



QUARTERLY NEWSLETTER OF THE VICTORIAN JAZZ ARCHIVE INC.
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VIC ARTS FUNDS UPGRADING OF OUR COMPUTER SYSTEM MINISTER PRESENTS CHEQUE PERSONALLY

It was a special day on Wednesday 9th March when the Minister for the Arts, The Hon. Mary Delahunty, paid a welcome and much anticipated visit to the V.J.A.

In the presence of the Member for Bayswater, Peter Lockwood, and, although it was not a regular opening day, an excellent attendance of volunteers, our President Bill Ford welcomed the Minister saying very succinctly about the whole concept of our work at the Archive, that "where your heart is is where your treasure is".

In her address Ms Delahunty said that we had put together a magnificent exhibition and quoting Bill, all our work has been a labour of love. She said Graeme Bell was indeed a living treasure and had been of great assistance in the development of the National Jazz Awards, the "Bells" and in the Jazz Festival at Wangaratta. He was a generous person and our exhibition had captured the genius of him and his music.

Ms Delahunty was firmly of the view that the world of jazz was a wonderful one and that the Archive was of national significance. Our work was not only of importance to the area but much beyond it, to Victoria and the Commonwealth. She was delighted to assist and acknowledge this through Arts Victoria's funding stream of "Creating Place and Space" and to present us with the cheque for \$18,416 to update our whole computer system. (cont'd Page 2)



L to R. Chairman of the VJA Bill Ford with Minister for the Arts Ms Mary Delahunty; Peter Lockwood M.P. with Dr Ray Marginson

Photographs courtesy Scott Dare from the office of Peter Lockwood M.P.

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.

ARCHIVE NEWS

The VJA and Eastern FM—98.1 are negotiating to broadcast 52 one hour programs entitled "Jazz from the Archive" to commence later this year. These programs will consist of jazz music currently preserved by the Archive that is not available commercially and will be broadcast over the Digital Delivery Network (DDN) via satellite to cover all of Australia, New Zealand, South Pacific Islands and the West Coast of America. The satellite is the same used by Foxtel and gives the Archive wide coverage at no cost to the Archive. Eastern FM will seek further funding from the Community Radio Association and are confident of success. Eastern FM will do all the necessary restoration work and assemble the tracks into a workable program. The announcer for the body of the program will be well-known musician Ian Walkear. A pilot program is being assembled at the moment. We will keep you informed.

The VJAZZ CD program is continuing, with the release of two new CDs. The first is VJAZZ 005 Tom Baker's San Francisco Jazz Band, entitled "Live from the Esplanade Hotel, St Kilda—1977". This CD, running for over 79 minutes comes from the Ron Halstead tapes donated to the Archive. The second is VJAZZ006 "Kenn Jones & His Powerhouse Crew", again tapes donated by Kenn Jones, Tony Newstead and Harry Price. All tracks feature Kenn, Harry and Fred Parkes.

If anyone is experiencing tracking problems with any of the VJAZZ CDs, please let us know. We have had a couple returned lately and have traced the problem to the CD duplicator which has been corrected by the manufacturer. Any faulty discs will be replaced immediately, no charge.

John Kennedy recently attended, on invitation, a special workshop held at the Melbourne Museum, entitled "Rejuvenating Community Museums" and run by Arts Victoria. The Archive is very honoured to attend such a gathering of museum professionals and selected volunteer museum/archives. It again shows the esteem in which the Archive is held in the museum industry.

The promised Graeme Bell double CD has been held up for a variety of reasons but should see the light of day in May. Apologies to those members who prepaid a copy, but we can assure you it is not far away.

MAYORAL VISIT TO THE V.J.A.

Knox Music Inc. formed the Knox Jazz Orchestra in early 2004. The Orchestra has rehearsed on alternate Wednesday evenings at the Archive since March 2004.

On 23rd March 2005, Knox Mayor Jenny Moore and her husband Michael were welcomed by our Chairman Bill Ford, General Manager John Kennedy, Margaret Harvey and myself, to an evening of rehearsal by the Orchestra and a guided tour of the Archive, which occupied over two hours of their time.

The highlight of the visit was the announcement from the Mayor over supper, that Knox Council had granted \$9,000 in financial assistance to Knox Music Inc. This will help defray operating costs and allow the establishment of the Knox Stage Band—an additional music ensemble directed at young musicians of school leaving age living in the outer eastern suburbs.

The evening was a great success and helped to promote the presence of our Archive within the Knox Community.

Jeff Blades

VOLUNTEERS WANTED

Victorian Jazz Archive is seeking volunteers for the following specific positions within the Archive:-

COLLECTION MANAGEMENT VOLUNTEER

- There is a vacancy at the moment for a volunteer to help with the sorting and cataloguing of both Australian and overseas audio cassettes and overseas LPs, Eps, CDs, and 78 rpm recordings.
- Knowledge of simple computer procedures would be a distinct advantage.
- The successful applicant would need to attend at least one day a week, although preference will be given to anyone willing to attend both Tuesdays and Fridays.

GRAPHIC DESIGNER

- We are hoping to improve the look of our newsletter and are looking for a professional graphic designer to help with suggestions.

If you are interested in any of these positions please contact the Archive on 9800 5535 (phone/fax) or email vjazarch@vicnet.net.au.

(continued from page 1)

Ray stressed that the support from Government both in the past and with this substantial grant was greatly appreciated but that, having come all this way by our own efforts, we do need professional help. We appreciated how difficult annual recurrent funding was, but this was our great need.

The local press was out in force and the resulting articles and photographs did us proud.

In thanking the Minister, former Chairman Ray Marginson trailed our coat by raising the issue of our great need for an annual grant to enable a part-time professional to be engaged.

It was all topped off by John Smyth who not only recorded the occasion but afterwards took advantage of the chance to interview the Minister in greater depth. The result was heard on 3CR on Saturday 12th March. In his interview John pressed the point of the need for an annual grant. In response Ms Delahunty made the interesting statement that she was most impressed with the quality of the whole Archive and the work of all our volunteers, but saw that we needed professional assistance for the next stage. She stressed that the recurrent grant area was a very competitive field but that she would look on our request with favour and affection. The Government was currently in the budget process and she was not at liberty to discuss this. She was proud of the Government's initiatives in the Arts, the budget for which had doubled.

There is some hope, however slender, but the Minister could not make a committal at this stage. So we live in hope and will be making a formal submission later in the year.

Michael McQuaid's excellent article in the October edition of VJAZZ had the desired effect and we are pleased to print a letter from well-known trombonist Harry Price and an article from reeds player Bill Kerr, leader of the Black Beach Jazz Band and member of the Wombat Jazz Band supporting Michael's comments. We welcome any other comments on this or any other articles in the newsletter.

MORE REFLECTIONS ON JAZZ AND YOUNG PEOPLE

I was very interested in Michael McQuaid's letter to the Editor in the February issue of VJAZZ.

He asked what can be done to interest young people in Jazz music?

I'm afraid there's not a lot we can do about it, because young people have been bombarded with crappy music since jazz began. Fortunately the popular tunes of the day, right through the twenties, thirties and forties, and earlier, were of higher quality than from the fifties onwards.

The jazzmen of earlier days recorded these pop tunes as well as their own compositions. The young people who bought the records started their own bands, and it went from there.

Today's kids are bombarded with even crappier music from radio stations and record companies.

I taught instrumental music from 1983 to 1992 in secondary schools; some were better than others, but the classroom music teachers, although they tried hard to interest the students in anything other than the rock music, were fighting a losing battle. Bill Howard at Boronia Tech was an exception. Elwood High School started a music program from scratch when I was there. Some of the kids took to it, but most dropped out after about three months. They would not practice. We did not have a senior band, but Ashley Gaudion and Rod (China) Gilbert who were in year nine or ten at the time, made their own way and formed their own small group.

Having parents who are musicians or interested in jazz is a huge help. Danni Smith and Lindsay Flint are good examples. They were both trumpet students of mine, but try as I might, they wouldn't practice. Both had parents who were into jazz, Patrick Flint and Ian and Jane Smith. They have both become successful in the jazz scene as a vocalist and reed player. Trumpet? No!

When I started playing in 1949 I was encouraged by both parents. My dad could carry a tune and my mother, who was 19 when I was born in 1930, won a Charleston Championship at 17. So when I started to play jazz, my friends and I were playing her music.

Sport in Australia has a huge impact on the youth of today. Television and popular press keep emphasizing the glory of sport. I am not against sport. I played both third grade cricket and football for South Melbourne, and I continued to play cricket for thirty-odd years. When young people get into sport, the music that's hammered into them in so-called nightclubs, only acts as a background noise to their other interests like grog and girls. They are not into the music.

I encouraged my four sons to get into music. Robert played trumpet for ten years, Steven drums. Both were into the rock scene, believe it or not, but because jazz was continually played in the home, they can both appreciate jazz, and Robert is one of the best vocalists in the business, both rock and jazz, but he's into acting. Steven has just retired from playing. The other two wished they had kept playing.

I think something should be done to take jazz bands into schools and let the kids hear the music. A band of young people like Mike McQuaid, Steve Grant, Jordan Murray, (trb) etc. I know many young musicians who are very good jazz players, but most of them have not heard early Armstrong,

Bix, Jelly Roll Morton, etc. They don't seem to get into books, or listen to the old masters. They start from Miles, Dizzy or Bird.

I have played with Mike McQuaid a couple of times; he's a nice young bloke and a very good musician, and I'm wrapped that he's organised a bigger band to play the music from the twenties and thirties.

Three or four years ago the Victorian College of the Arts asked me to take some students who wanted to play Dixieland music. They supplied the arrangements and advertised among the music students. Apart from one or two, they got such a poor response that it was knocked on the head.

So you see it's going to be a hard task, so I wish whoever takes it on, a lot of luck.

Harry Price

Recent discussion re lack of a young audience for traditional jazz reminds me of a gig the Black Beach Jazz Band had 10 years ago at Graduate House, Melbourne University.

It was a dinner for post graduates. Our audience one would assume had a high level of intelligence; they were in their mid-20's, dressed in evening frocks and dinner suits, seated at tables around a dance floor.

We played while they dined and I wondered why they had chosen to employ a seven piece band as a background for their digestion and conversation. We were booked from 5.00 p.m. till 8.30 p.m. At 8.00 sweets had been served and while the band played on the lights were turned off. To my amazement there was a stampede onto the dance floor and our audience stomped away happily, as if they were at the Collingwood Town Hall in the 50's. When the lights were turned back on they all returned to their seats. During our next bracket the scene was repeated. Some of the ladies asked how to best dance to the Jazz music. Why was it so? Peer pressure?

Years later I went to hear the young group the "Hoodangers" playing at McCoppins in Fitzroy. Previously I had a modern trio playing there for 3 years on a Sunday afternoon and we had a reasonably young to mid-age audience for this style of Jazz. I had heard recordings of the Hoodangers new style of trad jazz, so I thought I would revisit my old haunt that Friday night.

The hotel was so crowded it was hard to squeeze in the door. The joint was really jumping full of young guys and gals.

Chris Tanner and his group were dressed like green-haired Bodgies of the 1950's. The music was hypnotic and exciting and the Bodgies and Widgies were listening and enjoying it.

I felt very uncomfortable as I was obviously the only person there over 30 years and I was in my 60's. I realised that a similar discomfort would be experienced by a 20-year-old attending a Jazz Club function where the average age would be close to 60.

So if we want a younger audience for our great young musicians why not think about organising a night where no one over the age of 30 is allowed in the audience and the band are all under 40 (except for Allan Browne). Get some pro dancers who know how to dance to jazz, use a bit of theatre by calling for attire from the 1920's, recreate Power House or Ormond Hall, get to the schools. Put Michael and his young muso's in charge of the organisation (if they think it is a good idea) but back them up with the Jazz Club's experience and resources. You only need a few hundred young people to buck the peer group pressure.

Bill Kerr

MELBOURNE JAZZ CLUB

By WILLIAM J HAESLER

Reprinted from *Melbourne Jazz News*
Volume One, Number One, March 1959

"Thinking about it, I suppose the beginnings of the Melbourne Jazz Club go back a lot further than the original discussions which took place in 1954. Jazz Clubs, until recently, have never been as popular here as in Great Britain, for, to the Australian, jazz has always been music for dancing.

The Graeme Bell Band put this to wonderful effect in 1948 when they instigated the Leicester Square Jazz Club. The club was a new thing to the English, but they responded amazingly well, for it was an immediate success. The Bells' venture started something; a movement which flourished throughout Britain and eventually spread to the Continent.

However, back on home territory, the jazz club movement was slow to move. Certainly the enthusiast supported the local jazz groups, started appreciation societies for record collectors, and attempted to influence record companies into issuing jazz records, but the current trends of popular music have always influenced the public and eventually jazz bands found engagements harder to procure. It was then that Sydney and Adelaide realised that jazz appreciation had brought things to home ground, and the Sydney and Adelaide Jazz Clubs were formed to create live jazz performances.

Melbourne, which has always been the core of the jazz movement in Australia, was the last to find that the people who appreciated jazz most weren't receiving it as before and, mainly due to the persistent efforts of Mrs Pat Traynor, a nucleus of enthusiasts finally got together to discuss the matter of a jazz club in Melbourne.

The initial discussion (developed from random thoughts at the 1954 Jazz Convention between Pat and Frank Traynor and Harry Harmon) took place at a party, resolved into an afternoon picnic, and became public in the last issue of the Australian Jazz Quarterly. From then on, this nucleus, Pat, Frank and myself, had many discussions combined with sessions, and after many late evenings, a meeting of interested people was called to make concrete the discussions which took place in the past.

The original people, plus Nick Polites, Laurie and Margaret Kidman and Des Noone, drafted out the aims of a club based originally on the recommendations of Harry Harmon of the Sydney Jazz Club/Paramount Jazz Band fame.

From then on weekly meetings followed, and other interested people rallied round. Not all of these people continued, but one of the outstanding personalities to remain was Don Carless, then secretary of the well-known Southern Jazz Society (a club formed to present the best in recorded jazz to the jazz lovers, which also put up money to promote the venture).

Eventually a committee was formed, a constitution drawn up and the date fixed for the opening on 6th June 1958. It was always understood that the club would be formed solely to foster an interest in traditional jazz and any profits made would be put back into the club, and all positions would be honorary. The first evening proved to be a resounding success in spite of our misgivings, and in spite of the difficulties in preparing for the opening night. Bob Barnard who was to play

had to be flown down due to unforeseen circumstances, and everyone, after months of preparation, was relieved to find what was considered a gamble had really paid off.

The club was formed for the original purpose of providing a place for jazz musicians to play the music they liked, but by a stroke of fate at the same time the club opened, many jazz musicians were engaged playing elsewhere.

However, this had little effect on the club's popularity and after 10 weeks it was established as a place to hear the best traditional jazz in Melbourne. It was then the hall occupied by the club was leased by a catering organisation, and with three weeks' notice, new premises had to be found.

It is to the credit of the club that it had managed to overcome this difficulty and still maintain a crowd. The new hall, with its higher rent, bad location and lack of homeliness, so much a part of the club at its old location, did not deter the people who wanted to hear true jazz. An approach to the lessees of the hall by Laurie Kidman and myself, only resulted in the revelation that the hall was not registered as a public hall! This really caused a stir and with only four days' notice, the committee located another hall and notified members. To prevent any possibility of people not finding the new location, we provided a ferry service for people arriving at the old location.

Don Boardman, one of the new committee members at the time, did an excellent job, for it was due to him and his truck that everyone found themselves in the new hall.

Frank Traynor was not without his problems either due to slight personnel changes from time to time. The original enthusiastic crew, Frank, Bill Tope and Graeme Coyle, has remained and Roger Bell has brought an added improvement, for his style of playing is particularly suited to the jazz club atmosphere, and his knowledge of overseas trends has been of inestimable value.

The Jazz Club was formed primarily to promote and interest in traditional jazz and as far as we can see it has achieved that aim. The worries, the weekly committee meetings, the phone calls during business hours, the late nights, the arguments, the companionship, have all been worth it now.

The Melbourne Jazz Club has attained unprecedented fame as it has gained publicity on the important page 3 of the Melbourne Herald and the many times it seems to be written about in columns of other publications.

Then there is the fact that there are 1410 financial members with an average of 250 members each week. This alone speaks for itself.

Visitors

We are delighted to report that mainly due to publicity in the local papers and on radio we have welcomed a steady stream of visitors to the Archive. We have been particularly pleased to have a visit for a couple of days from Canadian Jason George who spent a year or so working with us two years ago. He is visiting Australia to attend a Museums Australia Conference in Sydney but was happy to pay us a surprise visit. Also on our visitors' list were Neil (Chauncey) Macbeth and Kevin Goodey and their friend Peter Costello, down from Sydney to play at the Victorian Jazz Club.

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.

JAZZ ON CD & DVD

*Bunk to Bix to Diz
Baquet to Pee Wee to Davern
Blind Lemon to Bing
Bessie to Ma to Morse*

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NEW MEMBERS

We welcome the following new members:

Dennis Akerland, Jack Banston, Dean Barnes, Len Beale, Percy Bevan, Ian Browning, Jesse Burton, Wrexford Cleeve, Miles Colman, Eileen Ferguson, David Futo, Justin Gianchino, Fred Greenway, Andrew Griffith, Carole Harris, Alex Healy, Hugh Irvine, Bill Jones, Mark Layton, Ivor & Elsa Lewis, Paris Lyons, Lex McClintock, Keith McConchie, Eileen & Peter McIntyre, Nick Manuelpillai, Oliver Marturano, Neil Mitchell, Alan Morley, Nicholas Moleta, Dean Mollica, Daniel Nealon, Terry & Faye Norman, Ian Orr, Augustine Patti, Morgan Phersson, Rev. Mick Potter, Terry Rule, Andrew Shields, Shirley Smith, Andrew Stevens, Vin Thomas, Matthew White and the Mildura River City Jazz Club who took out a Life Membership.

CASH DONATIONS

We thank the following people for their recent cash donations:

Ivor & Ruth Holst, Victorian Jazz Club Inc., Bill Brown, David Ward and an anonymous donor who gave us \$500.

OVER 25'S JAZZ IMPROVISATION WORKSHOPS ARE ON AGAIN IN 2005 FOR 12 WEEKS

***Commencing: Saturday 2nd July till Saturday 17th September
From: 1 p.m. till 4 p.m.***

***At: The Victorian Jazz Archive, "Koomba Park, 15 Mountain
Highway, Wantirna (opposite Nutrimetics) Melways 63C8
Full Cost: \$120.00***

Open to musicians of all ages. Applicants required to be proficient in their instrument and able to play scales and arpeggios.

All music provided, just bring yourself and your instruments.

For further information and application forms contact Marina Pollard (workshop co-ordinator) on 9781 4972

A STUDY IN BROWN

The fifteenth of March 2005 marks the thirtieth anniversary of the death of the legendary Scottish Jazz clarinetist Sandy Brown. I don't use the word legendary lightly. A lot of Jazz musicians worldwide would concur with this terminology. Sandy was born in India of Scottish parents in 1929 but spent most of his childhood and subsequent early years in Edinburgh. Sandy claimed in his writings put out in the McJazz Manuscripts [1979] that his mother was Indian but this has subsequently been disputed, indeed his friend pianist/drummer Stan Greig [part of his original Edinburgh Band and cohort later in London] has stated that this 'was just one of Sandy's stories'. I met Stan in Melbourne at the Fiftieth Jazz Convention in 1995 and he reiterated those opinions to me over a liquid lunch.

Sandy's early band I suppose was similar to most revivalist groups at that time, following the Armstrong Hot Five, King Oliver Creole Jazz Band, Jelly Roll Morton, Clarence Williams style of Hot Jazz. The early Twenties white music or the later Condon sound in Edinburgh was covered by the Alex Welsh/ Archie Semple crew [another story perhaps].

Sandy displayed the hot spiky clarinet of Johnny Dodds, his Jazz partner for life Al Fairweather followed the dictum of the young Louis and remains one of the best exponents of getting inside the ground breaking Armstrong of the twenties [along with Bent Persson and our own Bob Barnard]. Not for Al the later 'Hello Dolly' bit; indeed in his latter years when appearing as a guest with other bands Al would say to the leader 'I don't sing or tell jokes'. Sandy made up for Al's shy reticence. In some ways he was larger than life. A gifted writer and raconteur extraordinaire.

In 1954 both musicians came down to London. Humphrey Lyttelton helped them get known although Humph has admitted that on hearing Al playing he had to do a bit of 'wood shedding'.

Sandy's initial London Band stayed pretty well within 'Trad' boundaries but like Humph had the Aussie trait of writing original tunes. One of Sandy's great interests was incorporating the West African Highlife music. Whilst based in Edinburgh he had played some gigs in Paris opposite a band of African drummers. So in 1955 he recorded the first of a series of High Life tunes he composed, Africa Blues, and the African Queen. The latter was a hit and, as Humph has stated, struggled into the lower half of the hit parade before it fell back exhausted. It swings and has great solos from Sandy, Al and the trombone player – one John R.T. Davies. On its own merits it owes nothing to Bogart or Hepburn.

It was obvious that musicians like Sandy and Al would find the confines of the traditional field a bit constricting so accordingly they moved into the then emerging Mainstream scene that Humph and Bruce Turner were involved in.

Around this time during my Merchant Navy years I saw the duo at the 100 Club often. Their repertoire by that time circa 1960 encompassed all sorts of material from Oliver to Art Blakey, Basie to Benny Golson plus of course their original compositions. Some of those appeared on a great LP called 'Doctor McJazz' [as I write hopefully coming out on Lake Records CD], Harlem Fats obviously for Mr. Waller [a version recorded by Bob Barnard in Canada recently] Wee Jimmy [a Scottish mate of theirs] Portrait Of Willie Best [seemingly the actor who played Stepan Fetchit the negro in some of the old films].

Sandy had a career in acoustic engineering and therefore didn't have to rely on Jazz for a living. When the beat movement more or less destroyed the Jazz Scene in the late sixties he still appeared with various groups and made the odd broadcast. He even appeared on a record with fellow Scot, Trombonist George Chisholm featuring the music from 'Hair'. At the same time he appeared with avant garde musicians in a session which included a 'Suite Sandy Brown'. As far as I know this was not recorded.

It was a long way from Johnny Dodds or the West End Café where his band played in Edinburgh in the Fifties. Ill health caught up with him in the Seventies and he died in 1975 in bed drinking whisky and watching Scotland lose to England in a Rugby match. Perhaps that was the last straw and he said 'Stuff it'.

Although time has passed he is still remembered by the faithful. Once asked how there were so many good Scottish Jazz musicians he said something along the lines 'That the bagpipes were a fact of life' Two things I recall; his announcement at the end of a set in any club, 'You are welcome to join us at the bar in the interval but not at our expense.' Another was when a guy approached him asking if he would play 'Stranger On The Shore' Sandy politely said that it wasn't in their repertoire. As the guy walked away Sandy pointed his clarinet like a rifle and shot him in the back.

He had a few critics. Clarinetist Buddy De Franco thought his style was primitive. British writer and critic Benny Green had similar views but in his playing days he was a very ordinary saxophone player. I go along with Roger Bell's comment to me a few years back when I broached the subject. Roger intimated 'the most original voice in the UK we heard' and that's despite being mates with the great Humph. So there you have it.

A unique Jazz voice stilled too early Not the first time that happened. Although in his latter years he could evoke the breathy style of Jimmy Guiffre's modernism or the angular strains of Pee Wee Russell, for me it's the Dodds heat of the 1955 'Nothin' Blues' with the guttural vocal that remains in my mind. 'Busy Doin' Nothin', Nothin's What I want To Do'. Hardly - Sandy's life was the opposite, full to the brim. To quote an antipodean phrase 'Onya Sandy'.

Bill Brown

GRAEME BELL EXHIBITION CLOSING 31st MAY

For those who have not been to see the very successful Graeme Bell Exhibition you only have until the end of May to see it. Remember, if you cannot make it on a Tuesday or Friday we shall be open on Sunday 22nd May from 11.00 a.m. till 3.00 p.m.

Our new Exhibition will feature:

GEMS FROM THE ARCHIVE

*Interesting material from the Collection
including drum kits, memorabilia
banners, photographs, clothing
From*

**TUESDAY 7TH JUNE
AT OUR USUAL OPEN TIMES**

*Tuesdays & Fridays 10.00 a.m.—3.00 p.m.
Admission Free*

BOOK REVIEW

by John Kennedy

New books about jazz written by Australians are a rare commodity these days. Two books and one discography, have recently come my way, all of great interest.

"DANCING WITH De BEAUVOIR – Jazz and the French" is written by Professor Colin Nettlebeck, who is A.R. Chisholm Professor of French and Head of the School of Languages at the University of Melbourne. He has written a very entertaining book, which plots the history of jazz in France and the effects on French art, from the first performance of James Reece Europe's New York Infantry Regiment Band at Nantes, in early 1918. Most of the band consisted of musicians based in Harlem. Noble Sissle commented that the band was more help to the US-Franco relationship than any military aid.

The author charts the history of jazz musicians and singers who came to France between the two World Wars. He said the most prominent Afro-American pioneer of the new music was enterprising drummer Louis Mitchell who with his Jazz Kings became a draw-card for American tourists and locals. The significant change occurred in 1925 when "Revue Negre" arrived bringing Sidney Bechet and Josephine Baker to Paris, and becoming a landmark event in French entertainment history. Bechet however, was prone to flare-ups of temper over trivial matters, especially after drinking. On one occasion, an argument over chord changes with a banjo player, provoked an exchange of pistol shots, Bechet receiving eleven months in the slammer. In 1926 French musicians were forming their first jazz groups, comprising Phillipe Brun, Alix Combelle, Andre Ekyan and Stephane Grappelli. Not long afterwards Django Reinhardt arrived on the scene, and French jazz had an identifiable form, finally through to the formation of the Hot Club of France.

There is a chapter dealing with the influential jazz writers, discographers and entrepreneurs. Robert Goffin wrote "Frontiers of Jazz" in 1932, whilst Hughes Panassie teamed with Charles Delaunay to launch their own record label, "Swing", publish a wonderful magazine "Jazz Hot", whilst Delaunay was responsible for the first jazz discography "Hot Discography". Artists from the US started flowing to Paris in 1934, firstly with Louis Armstrong and followed by the likes of Coleman Hawkins, Cab Calloway, Mezz Mezzrow, and even the Ted Lewis Band with Jimmy Dorsey and Muggsy Spanier. It was Charles Delaunay who invited the Graeme Bell Band to play at the Hot Club in 1947.

The chapter entitled "Revival and Revolution" covers the period of World War Two and after, sketching the traditional music revival (especially Claude Luter) and then the bop revolution. Most French musicians continued to cultivate N.O. based music, which led to the enormous success of Sidney Bechet in Paris in 1948. As more US bop musicians arrived, the face

of French music changed, with Miles Davis, Bud Powell, Kenny Clarke and Monk, all making an impression. The remainder of the book looks at the jazz influence on French writing, poetry and especially intriguing – French cinema.

I can recommend Professor Nettlebeck's book (Mel. University Press), which contains 27 interesting photos; a comprehensive bibliography and index. I especially warmed to a quote from Jean-Paul Satre – "jazz is like bananas – it has to be consumed on the spot!"

SWING SYMPHONY (Published by Knopf – available at ABC shops)

Christopher Lawrence is a writer and broadcaster (ABC Classic FM) who decided he had to ponder to his mid life crisis, by spending six months at a small village in the South of France, and although no date is given for this adventure it would seem to take place at the turn of the this century.

Whilst not a book on jazz as such, anyone remotely interested in our music will enjoy the adventures of Lawrence and his early off the wall friends, including Zorro, The Maestro, The Artist, and Booker T, a piano player who would appear to be Tony Baldwin, also of ABC FM. Each chapter is prefaced with lyrics from early jazz 78 rpm recordings, such as Jimmy Lunceford's "Take A Note From The South"; Jack Teagarden's "Junk man"; Ellington's "Caravan" and others by Artie Shaw Hal Kemp and Ben Pollock. The last chapter "Swing Is The Thing" heralds the arrival of Tom Baker and his band to their village announcing "Symphony of Curry and Swing", and the detailed search for the right curry powder for one of Tom's famous curry meals. A great read, very well written, lots of laughs, and jazz content is not far away, especially with the love affair with old 78rpm recordings.

ADE MONSBOURGH DISCOGRAPHY

The Archive is extremely pleased to announce Jack Rickett's wonderful discography of Ade Monsborough will be available by the time you read this newsletter. A lot of work by Jack has gone into bringing this reference book to finality, or as best can be done with a discography, as they are always a moveable feast. Comprising 82 pages plus photographs, index, and a list of Ade's compositions, it has been published by the Archive by a professional printer. Cost is \$25:00 per copy, plus \$8:00 postage.

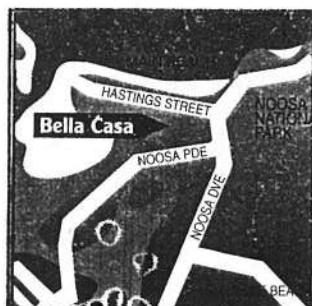
Although Jack lists the friends and collectors involved in the supply of information. Archive members Jeff Blades, Ric Church, Tom Wanliss, Liz Currie & Ray Sutton, have all done a sterling job in getting the book ready for final publication.

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RECENT DONATIONS

Since February VJAZZ Newsletter donations continue to arrive at a steady rate. Some of the more interesting donations have been by Sue and Sny Chambers who have saved the Graeme Pender profilings (which Graeme thought had gone to the dumper) of Australian and overseas musicians. They also donated Australian and overseas photos of Louis Armstrong, an overseas book "Jazz In Perspective" and a painting on slate entitled "Bourbon St. Jazz". Peter Nash has donated two very well put together books whose works were gathered by Peter. They are:- "Bix Beiderbecke Resources" and "The Red Hot Jazz Archive". Liz Currie donated one black and white photo, Jack Mitchell 1 copy FJM 020—Jack Parkes acetate. Barney Govan-Smith 7 Australian Colour photos; Geelong Jazz Club, Australian papers covering history and newsletters. 2 Diaries from the Limerick Arms Hotel from Jackie Das Gupta and Mike Hancock; John Grey 2 CDs of the 1977 Australian Jazz Convention in Hobart; Jack Banston 5 Australian photos and 5 black and white photos of the Bell Band and John Sangster. Lorraine Bell gave us 6 black and white photos; Les Taylor per Eric Brown donated 229 Australian and 39 overseas audio cassettes; also "Discography of small record companies Jazz Directory Volumes 1—6. Valerie McLean through Tom Wanliss donated a book "Australian Jazz Explosion". June Wilson donated 3 LPs, 2EPs, and 1 x Australian 78 record of interest together with 7 x 12" LPs, 1 x 10" LP, 4EPs and 4 x 78s of overseas artists. Lorraine Bell brought in 3 negatives to be copied and returned together with Roger's 1994 Montsalvat Roll of Honour Award plus 5 black and white photographs. Don Semple gave a handwritten manuscript by Graeme Bell for "Goanna March" dated 23/8/85 plus the sheet music. Liz Currie also donated A4 photos of herself and Kuzz at the 1974 Convention. Lois Stephenson brought in a video she had taken of the Graeme Bell Exhibition. Jim Mills donated photos, pamphlets and various papers. Honk Atkins donated a photo, Jan Pickering donated 2 photos of Judy Jacques and Barry Ponchard donated several badges making 24 donations since the last count and already we have a start for the next report. Thanks to all donors and keep up the good work.

Ric Church

MEMBERSHIP RENEWALS ARE DUE

A renewal form for your membership is enclosed with this newsletter. We would be pleased to receive your cheque, postal note or credit card details as soon as possible. If you have already paid and receive a renewal form by mistake, please ignore it.