the same excellence from his successor, Mal
Stanley with his Jazz Perspectives.*

Vale—JOHN R.T. DAVIES

Born Wivelsfield Sussex, England 20 March 1927
Died Burnham, Bucks, England 25 May 2004

John R.T. was 77 years old when he died mainly from cancer which was aggravated by his previous vascular trouble. A dedicated musician in the English jazz revivalist period of the late 1940s-1950s, he was a member of the Crane River Jazz Band and The Temperance Seven, and played alongside Mick Mulligan, Steve Lane, Sandy Brown, Acker Bilk and Ken Colyer during the post-war jazz movement in the U.K.

Possessing a huge collection of jazz recordings including many rare labels and test pressings, his discography research articles into the early period (1920-50) of jazz recordings were published regularly in Laurie Wright's STORYVILLE magazine.

As a recording engineer John had an international reputation for his re-mastering of the early 78 rpm recordings and restoring the sound with his own style based in the presentation of maximum feasible information. He would devote unlimited time to removing clicks, scratches, crackles and pops from a single record in his efforts to preserve the sound for future generations.

My own association with John R.T. started in the mid 50s when Swaggie Records commenced the 7" 33 1/3 rpm Jazz Collector Series, and subsequently the 12" LPs that followed, in particular the Vintage Jazz Archive series, and on to the CD period.

It was always a delight to visit John at 1 Walnut Tree Cottage in Burnham where his workshop and record collection was contained in the converted old stables at the side of his house. Also housed here was his collection of vintage typewriters, one of which he used for his correspondence always typed with a distinctive green ink ribbon, and he wrote using a green inked pen.

Davies started a record label called RISTIC (his youthful nickname) with his first reissue appearing in 1949 and concentrated on small collections of rare recordings and artists. His preference was to engineer for the small enthusiast-run labels/companies who specialised in reissues of early jazz performances from primarily the 20's to the 50's. John R.T. Davies was able to pass on much of his recording scholarship and experience to his "protégé" Ted Kendall who has taken over where he left off.

Nevill Sherburn

NEW MEMBERS

Welcome to the following new members: Justin O'Keefe, Bill Liddy, David Turner, Les Newman, John Thompson, Clinton Daley, Tony Garvin, Ray Evans, Anthony Evenden, Ben Pratt, Julie Tiedemann, Raymond Taylor, Cynthia Tan, Duncan Smith, Mrs Angela Patti, Andra Jackson, Graeme Gaulway, Dr Keith Benn, Graeme Croft, Angela Glover, Nicolas Moleta, Bill Kerr & Judy Taylor, Terry Hogan. Our membership is now up to 375 and as you can see, growing all the time.

We also welcome to our band of volunteers Ray Sutton, who is doing a great job as IT Administrator, his wife Irene who is taking some of the secretarial duties off my shoulders, Tony Garvin and Graeme Gaulway are also being shown the ropes. I apologise for leaving Jack Cooke out of my tour of the Archive—he is in the print room, but was away the day I toured! Reg Jennings, Jack and Peter Edwards are now also handling the many jobs that Leon Trimmings handled.

Welcome to the "Knox Jazz Orchestra"

Over the past six months, negotiations between the Archive, Knox Council and a rehearsing swing band seeking a base in the City of Knox, have taken place.

Currently being incorporated as the "Knox Jazz Orchestra", the band will hold regular rehearsals on Wednesday evenings in the Archive Library under the baton of musical director Peter de Visser, a leading trombone player, arranger and band trainer. At the time of writing the band is seeking an experienced big band pianist.

Knox Council has provided a filing cabinet and shelving for the storage of arrangements, instruments and other equipment, and will engage the band for public performances on a regular basis.

Executive Officer, Ed Bright, has plans to expand the group to include the swing orchestra, a youth stage band and eventually a full concert band. Interested reading musicians can contact Ed on (03) 9755 1475.

I take this opportunity to welcome all members of the "Knox Jazz Orchestra" to the Victorian Jazz Archive; they share our view that good music from the past is definitely worth preserving for the future.

Jeff Blades

TRUMPETS FOR SALE

We have been asked by the family of the late Bob Davidson if we could help sell his many trumpets. Following is a list which may be of interest to anybody in the market for one. Please contact Gillian Davidson 9589 5741 if you are interested.

TRUMPET	PRICE
CONN GL	\$ 400.00
CONN DIRECTOR	\$ 200.00
KING TEMPO	\$ 300.00
OLDS MENDEZ	\$ 900.00
GETZEN 300	\$ 350.00
YAMAHA T100S	\$ 350.00
CONN VICTOR SILVER	\$ 700.00
CONCORD SUPERIOR ANTIQUE	\$ 300.00
CONN VICTOR	\$ 400.00
NEW KING TROMBONE	\$ 300.00
ORPHEUS FLUEGAL HORN	4 325.00

They also have another six trumpets which it has been suggested to them could be sold as a job lot for \$500, or individually for \$100 each, to be used by students or a brass band or similar.

A MESSAGE FROM THE VICTORIAN JAZZ CLUB

For those members who are also members of the VJC, we have been asked to remind you that their Annual General Meeting will be held at the Airforces Club, 4 Cromwell Road, South Yarra at 8.00 p.m. on Tuesday 24th August 2004.

A PLEA FROM OUR DATABASE MANAGER

Liz Currie whose job it is to put all Australian items on the database points out that in future it would be preferable for archiving if ALL posters and advertising material had the year of the gig—not just the day and month.

FROM THE EDITOR'S DESK

I would like to thank Bill, Tom, Nevill and Allan for their contributions to this newsletter. I am sure you will enjoy their articles. If you would like to have an input into the newsletter please contact me on 9800 5535 or send in articles, letters or even ideas. I would appreciate any suggestions. Is there something you would like to see in the newsletter? At this stage we do have trouble reproducing photos but written material is welcome.

LAPSED MEMBERSHIPS

For those who have forgotten to renew their memberships a reminder note has been included. We would like to hear from you with your payment as soon as possible.

CASH DONATIONS

We thank the following people for their donations: V.J. C., Danny Gibson, Emilie Collyer, Mr Ian Shugg, Highpoint Shopping Centre, Carmel Picone, Deslys Milliken, Bryan & Denise Clothier, Professor W.S.C. Hare, Dr R. D. Marginson, Mrs Meriel Wright, Anthony Evenden, Bill Brown, Dr. Keith Benn, D & J Ward, Mrs E. Durré, Marina Pollard.

RECENT DONATIONS

John Kennedy usually writes this section but because he has been here almost seven days a week organising and taking part in working bees and then, as usual, doing everything else involved with the building, shifting, painting etc., he just has not had time, so a bigger list will be in the next newsletter. However, there are just a couple of very special donations we must mention. The generosity of Marina Pollard and Bill Brown has enabled us to re-carpet the Library and the old carpet has gone into the Jilly Ward room. The overall look of the Library now has a 'touch of class' and looks so much larger with matching tiles to cover the whole room. Another fine donation for which we are grateful is the 90cms x 70 cms beautifully framed collage done by Ron Jobe featuring literally hundreds of Australian musicians, with a few O/S guests added in. This is on display in our "shop" for all to enjoy.

KITCHEN NEEDS

We seek the donation of a twin bowl sink and an upright dresser for our proposed kitchen upgrade. Something respectable, not the one with chicken wire on the front which used to house the ferrets. If you buy us a new raw pine one, we have the skills and enthusiasm to complete the job.

See or ring Jeff 9801 5007 re dimensions if you can help.

ARCHIVE SHOP NEWS

Most of you will have the previous catalogue of stock sent out with our last newsletter but if you have lost it or not received one, another copy can be obtained if you ring us on (03) 9800 5535 or send a SAE to the Victorian Jazz Archive Inc., PO Box 6007, Wantirna Mall, Vic 3152. The following is a list of recent additions to stock:

GEORGE WASHINGMACHINE

With Ian Date	"Sweet Atmosphere"	\$30.00
	Twang Dynasty - "Cow Cow Boogie"	\$30.00
With Dave Paquette	"Q"	\$30.00

SWAGGIE—NEW

Teddy Wilson and Marion McPartland	\$25.00
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BACK IN STOCK

Jamie Fielding	"Notes From The Underground"	
	3CD Set	\$33.00

OVERSEAS ARTISTS - NEW - BOXED SETS

Lionel Hampton	"Hall of Fame"	5CD Set	\$60.00
Ella Fitzgerald	"First Lady of Song"	3 CD Set (Verve)	\$60.00
"Fifty Years of Jazz \$ Blues" Delmark	4 CDs & 1 DVD		\$60.00

The Victorian Jazz Archive wishes to acknowledge the support of the following organisations:

The State of Victoria through the Department of Premier and Cabinet and Arts Victoria. Parks Victoria, The Ian Potter Foundation, The Myer Foundation, The Pratt Foundation, The Trust Company of Australia, The Helen McPherson Trust, The Estate of the late Don Boardman, The Archive gratefully acknowledges the financial support given to the VJA Capital Fund by Dame Elisabeth Murdoch, A.C., D.B.E., and the Estate of the late Ron Halstead.