



**VJAZZ 25  
OCTOBER 2004**

# VJAZZ

**QUARTERLY NEWSLETTER OF THE VICTORIAN JAZZ ARCHIVE INC.**

**PATRON: WILLIAM H. MILLER M.A., B.C.L. (OXON.)**

Registered Office: 12 Homewood Court, Rosanna, Victoria 3084

All correspondence to: PO Box 6007 Wantima Mall, 3152

Registered No: A00339641 ABN 53 531 132 426 9

Ph/Fax (03) 9800 5535 email: [vjazarch@vicnet.net.au](mailto:vjazarch@vicnet.net.au)

EDITOR: Gretel James

## **Chairman's Column**

The Special General Meeting held on 19<sup>th</sup> September passed the Special Resolution needed to adopt the new Model Rules so that our rules reflect the changes made by Parliament to the Associations Incorporation Regulations. This meeting also endorsed the changes to Rule 21 (Office Holders) to create the role of General Manager who will be responsible for the general care and maintenance of our premises and its contents including the archival holdings.

It has been agreed that, at this stage, eight years after our establishment and with up to 25 volunteers frequently on deck, we need to refine the responsibilities and spread the load at the directing level. So we have added the General Manager position to focus responsibility for overall operation, but leaving in place the Collection Manager function. All office holders and committee members' positions will be subject to election at the Annual General Meeting on Sunday 14<sup>th</sup> November and the necessary nomination and proxy forms go out with this newsletter.

I will not be standing for the Chairmanship after a very rewarding period since that first meeting at the Whitehorse Hotel in Hawthorn in 1996.

It is an open secret that I will be nominating my good friend Bill Ford as my successor. His great background in business and fund raising should be of substantial advantage to the Archive, not to mention his close family connection with jazz through Graeme Bell.

This has been a wonderful three months for the Archive.

All the work put in by the Collection Group and, in particular, John Kennedy, resulted in a significant exhibition for Graeme Bell's 90<sup>th</sup> Birthday, which he opened on Thursday 2<sup>nd</sup> September. This will run to the end of February 2005.

The opening was followed by the two concerts by Graeme's Reunion Band at the Assembly Hall, Collins Street, when Archive volunteers assisted with front of house and musician transport. Our CD sales netted us \$1,400 and Diana Allen generously recognised our help with a donation of \$2,000.

Our two CDs of the early Bell Band are still in process and an announcement will be made later.

On top of all these great events, David and Jilly Ward, aware of our need to expand the lunching area and provide a proper working kitchen, have donated a second major sum of \$7,000. This gift is on top of the \$5,000 they had already given for completion of the working area outside the Ron Halstead Room. With \$1,000 already in hand from Maggie Fitzgibbon for the kitchen, we have already engaged our always helpful builder Lachlan Marshall and work is well on the way.

The Annual General Meeting will not only have our usual enjoyable barbecue but on that occasion we will have two important ceremonies, one joyful, the other sad. The former will be the formal dedication of the Jilly Ward room; the second the installation of a plaque to remember our colleague and friend Leon Trimmings.

**DON'T FORGET THE ANNUAL GENERAL MEETING  
SUNDAY 14<sup>th</sup> NOV 11.30 A.M. FOLLOWED BY BYO BARBECUE**

*Ray Marginson*  
**Chairman**

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.

**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, Wantima 3152. (Melway 63C8)

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

## Vale - Fred Parkes - 1931 - 2004

On 7<sup>th</sup> August we lost one of our favourite clarinet players. Fred Parkes will be greatly missed not only by his wife Mary and family but by so many musicians, friends and jazz lovers to whom he brought so much pleasure with his unmistakable playing. We send our deepest sympathy to Mary and as a tribute are reprinting an article written in October 1981 in the Melbourne Report by a friend, Dianne Windebank.

### JAZZIN' AROUND - Dianne Windebank

"Playing jazz is like surfing or playing chess ... you do it for your own fun. The fact that other people want to listen to you is a bonus." Fred Parkes doesn't go surfing and he rarely has a game of chess, but he plays mean clarinet with all the energy of an adolescent catching his first wave!

In the tempo of today's times, Fred Parkes, one of Melbourne's leading jazz clarinet players, is a quiet achiever. His childhood was spent in a stimulating musical environment. With his mother playing a lot of popular music, Fred has many happy memories of family evenings spent gathered around the piano. But it was on hearing a school recording of Graeme Bell's Jazz Band at 16 that Fred was 'electrified'. "What sort of music is that?" he asked a schoolmate .... "It's jazz!". Formerly, Fred had learned piano for 11 years, but with a limited octave stretch and his experience playing the tin whistle in Miss Hoad's Percussion Band, he saved for 6 months and bought his first clarinet. Practising constantly and with lessons from Ron Richmond (M.S.O. and later the 3DB Orchestra), he soon formed his own band and began playing at church and social dances.

His early developmental style was smooth jazz, (the strong influence of Benny Goodman), but later participation in the Frank Traynor Band required a major stylistic change to a more primitive mode. To quote the Oxford Companion to Australian Jazz ... "this adaptation probably contributed to Parkes' strikingly distinctive style." In Fred's terms this is rawer jazz with less musicality, more arpeggios and a cruder tone.

Concentrating his playing now on traditional/Dixieland jazz, and as well, the freer style music of the 30's and riffy (repeat phrase) style popular in the 40's. Fred disdainfully regards some modern jazz as "the meanderings of a saxophone player's mind." He plays lead clarinet with the Allan Browne Quintet, enabling him the opportunity of emphasizing the melody of a song, usually the province of trumpet in a band, negating the frustration he often feels when playing harmony with the trumpet.

Fred considers Australian jazz players to be among the best in the world but he argues that "you must have a predisposition to listening to good jazz. You must know what you are listening to." Regarding the influential Don Burrows as Australia's best clarinet player, he hastened to add that Andrew Firth, a young South Australian musician, has the most outstanding clarinet technique he has yet heard. In his opinion Ade Monsborough "embodies all the good things of swinging black jazz ..." Fred joined with Ade to produce many recordings in the sixties.

With the most popular form being traditional, jazz has only a minority following and the bands getting the most work are those playing certain hackneyed songs with simple strong melodies that are easy to understand. "The whoopee, trad music is rather infectious ... it's really for everybody. The more esoteric it becomes, the less audience you have."

I couldn't help but reminisce, looking at the small group listening to Fred Parkes and Graham Coyle, on acoustic piano, at Curry's in Fitzroy. What had happened to all the 'jazzers' of the early sixties that used to spill out of Melbourne's jazz clubs around midnight in their tight jeans, black jumpers, duffle coats and pointed shoes. Remember

the dances like *Black and Blue*, *Memphis*, *Gasworks* and *Downbeat*, where *She Wears 'Em* was played amidst embarrassed giggling and covert sexuality and *Golden Wedding* was usually the grande finale. When playground exchanges were dominated by names like Ade Monsborough, Smacka, Graeme Bell, Frank Traynor and Yarra Yarra and 'trad' was the only way to go.

Socializing romance and entertainment were the three elements these casual dance clubs offered the younger generation and traditional jazz was on the crest of a wave that soon became a dumper in musical popularity. The early sixties jazz tide ebbed and electric pop took over.

Fred feels strongly that Australian jazz would gain in popularity with better promotion and more support from the arts bodies in this state!

He paused to draw my attention to a kookaburra foraging on the lawn of his bush haven in Langwarrin, Victoria. With a commercial history in tropical fish breeding, Fred's delighted interest in reptiles, insects, and more recently propagation of ferns and cacti, reflects his sensitivity. Even as a seasoned 'player' he admits to still becoming nervous before a performance. Accompanying both Art Hodes and Ralph Sutton from the United States, there was no suggestion of what would be played until he was on stage! This calls for outstanding skills in improvisation, one of the main components of good jazz, and for this "you need a very sound knowledge of musical theory.... the basics like scales and arpeggios. There's a wonderful camaraderie in the jazz world because you all have the ability to improvise, and we all admire each other for this. Improvisation ... is the exciting thing about jazz ... like surfing ... you might fall off the board at any time and often do. It depends on how dangerously you fly."

Fred practises consistently, exploring different interpretations of jazz in the low, middle and high registers of his clarinet and with different timing. When I asked whether he also played the saxophone, he replied, "you're always learning the clarinet ... there's enough for me to do on that."

Watching him blowing the last note out of *Night and Day*, it was obvious that this was more than just having fun! Melbourne jazz, like Fred Parkes, is durable.



Knox City Council proudly presents....



**Stringybark Festival**  
**Saturday & Sunday 23rd & 24th October 2004**  
**Rowville Community Centre**  
**Fulham Rd. Rowville**  
**(Melway Ref: 81 K1)**  
**9.30 a.m. – 5.00 p.m.**

*The VJA has again been invited to take part in this very popular festival. From the interest shown at the last one 2 years ago we are delighted to be included.*

*You will find us in the middle of the large hall.*

*The event promotes*

*conservation and environment issues, crafts, gourmet foods, plants, animals, roving performers, music, demonstrations & workshops. We guarantee a most enjoyable day for adults and children alike.*

*Lots to do and see*



**THE OVER 25'S WORKSHOP**  
**BREAKUP BARBECUE AT THE**  
**VICTORIAN JAZZ ARCHIVE**  
**15 MOUNTAIN HIGHWAY**  
**WANTIRNA (MELWAY 63C8)**  
**(Opposite Nutrimerics Building)**  
**SUNDAY 21ST NOVEMBER 2004**  
**FEATURING JAZZ FROM**  
**THE CLASS OF 2004**

**FROM 12 NOON TO 4.00 P.M.**

**BYO FOOD, DRINK, TABLES & CHAIRS**  
**A GREAT OPPORTUNITY TO CHEER**  
**ON THE MUSOS & HAVE A TOUR OF**  
**THE ARCHIVE.**

**VOLUNTEERS WILL BE ON HAND TO**  
**SHOW YOU AROUND &**  
**ANSWER YOUR QUESTIONS.**

**COME & SEE THE**  
**GRAEME BELL EXHIBITION**  
**CELEBRATING GRAEME'S**  
**90 YEARS IN MUSIC**

**THIS IS THE OPPORTUNITY**  
**YOU HAVE BEEN WAITING FOR TO**  
**SEE THE ARCHIVE ON A**  
**SUNDAY AND HOW OTHERS CAN**  
**AVAIL THEMSELVES**  
**OF THE FACILITIES**  
**TEA & COFFEE PROVIDED**  
**Details from Marina 9781 4972**  
**FREE ADMISSION**

## THE EUROPEAN CLASSIC JAZZ KINGS PLUS BOB BARNARD

*At the Bentleigh Club, Yawla St., Bentleigh*  
*Wednesday 27th October 6 p.m. till 10 p.m.*

*A very special Jazz Australia event led by Tomas*  
*Ornberg, clarinet, Goran Lind, bass, both from*  
*Sweden; from the UK Martin Litton, piano, &*  
*Thomas 'Spats' Langham, banjo & guitar*  
*& our own Bob Barnard on cornet.*

*The Archive is making up a group to go and if you*  
*would like to join us you would be more than*  
*welcome. The Archive will have a table of CDs etc.*  
*from our shop at this function and our volunteers*  
*will be happy to answer your questions about the*  
*Archive.*

*One segment of the night will feature Fats' great*  
*piano solos, another his band music and the rest*  
*will mainly be the great jazz classics of Chicago*  
*& New Orleans*

*Bookings on 9686 2844 and please mention if you*  
*wish to sit with us at the Archive table.*



## ARTICLE FOR JAZZ ARCHIVE

John Ellis

The defining moment when I became hooked on jazz is not difficult for me.

It happened when I met Stewie Speer when we were both in our early teens in the mid 1940s. We were both members of the South Melbourne City Band and lived two blocks apart. Stewie played drums and I cornet.

One night after band practice Stewie played me a Gene Krupa 78 rpm recording of "Who." From that moment on I was on the jazz road for the rest of my life. It didn't matter what time of day or night I went past his house, Krupa could be heard from across the street. The term "played to death" literally did apply to this record as it finally became unplayable.

I remember Stewie playing his first syncopated notes in public when the band was marching in a May Day parade. When the brass finished playing, the side drummer would play a solo. This was pretty boring for a young drummer, so Stewie put in a couple of off-beat notes which brought smiles to us young ones in the band, but the drum major was furious.

During and after the war we were starved of jazz recordings. We had befriended a few Afro-American merchant seamen who would bring us recordings from home. Our real treasures were V-Discs which were recorded especially for US armed forces overseas. Jazz musicians and other entertainers volunteered their services free provided the original tapes were never released commercially. I understand this agreement no longer exists. In return we would take the seamen to places to hear live jazz and get after-hours booze.

Doc Willis (trombone) lived in South Melbourne, as did Lowell Morris (drums) and Beau Symons. We were an inseparable mob, thoroughly hooked on jazz. One favourite place to hear jazz was St. Silas's church hall opposite Albert Park station where many jazz musos played. I well remember Tony Newstead, Roger Bell and Honk Atkins.

About this time the first Australian Jazz Convention took place in North Melbourne which really put Australian jazz on the scene. Also the Bell band was heading overseas and Frank Johnson was packing them in at the Collingwood Town Hall.

Another favourite haunt of ours was Palm Grove where we would spend the whole evening listening, but never dancing, to Bob Gibson's band. We loved the solos of Freddie Thomas (trumpet) and Bobby Limb (tenor).

My attempt at playing jazz was short lived as I had by this time become too "legit" to swing. This problem was overcome, according to some listeners, once I had had a few drinks. However, I wasn't prepared to drop my apprenticeship to typesetting to become hooked on booze. One audition with Cy Watts also convinced me that what talents I might have belonged elsewhere.

My music career after the South Melbourne City Band stayed in the classical field with a short stint with the South Melbourne Symphony Orchestra, seven years playing and teaching classical guitar, ten years with the Victorian Recorder Guild and for the last ten years I have been singing with the Victorian Trade Union Choir.

My stature as a classical buff was raised somewhat with my mates after listening to Woody Herman's First Herd Playing "Your Father's Moustache." I couldn't believe my ears when I heard a few bars from Stravinsky's "Petrouchka" being played. I was at first ridiculed by my mates until I played them both pieces – the phrase was and is unmistakable. Unknown to us at the time, Stravinsky had collaborated for a period with Herman and his arrangers, Ralph Burns and Neil Hefti and composed the "Ebony Concerto" for Herman.

Towards the end of the 1940s we were listening to a lot of bebop music from the US. One night we were stunned when we went to the Plaza Coffee Lounge in Barkly Street, St. Kilda and heard, as I remember, the Jack Brokensha Quartet with Brokensha on vibes, Errol Buddle (tn), Ken Lester (bs) and Ron Loughead (pn). They were playing some of the tunes we knew from Diz and Bird and were sensational. Thus began a new era in jazz in Melbourne.

On a trip to Sydney we were knocked out by a big band led by Ralph Mallen (trombone). They were playing some of the Stan Kenton standards and did a great job.

As a 21-year-old in 1951 I travelled overseas for 12 months to visit my sister who lived in the US. She had married a merchant seaman and lived in south New Jersey. My other reason for the visit was to hear in person those jazz giants. I was in the country for six months. My sister and family lived about an hour and a half from NYC and I was in heaven. A quick run-down on who I saw and heard is as follows: Eddie Condon's band at Nick's, Henry "Red" Allen, Sonny Greer's pick-up band, Diz and Bird at Birdland and Buck Clayton's small group.

My trip to New Orleans had mixed feelings, for when I finally got to Basin Street it failed to resemble the street I had heard so much about. There was no jazz and the street was mainly filled with warehouses. However, jazz flourished in the French Quarter and as well as soaking up the history of the city I got my fill of jazz.

In Philadelphia I took my sister to hear Benny Goodman perform a Mozart clarinet concerto with the Philadelphia Symphony Orchestra under Eugene Ormandy. On another occasion we went to a nightclub in Philadelphia to hear George Shearing.

Perhaps the most exciting jazz performance I have ever been to was at an old disused movie theatre in Philadelphia. The event was billed as the "battle of the bands" with the Lionel Hampton and Count Basie bands slugging it out. The packed audience was swinging and swaying at fever pitch and when the two bands combined for the final bracket, the fans went crazy.

In 1960 I won a three-month Herald & Weekly Times Ltd. travel scholarship to investigate new technology in typesetting. I was in the US for about six weeks and never missed an opportunity to listen to jazz. As on my previous visit I would buy the latest edition of *Downbeat* to find out who was playing where. In San Francisco I heard Miles Davis with John Coltrane at the Blackhawk; in New York City at the Village Vanguard was Nat and Julian "Cannonball" Adderley. On a number of occasions I heard Art Blakey and the Jazz Messengers at the Blue Note.

On a short trip to the US in 1963 I went to Michael's Pub in NYC to hear Woody Allen play with a Dixieland band. Apparently he had been doing this gig for 20 years on a Monday night and would go to extraordinary lengths not to miss a performance. It was a good band and I would give him a rating of seven out of ten as a player. He did two great encores. There were no theatrics and if anything, he seemed a little nervous.

My niece Beth, who lives in NYC, was a friend of the late Herbie Mann and we heard him play at the Five Spot.

My last visit to the US in 1996 was probably the most rewarding as far as jazz is concerned. One memorable event was at the Lincoln Centre in NYC when the Wynton Marsalis Big Band paid tribute to Benny Carter and Duke Ellington. The program consisted of Ellington tunes with solos by Benny Carter (who at the time was in his early 80s). It was a wonderful concert and a sell-out.

Another plus for me was a lecture at the Juilliard School of Music by Benny Golson (tenor) who talked about the great jazz musician, Art Blakey and his Jazz Messengers. Golson, who played with the Messengers, was introduced by Wynton Marsalis.

My niece is a friend of Arnold Smith, an ex editor of *Downbeat Magazine* who lectures in jazz at the New School University in the city. Beth arranged with Arnold for me to sit in on a three-month course one night a week.

Not only did we do a history of the subject but each week he would invite a different jazz musician to talk to us. I didn't know any of these players which somehow was an advantage as they took me out of the mould that I had become familiar with. Does this make me a mouldy fig?

After the lecture a few of us would wander down to Greenwich village just a couple of blocks away to listen to whatever was on offer.

At one lecture Arnold told us that Gerry Mulligan had died that week and that a memorial service would be held for him at a church which eulogises jazz musicians. Beth and I got there early as I knew there would be standing room only. After the speeches, a pick-up band consisting of some of the greats who were in the city at the time, played for about an hour. Warren Vache played beautifully.

Two weeks later Mercer Ellington died and we were back at the jazz church for a repeat service, but this time with a completely new group of musicians. The highlights on this occasion were solos by Dave Brubeck and George Shearing. Their solos expressed the feelings that everyone had for Mercer Ellington.

I struck up a friendship with Julie, a woman in Arnold's class who had lived in the city for 14 years and knew her way round the jazz haunts. She knew where the freebies were too. Julie was also a friend of Junior Mance, the Afro-American pianist from way back who still works the city. He invited Julie and I to be his guests at a gig he was doing at the Blue Note with a group called, "Lionel Hampton and the Golden Oldies."

We arrived about 11.30 and the band started playing around midnight. Some members of the band were: Harry Edison, Pete Candoli (tps) and of course Junior Mance. It was wonderful stuff. Then the big announcement, "Ladies and Gentlemen - Mr Lionel Hampton!" Unfortunately, at age 88 he needed the assistance of two men to get him on to the stage and his only contribution was to tap a few behind-the-beat (unintentional) notes.

Fortunately he was only on stage for one or two numbers. He was then assisted off stage and the band resumed until about 3.00. However, it was a great band. I spoke to Pete Candoli and we talked about the great days of the Woody Herman First Herd.

As we were leaving after the show I noticed Hamp sitting on a bar stool and I couldn't resist saying to him: "I'd like to thank you for helping me get started on the jazz road. I'll never forget your rendition of 'Ring Dem Bells'." His face lighted up with that huge grin.

I often think of where I might have finished up had I followed my young friends in the jazz world. In our different ways, we have all been enriched by a love of that music called jazz.

John (Jack in the early days) Ellis. Age 74. Ph. 5258 2999  
[johnbrantellis@bigpond.com.au](mailto:johnbrantellis@bigpond.com.au) September 8, 2004

## BLAZING THE TRAIL — *Bill Brown*

A few random thoughts on recent Jazz events in Melbourne town. A young fellow called Graeme Bell celebrated some birthday or other recently in the presence of hundreds of his admirers. It was very pleasing to be present at a Jazz Concert and also the Grand Opening of the Exhibition put on in his honour at the Victorian Jazz Archive. Hardened arteries relaxed visibly at all this euphoria. His place in Australian Jazz is forever in the national consciousness (or should be) but his influence transcends our vast shores.

As a young jazz enthusiast growing up north of Hadrian's Wall in the fifties, I was well aware of this Antipodean influence in the growing Jazz scene exciting me and my friends and causing angst in the breasts of our parents. I came into Jazz really a couple of years after the Bells' second tour but, certainly through the Jazz literature and recordings they left behind, got quickly up to speed.

To do something first is always a big plus. Graeme's band certainly did. Undertaking a tour to Europe ravished by recent hostilities was certainly an enterprising project. Considering the fall of Czechoslovakia to Communism a few months later means that a Jazz tour carried out later would not have happened. Everybody, not the least the Czechs, would have been the losers.

As for Perfidious Albion, with all our post war restrictions and tightening of belts, we would have lost out also. Of course there was a Jazz Revival in the U.K. and I'm sure that Humphrey (the Great) and people like Freddie Randall etc. would have flown the flag, but nevertheless Graeme's band ignited that spark. Dancing to Jazz, Gad, what next! (Mixed fretwork classes?)

Listening to all those fine Swaggie LPs, the sessions in Prague, Paris, London, etc. focuses the mind on the creativity of the Band, the joie de vie present, whilst just fulfilling a gig as it were. I think their attitude permeated the British Jazz Scene like a potent dye. The collective improvisation example showed up in the exploits of the Christie Brothers, Mike Daniels Delta Jazzmen, Sandy Brown Band in Edinburgh (Hairy McKnees bias of course).

Being first is always important. Digressing from Graeme for a moment, English trumpeter Ken Colyer emerged not terribly impressed by the heroes of the other revivalists (Louis Hot Five, King Oliver, Jelly Roll Morton etc.) For him it was the back to New Orleans guys such as Bunk Johnson and George Lewis. In the recent decades many musicians have gone to New Orleans to worship at the Shrine, guys from UK, Europe and indeed Australia. Some have settled there or at least played there enhancing their experience and indeed adding to the local scene. But Ken did it the hard way. Not for him the package and all the trimmings; he was a cook or deckhand in the Merchant Navy (a worthy calling I can tell Ya). He jumped ship ('skinned out' was the Merchant Navy designation) in Mobile, travelled to New Orleans and whilst there played with George Lewis and his other heroes. This must have been hard considering the race laws in force then. The authorities caught up with him. He was imprisoned then deported.

Back in the UK he formed a band with Chris Barber. So again he was a first. Their band had no piano; a George Lewis type clarinet prominent with the thudding bass drum and the banjo as the main engine room. After a year disagreements arose; Ken left and Chris perfected a more polished sound using arranged Ragtime and Ellington themes. Within three years there were scores of similar sounding groups under every bush throughout the green and pleasant land, but Ken and Chris had invented that sound.

Back to G. E. Bell where we came in. His influence was paramount. On a personal level, what I recall from a bacchanalian night in Hamburg during my Merchant Navy days (or nights) was an excited guy bending my ear on hearing that I was a Jazz buff. "Ze Bells. Great in '51" When he added "Ze Kangaroos" I realized he was recalling Graeme's Band not the Hunchback of Notre Dame.

So there it is. Just a few thoughts on recent happenings. Campbell Burnap, a sometime Australian resident, mentioned in a recent UK publication that he hoped that Graeme would, in cricket parlance, fulfil the Aussie tradition and go for a hundred. My thoughts exactly. More power to his arm. Graeme, in Sangster's dictum, keep 'Seeing the Rafter's'. After all, heaven is full of great Jazzmen but they are thin on the ground here on earth.

#####



## WHAT'S HAPPENING IN THE ARCHIVE SHOP?

Our Archive shop is growing so quickly that Barry Mitchell is kept busy almost full-time marking and displaying new stock coming in. We now have more than 100 different CDs for sale, also books and videos. What a great idea for Christmas shopping – yes, it is getting very near – and remember members get 10% discount on sales. Gift vouchers are also available. When Barry isn't attending to his shop duties he dons his other cap and takes over as Housekeeper/Gardener. Thanks Barry, it saves the rest of us having to do the chores.

Our new 8 page shop catalogue is about to come off the press. It includes:

- The new release Graeme Bell CD which features many of the tunes presented at his 90th Birthday concerts by his Reunion Band – Bob Henderson (tp), Paul Furniss (reeds), Jack Wiard (clnt), Deiter Vogt (bass), Lawrie Thompson (drums), David Blenkhorn (gtr), Graeme Bell (piano).
- A huge new range of Newmarket Music CDs (21 titles)
- One full page of Clearance Specials (31 titles), plus other sales specials throughout.

JUST ARRIVED – NEW CD – "Peter Cleaver's Old Faces 1966". "Remember it costs less than a bottle of Scotch and will last forever" – from Len Barnard's review.

Would you like us to send you a free catalogue?

Give us a call on 9800 5535 or drop in any Tues. or Fri. (10.00 a.m. – 3.00 p.m.) to pick one up and view the Graeme Bell Exhibition while you are here.

Also available in our shop will be Bill Beasley's 2005 calendar. For those who are having difficulty reading his details on the calendar graphic, here they are in larger type:- Bill Beasley can be contacted at:  
3 Taplan Court, Golden Square, Vic. 3555.  
Ph. (03) 5447 7392 or email: beasley@impulse.net.au  
The calendar is 340mm wide x 490mm high

## 2005 Jazz Calendar

BEASLEY'S SECOND ELEVEN  
(and TWELFTH MAN), 2005

A calendar depicting  
twelve identities of the  
Australian Jazz Convention  
and Festival scene.

Copies may be obtained by  
contacting Bill Beasley at  
3 Taplan Court, Golden Square  
Vic 3555, by phone on  
(03) 5447 7392  
or via email on  
beasley@impulse.net.au

**\$16 each**

**\$18 (with postage)**

Calendars will also  
be available at  
Victorian Jazz Archives  
and at the Australian Jazz  
convention in Stawell.

**Limited Print run • Discount on multiple purchases**

Calendar size 340mm wide x 490mm high



## My Connected Community (mc2)

[-http://mc2.vicnet.net.au](http://mc2.vicnet.net.au)

Recently we had a visit from Vicky Court from the Historical Society who conducted a workshop for us on this very interesting website. Here is an example of your taxes at work and for those with internet we recommend you have a look. Mc2 is a VICNET project providing communication to all members of groups such as the Victorian Jazz Archive to share information online. A few of our members have already joined and recommend it, so here goes.

## How to join mc2

To locate the mc2 website go to <http://mc2.vicnet.net.au/>

- On the left panel go to **New Users** then click on **Join Us – It's Free**
- Follow the instructions by filling in the Registration Form and then clicking the **I Agree** button
- You will receive an email confirming that you wish to join mc2. Click the link in the email
- Log on to mc2 and search for communities to join
- Search for communities by typing a word or two of the name of the group in the **Search mc2 box** and then click **GO** – For example jazz will help you find Victorian Jazz Archive mc2
- Click on the group name to locate the title page for the group
- Click the **Subscribe** link below the Group Features to join the group

## Use mc2 to:

- Exchange information and ask questions in the **forum**
- Publicise the events of your group in the **events section** of regional and other mc2 groups
- Share documents on interest to other members of the group in **shared files**
- Display photos of group activities in **photos**

Other features such as **links**, **polls** and **chat** also available.

## FROM THE EDITOR'S DESK



A big thank-you to John Ellis who took up my invitation to write something for the newsletter and to Bill Brown who I am hoping will be a regular with his sometimes quirky contributions. I am hoping for more letters or articles so please don't let me down. I am sure there are many untold

stories waiting to come out.

We would like to thank member Geoff Tobin for his donation of a new kitchen sink for our to-be-updated kitchen, and the no-longer-needed computer and phone equipment from Mitchell Waring of One68 Pty Ltd has been sorted and much is of great value. One computer is being diligently used by Irene Sutton who has thankfully taken quite a load off my secretarial shoulders. A chance remark to a young lady picking up tables and chairs from the local primary school during the 'hard rubbish collection' netted us another computer desk from the school. As they say, one man's trash is another man's treasure! It pays to keep your eyes open and to have an empty boot.

Great to see Jack Ricketts back on deck and to see John Ritchie when he and Pat called in to bring the hamper. John was incredibly lucky when he collapsed in his driveway just as a doctor pulled up. After emergency treatment and hospitalisation we are pleased to say he is coming good. Finally credit for the excellent picture of Fred Parkes on page 2 goes to Frank and Marg Burke.

**RECENT DONATIONS by the Collection Manager**

The current Graeme Bell Exhibition has drawn a wide range of donations to the Archive Collection. The most significant material has been from Graeme Bell himself, as he has been very active in sending us material for both donation and loan, as has his daughter Christina Bell and son-in-law Bill Ford. From Graeme we have received some 25 photos, record covers, posters, letters, newspaper cuttings and admission cards, along with copies of music and a photo collage. He has also put on loan his paintings, more photos and a striped band vest from the 1970's. Christina and Bill also loaned photos, paintings, a drawing and memorabilia. Jim McLeod also lent us an original painting of Graeme's from '94 which was used for the cover of his CD 'The Best of the EMI Years' and Gretel James lent us the CD to go with it.

Lorraine and Roger Bell donated one of Roger's trumpets from the 1940's. Deryck Bentley, who was the trombonist with the Bell Band for the 1950 tour of Europe, has donated a wonderful coloured poster detailing the band's concert in Hamburg in 1950. This poster takes a prominent place in the foyer as part of the Exhibition. George Christie forwarded via Diana Allen a photo of the Graeme Bell Band in 1946 which is a "crazy" photo, apparently the done thing in those days. Ray Marginson has loaned the "straight" photo done at the same professional photo session. The two photos together are one of the high points of the Exhibition.

Ron Jobe, well-known jazz photographer, donated a large framed photo collage of some 100 Australian musicians and personalities, now hanging in the Archive shop and the subject of much interest.

Eric Brown also donated a photograph of himself with the late John R. T. Davies in 1970. John R.T. is also the subject of a letter from him to Ernst Grossman which has been donated by Ernst, who also added a photo taken at the Limerick Arms Jazz Club with Tom Pletcher.

The main donations over the last three months have been as usual recordings of all types. Chas Wallis brought in 194 LPs, EP's and 78's, all nicely listed with all the recording details. Another big collection came from drummer Bill Paul, who allowed us to collect 432 LP's and EP's before he moved house. This collection, although mainly overseas material, contained 33 LPs especially devoted to the art of drumming, by the great drummers in jazz. These recordings are available for drummers to listen to for research at the Archive. Other donations of LPs came from George Christie, Tony Dalton, Goran Langfors and Irene and Ray Sutton. Extended play recordings came from Deslys Milliken and Bill Ford, whilst Graeme Bull gave a 3 CD box set of Leadbelly recordings. Neil and Hazel Murray donated the complete 14 boxes of "Giants of Jazz" set. 78rpm recordings have come from Janette Smithson, Maurice Chambers, and Bill Miller has donated his collection of the Graeme Bell Prague records on Czech Supraphon, along with the Bells overseas 78's. Also from Bill are Len Barnard Columbia Test Pressings.

The Collection Management Team has finally sorted out the large collection donated to the Archive by Wendy Trimmings, the widow of Leon, who died at the Archive on 12<sup>th</sup> March this year. Leon's collection consisted of a 20 set video of Big Bands, 72 videos of Australia and overseas TV programs on jazz, 36 library books, 339 audio cassettes both Australian and overseas, five boxed sets of CDs, 2 mini speakers, a set of drawers and CD shelving. Leon is greatly missed at the Archive and Peter Edwards, who worked with Leon in the Print Room has donated a memorial book for the Library, entitled "Jazz Legends of Style". This has been suitably inscribed and placed in the Marginson Library.

The collection of Australian videos continues to grow due mainly to the wonderful efforts of Lois Stephenson who is transferring her video recordings from master tapes to be

deposited in the Collection. These videos are a very valuable resource for research.

Compact discs for the collection came from La Brava Music in Sydney, "Bob Henderson Quartet", Bill Armstrong and Nevill Sherburn for Bob Barnard's "Looking Back", Richard Opat 2 CDs of Radio Days Orchestra, Ashley Turner "Beautiful Open Spaces", Ray Marginson for "McJad Goes Organic". Jack Mitchell forwarded 3 Bob Barnard CDs from the Jack Mitchell Library.

Eric Brown has donated six double CDs of the Bell Band in Japan, the Geoff Bull Band in Japan and Tom Baker with the Creole Bells. Eric has also lodged quite a few acetate recordings from his collection, which will be noted in the next newsletter when all are sorted out. There is some very rare material from his collection now being transferred to CDR for preservation.

Quentin Miller sent 28 volumes of jazz books published by UK Jazz Book Club. Other donations of books and programmes came from Diana Allen, Tom Wanliss, Margaret Cleaver, Tony Lambides, Ron Walmsley, John Walker, Bill Ford, Alwyn & Laurie Lewis, David Peckham & Mike Sutcliffe.

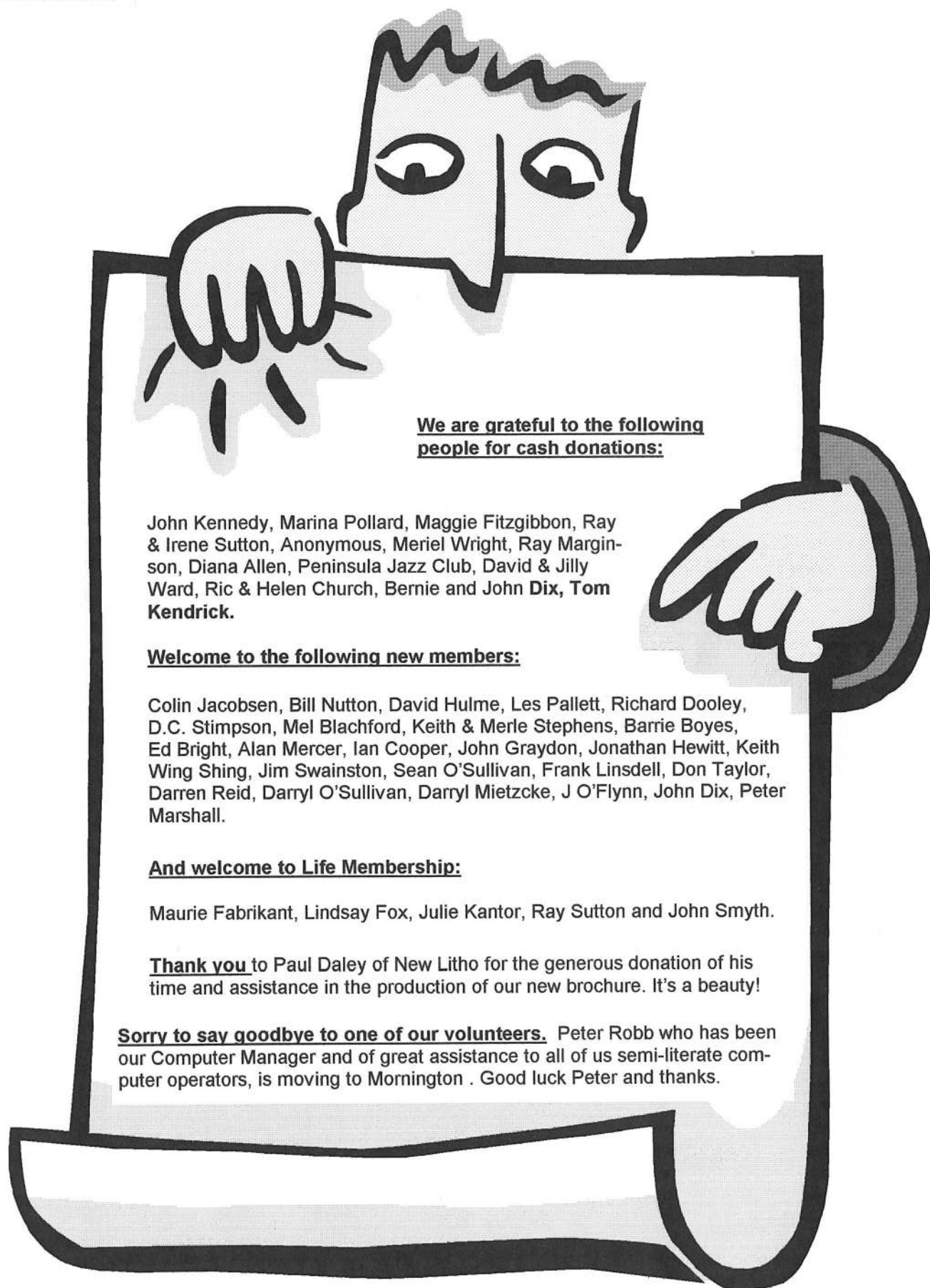
Posters & photographs from Kate Dunbar, Jack & Nancy Murphy, Mike Sutcliffe, The Don Hall Estate and Margaret Cleaver. Ray Everett donated a framed drawing of Ron Williamson by Graeme Pender. Ray & Lorna Brown called in with two audio cassettes of interviews done by Eric Child and Tony Lambides donated a cassette of Don Burrows material.

Genuine thanks to all donors who are making the Collection bigger and stronger. The number of donor files has now reached 320 individual donors, many of whom contribute to the collection on a regular basis.

## GIANT CHRISTMAS HAMPER RAFFLE

*We are indebted to  
Pat and John Ritchie  
for once again donating a  
**BIG Christmas Hamper**  
Tickets \$2 ea or 3 for \$5  
Available at the Archive or at  
the Stringybark Festival  
23rd & 24th October  
Raffle will be drawn at the  
A.G.M. on 14th November*

*Available in the Archive Shop  
in November  
Celebration of Jazz No 3  
The Barnard Brothers  
An excellent pictorial calendar  
once again put out by Urban Printing  
& Design, Brisbane will be available  
well in time for Christmas  
only \$5 + \$5 p&p  
A great stocking filler*



**We are grateful to the following people for cash donations:**

John Kennedy, Marina Pollard, Maggie Fitzgibbon, Ray & Irene Sutton, Anonymous, Meriel Wright, Ray Marginson, Diana Allen, Peninsula Jazz Club, David & Jilly Ward, Ric & Helen Church, Bernie and John Dix, Tom Kendrick.

**Welcome to the following new members:**

Colin Jacobsen, Bill Nutton, David Hulme, Les Pallett, Richard Dooley, D.C. Stimpson, Mel Blachford, Keith & Merle Stephens, Barrie Boyes, Ed Bright, Alan Mercer, Ian Cooper, John Graydon, Jonathan Hewitt, Keith Wing Shing, Jim Swainston, Sean O'Sullivan, Frank Linsdell, Don Taylor, Darren Reid, Darryl O'Sullivan, Darryl Mietzcke, J O'Flynn, John Dix, Peter Marshall.

**And welcome to Life Membership:**

Maurie Fabrikant, Lindsay Fox, Julie Kantor, Ray Sutton and John Smyth.

**Thank you** to Paul Daley of New Litho for the generous donation of his time and assistance in the production of our new brochure. It's a beauty!

**Sorry to say goodbye to one of our volunteers.** Peter Robb who has been our Computer Manager and of great assistance to all of us semi-literate computer operators, is moving to Mornington . Good luck Peter and thanks.

As a result of the sad passing of Leon Trimmings, we approached Knox City Council for assistance in funding a group of regular volunteers at the Archive in CPR and emergency First Aid Training. I am pleased to tell you that 12 of us are now certified (in CPR that is) thanks to the excellent tuition given us by Patrick and Cheryl of Healthguard in Boronia, and the cooperation of Knox in funding the 3-hour course at their Council Chambers.