



VJAZZ 46
MAY 2010
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Australian Jazz

VJAZZ



The Victorian Jazz Archive proudly presents another in their series
“Legends of Jazz”

with a pictorial history covering the 50 years of

The Yarra Yarra Jazz Band

*Officially opened by Lee Treanor (banjo player with original band)
on Saturday, 10th April 2010 at 3:00pm at the Archive premises
Open to the public Tues-Fri 10am-3pm*

Rosstown January Fundraiser

Russ can you hear me ?

Coming up Rosstown Fundraisers
May 30th, August 29th, October 31st
See you there (Flyer attached)

Treasures from the Archive

Real Musicianer

San Antonio to Mentone

QUARTERLY NEWSLETTER OF THE VICTORIAN JAZZ ARCHIVE INC. PATRON: WILLIAM H. MILLER M.A., B.C.L. (Oxon.)

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FROM THE LIBRARY

By Ken Simpson-Bull

“Bix – Man and Legend”

Richard Sudhalter and Phillip Evans are the authors of a definitive book about Bix Beiderbecke.

CHRISTENED “Bix” (not Bismarck as some sources state), Bix Beiderbecke started displaying his musical talents at the age of six. Although he had no lessons, he could play tunes on the piano that he had heard only once. By the age of fifteen he had taught himself cornet (albeit using unconventional valve fingering) largely by listening to the records of the Original Dixieland Jazz Band. At seventeen he was playing on professional gigs, and four years later, in 1925, was making recordings with The Wolverines for the OKeh label.

Bix picked up some of his skills by associating with the bands that played on the riverboats that came up the Mississippi as far as his home town of Davenport. As his fame and skill increased he was hired by the famous Jean Goldkette orchestra with which he toured the United States in the late 1920s playing cornet. With this band he was in good jazz company with the likes of Frank Trumbauer, Eddie Lang, Tommy and Jimmy Dorsey, Joe Venuti, and Danny Polo.

In 1928 he joined the celebrated orchestra of Paul Whiteman (“The King of Jazz”). Whiteman’s heavily orchestrated style did not suit Bix who had difficulty reading music and much preferred his own improvised technique. This led to depression which, combined with his sometimes heavy drinking, ultimately led to his premature death from pneumonia at age 28 in 1931.

As well as being master of the cornet, Bix was also a skilful composer. His piano recording of “In a Mist” has become a jazz classic. Bix’s life was fancifully fictionalised in a novel (later a film) called *Young Man With a Horn*, however for an accurate and extremely well-researched biography, one cannot go past *Bix – Man and Legend* by Richard Sudhalter and Phillip Evans.

“*Bix – Man and Legend*” (along with many other Jazz related books) is available for loan to members from the Jilly Ward library at the VJA premises in Wantima.

Cover Photo left to right: Denis Ball, Judy Jacques, Lee Treanor, Maurice Garbutt, Don Hall, Les Fithall, Bob Brown.

The VJA library enters the twenty - first century

By Kim Harris

SOME years ago I became the second VJA Librarian, succeeding Tom Wanliss. Tom had done a sterling job in setting up the VJA Library, and a card system recording its holdings that amounted then to about 600 volumes. With the exception of a few rare Australian works, these books were all stored in the R.G. Marginson Library, sharing space with the various exhibitions mounted in that space. The record cards were limited to four categories: biographies and autobiographies, discographies, encyclopaedias and “general jazz books”. Within each category each book was carded by author and title. After checking holdings and documenting existing systems, two main tasks emerged; to tackle space problems associated with the growing collection, and to investigate how best to computerise the library’s records.

Space remains a problem for the Archive in general, and ultimately the Library’s problems in this dimension must look to be resolved as part of a broader context. In the shorter term, a decision was taken to ease pressures in the Marginson Library by removing duplicate copies from that location, and setting up a separate collection of these in the Jilly Ward Room at the west end of the building. These copies were made available for member borrowing on an honour system. Where there were multiple duplicate copies, it was resolved to try to dispose of these where possible, either by donation to libraries with jazz interests (e.g., the Victorian College of the Arts) or by re-selling them to members and other interested parties. Members are urged to take advantage of these services. Visit the Archive; browse the Marginson Library collection, or borrow from the lending library in the Jilly Ward Room. Books for sale are also displayed in the latter location and

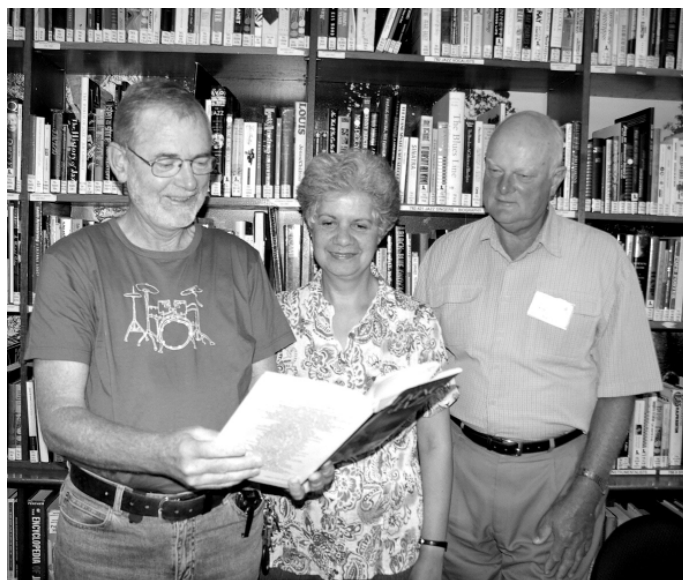
may be purchased through the Archive Shop.

As far as computerisation was concerned, as a retired book publisher I had a fair idea of the efficiencies and benefits an electronic library catalogue would bring both in processing donated books and accessing the existing collection. But I wasn’t qualified to decide the most appropriate form that computerisation should take, and therefore to argue for the allocation of cash to its implementation. We needed more specialised talent, and two new volunteers provided the solution. Allyson Anthonisz is a qualified librarian with detailed knowledge of library systems and procedures. Ralph Powell brought

“experience of a school librarian”

experience as a school librarian, which enabled him to access and demonstrate a system suited to the scale of the Archive’s needs. This culminated in a management decision to acquire a system called Bibliotech. Bibliotech enables us to download information about our new acquisitions directly from international bibliographic sites in standard library formats. Our users can access this information in basically the same way as they search the catalogues of their local libraries. And our library is at least theoretically in a position to interact with the Australian and international library and research communities as part of the Archive’s objective to preserve and promote Australia’s contribution to the history of jazz.

Thanks to Allyson and Ralph for their key contributions to bringing our library into the 21st Century. We look forward to members and visitors taking the time to see what it has to offer.



Ralph Powell, Allyson Anthonisz and Kim Harris

VJA Fund Raiser at the Rosstown

By Ken Simpson-Bull

CHRIS LUDOWYK and his Syncopators were the big attraction at the Rosstown hotel in Carnegie on Sunday, 31 January. The function was to have featured Chris's "Society Five", but the two more that make up the complete band were happily recruited at the last moment.

With over 150 attending, the day got off to a good start with a foot-tapping arrangement of "Avalon". During the afternoon the band played quite a few numbers from their latest CD.

Some of the afternoon's outstanding pieces included "Paper Doll", "King Porter Stomp" and a great rendition of that old-time number "I Wonder Who's Kissing Her Now" (with some new and amusing lyrics by Peter Gaudion).

Another of Peter's vocals had us in fits of laughter with his parody on "Manzana". Other well-received items included "You Do Something to Me" and "In a Persian Market". It was a day of superb traditional jazz, the function raising over \$2,000 for the Archive. The hard working VJA volunteers are to be thanked for their commitment to the success of this function.

Chris Ludowyk

BECAUSE the multi-talented Chris Ludowyk—trombonist, bassist, pianist, vocalist, arranger and band leader—has become somewhat of a legend in the annals of Australian Jazz, this might be a good place to recount his career.

Chris was born in Sri Lanka and was playing jazz with friends as a teenager before he emigrated to Australia in 1962 at the age of 18.

The family settled in Geelong for a time where, in 1964, Chris joined the Crescent City Jazz Band followed by stints with the Green Horse and the Baton Rouge jazz bands. During this period he appeared at the Geelong Jazz Festival and the Australian Jazz Convention.

Originally destined for a career in electrical engineering, Chris moved to Melbourne in 1968 where he joined the New Harlem Jazz Band taking over as leader in 1979. (The New Harlem band provided support for American giant Turk Murphy when he visited this country.) A year later Chris formed the Prahran Market Jazz Band and in 1982 departed for England where he played with such luminaries as Tony Ashwell and Cuff Billett.

In 1984 Chris created the now famous Society Syncopators. Initially playing at the Abbey Jazz Cellar, they next moved to the Emerald hotel in South Melbourne.

The Syncopators' popularity is largely due to their polished, engaging,

and rhythmic combination of traditional jazz and swing and they have become one of the leading jazz groups in Australia. In fact, because of their extensive overseas touring, they are arguably recognised as world leaders in their field.

In 1995 the group toured Europe as part of the Government "Experience Australia" program, the only traditional jazz ensemble from Victoria to be selected to do so. The highlight of that trip was to appear at the prestigious North-sea Jazz Festival at Den Haag in the Netherlands.

Some of the band's other appearances include a concert tour of New Caledonia, recorded and live ABC television shows, the opening of Melbourne's Crown Casino, a spot in the film "Death of a Soldier", and regular Victorian Arts Centre concerts—the list goes on. For instance, in 1996 they took a standing ovation in front of a crowd of 2,500 at the Breda Jazz Festival in the Netherlands.

Chris's career has enabled him to play with overseas legends such as Dick Carey, Bud Freeman, Tom Pletcher, Art Hodes, Dan Barrett and Dill Jones. Australia has its legends also and Chris has played alongside Graeme Bell, Ade Monsborough, Bob Barnard, Tom Baker, and James Morrison.

The other members of the Syncopators also have fine pedigrees.

Peter Gaudion, who plays trumpet and provides vocals, played with Frank Traynor's Jazz Preachers and led his own group, Blues Express, before joining the Syncopators. He toured several

times with Kenny Ball and Acker Bilk.

Richard Miller (clarinet, saxophone and vocals) played with the popular Red Onions and has been on two successful European tours. Richard writes most of the group's original compositions.

Jeff Arthur (guitar and banjo) joined the band in 1991. He had previously played alongside Ronnie Burns, Dennis Walter, Donna Lee, and Normie Rowe, to name a few.

James Clark (double bass and tuba) originally trained in classical piano in Adelaide from where he moved to Melbourne to join the Syncopators. He has performed with such celebrities as Wild Bill Davison, Bob Barnard, and Art Hodes. He is also the band's recording engineer having at one time been a technical operator with the ABC.

Steve Grant (piano) is well renowned as one of Melbourne's outstanding and experienced pianists. He also plays a mean trumpet! He has performed in Berlin as a member of the Steve Magnusson Trio. Steven is the newest member of the Syncopators.

Andrew Swann is the band's regular drummer but was unable to be present at the fund-raiser. He has performed extensively overseas including the USA, Europe, Asia and New Zealand. He has shared the stage with artists like James Morrison, Danny Moss, Chris Wilson, and the Pearly Shells.

Ron Haydon was the stand-in drummer for the fund-raiser and gave an outstanding performance. No wonder—Ron has had many years of experience playing with the likes of the Maple Leaf All Stars and Frank Traynor's Jazz preachers.



Richard Miller, Peter Gaudion and Chris Ludowyk take the front line.

Russ, can you hear me?

By Richard Hughes

The week beginning with the ninth day of Christmas (aye, January 3) was marked by incidents and memories joyous and sad, the worst of which was the death of Russ Murphy on Tuesday, January 5, one day after what would have been Roger Bell's 91st birthday and one day before what was Johnny McCarthy's (his 80th, just quietly—just like that, not loud).

Russ Murphy was one of the greatest gentlemen of jazz and also one of Australia's best drummers.

I was hugely impressed when I first heard him in the flesh in February 1947 on a Yarra Yarra river-boat trip (depart Princes Bridge 2.30 p.m. sharp—or flat [they had to make a U-turn to return for trombonist Eric Washington, but that leads us into murkier waters]). I remember hearing Tony Newstead enthusing about Russ to a becoming young lady I later learnt was the sister of Mark Albiston (Jenny, I seem to remember—and do you remember, you remaining oldsters, Bill Miller at the second convention enthusing about Mark's clarinet playing?)

Talking of Bill Miller reminds me that that venerable poet (literally) and scholar (wow! what degrees and *quelle finesse!*) told the late Ken Ingram and me in July 1950 after an especially enjoyable meeting of the Melbourne University Rhythm Club that the only world-class Australian jazz musicians at that time (Frank Coughlan had been before – I don't want to be pluperfect for words—and Bob Barnard was just starting out, and Don Burrows didn't then come into the equation as set by the perimeters of Melbourne revivalist/survivalist jazz appreciation of the time) were Russ Murphy, Tom Pickering and George Tack. But before Dame Memory further disarms me, let me dwell on Russ Murphy and—first up—my next sighting and hearing of him at the Graeme Bell concerts in Melbourne Town Hall in August 1948. You'll see a photo of them on the cover of the new Bill Armstrong Collection Graeme Bell And His Dixieland Jazz Band 1947 & 1948. Russ's drumming was a perfect example of art concealing art. **His beat was felt as much as it was heard.**

He'd had a swap session with Baby Dodds in Paris, and my surmise is that few white drummers outside George Wettling, who Russ was later to tell me was his favourite drummer, would have then been stomping it around to that New Orleans sound with such style and seeming simplicity.

I'll never forget his style at an Ade Monsborough session at the third convention. It was the perfect accompaniment for the sensitivity and taste of Ade (trumpet) and Kelly Smith's sublime clarinet. Equally memorable was the Bruce Gray/Kelly Smith front-line session of the fourth convention, the highlight of which was the Dave Dallwitz composition, Clarinet Sugar. Not even Wettling could have played more appropriate drums in that setting, with the under-played, but again seemingly felt woodblock and cowbell.

Woodblock and cowbell was all that Russ brought along for the Melbourne University Rhythm Club recording session of June 1949 that produced Look Down the Road and Old-Fashioned Love, which Rex Green (perfect pianist for that line-up of Ade Monsborough's Late Hour Boys) didn't know, and which Ade whistled to him so effectively that Rex played it as though it had long been in his repertoire. Uncanny telepathy resulted in Russ synchronising precisely with an unusual rhythm pattern Ade played in his solo on Look Down The Road.

The road ended for Russ Murphy at 2.30 a.m. on Thursday January 5, 2010, eight days short of what would have been his 90th birthday. I hope Baby Dodds and George Wettling were there to greet him in that promised land.

It was Baby Dodds who made a classic understatement to Russ in Paris. There was some jazz festival and the Bell band were there and Baby Dodds heard them and thought they were pretty good (enormous praise coming from the man who was drummer with King Oliver's Creole Jazz Band) and fell a-talking with Russ, who told him about the Graeme Bell band and that both Pixie Roberts and Ade Monsborough played clarinet. Whereupon Baby Dodds said: "My brother Johnny, he played clarinet too."

At least that's what Russ Murphy thought he heard Baby Dodds say. Russ, as some of you know, was hard of hearing, which resulted in a misunderstanding in Paris, when, separated one night from others of the band (on the other side of the road), he was accosted by two young women. They spoke, understandably, in French, a tongue foreign to Russ, who tried to keep up with their patter by ejaculating the occasional "oui" and (to the women) odd "non". The other members of the band, alert to the situation, asked Russ what these *belles de la nuit* had said to him.

It was Mel Langdon who told me this story, and said to me that Russ had said: "I thought they were trying to tell me where I could chew some Chinese tucker."

To the fore please, Tom Pickering and George Tack, if you take my point...

Vale, Russ Murphy!

We thank our Life Member, well-known piano-player and journalist for this contribution and look forward to many more articles. In the meantime, if you haven't read Richard Hughes' "Daddy's Practising Again", or "Don't You Sing" we recommend you do so. For members of the VJA they are available from our lending library.



Russ Murphy

LETTERS TO THE ARCHIVE

Bill Miller remembers - Russ Murphy

He was a delightful person, but in many ways quite a simple soul. There are one or two stories about him when he was in Paris with the Bell Band which we can never forget.

Russ told us:

"Ade and I had heard a lot about the Folies Bergere, so we thought we'd go and have a look at it.

How was it, Russ?

It was a great show, but better than we expected, because they have this audience participation stuff, and they asked some of us, including me and Ade, up on the stage.

Gee, that was terrific!

Yeah, Ade and me, there we were up there with all those naked sheilas!

How about that!

Yeah, not only that, but after the show we were going home on the Metro—that's the Paris underground train—when two of these girls got on the train, and they recognised us and came over and talked to us.

How marvellous!

Not only that, but they asked us if we'd like to go up to their flat.

Gee, Russ, did you go?

Oh, no, we couldn't be bothered!"

The next one I hope will not offend any one, but most people are pretty broad-minded now, particularly jazzers.

Russ's words -

"I'd heard about these places in Paris, so I thought I'd like to try one. They told me about one which they thought was pretty good, so I got a cab there and knocked on the door. They let me in, and there were these lovely girls there. They gave me a drink, and talked a bit, and said, "Which one of us would you like?" There was a very nice one, so I picked her. She took me upstairs and gave me a marvellous time.

When we came down again they sat me down and gave me another drink, and then they asked me would I like another one—you know, not a drink, but you know what!

I said, "No thanks very much, but it was great" and got up and left.

And I hadn't got half way down the street when I thought I might have liked another one!"

You can talk about understatements, but when Russ told us the next one, we just fell on the floor.

Baby Dodds was working in Paris while the Bells were there and he gave lessons. Apparently he was a fairly unpretentious bloke, a rather simple soul, not unlike Russ. Russ booked a lesson with him.

They were having a break, and Baby Dodds asked Russ about the band he was playing with. Russ said, "Graeme Bell, the leader, is the pianist and Roger, his brother's on trumpet. Pixie Roberts is on clarinet and sax...."

"Oh", says Baby Dodds, interested; "Me brother Johnny plays clarinet."

Andrew Mott
Director of Music
Blackburn High School

Dear Mel,

I am writing to express our great thanks to the Victorian Jazz Archive's December donation of jazz reference books to Blackburn High School. They will prove an excellent resource for our library which is already extensive in musical arrangements, but lacks any text references.

As you're probably aware we maintain a very active program with 24 groups rehearsing over 45 hours a week (all out of school hours) and a performance schedule which took in just over 100 engagements for 2009.

Maintaining the program is a huge challenge financially and we always appreciate gestures such as this and which will provide the students with a great resource for further research into

the eras of music of which they perform so much.

Thanks too for the poly-plastic stands. They have been used already by the Senior Stage Band on December 10 at the Alfred Hospital Foundation Ball held at the Sofitel Hotel ... and we love them!

We hope we can foster an association with the Archive in coming years (and I will arrange for one of our jazz bands to pay a visit/performance in 2010). As someone very interested in your activities and in jazz history within Australia I really believe what you are doing is an incredibly valuable service to jazz in this country.

With very best wishes from keen musicians and staff.

It should be mentioned that the music stands mentioned in this letter had been made by the late Sam Meerkin and donated by Evelyn Perks.

The Edinburgh Connection

December 11

Hi There Jim

Read about your plans for an Edinburgh Archive in the Sandy Brown page Ian Munds runs. I'm a volunteer for the past five years at the Victorian Jazz Archive here in Melbourne. There is one in Adelaide but none in Sydney which sounds strange as there was a great Jazz scene there in the post war period [not as good as down here - a bit of a bias here I guess, like Edinburgh and Glasgow].

I was born in Gourock down river from Glasgow in 1935. I was raised on the UK scene of the Fifties. After service in the Merchant Navy I emigrated to Oz in 1966. So I carried on enjoying the scene here.

I think it is great that Edinburgh should have an Archive as after all it had a great scene in the late forties/early fifties producing world class musicians such as Sandy, Al, Alex, Archie, Stan Grieg and Dave Keir. Other east coasters were of course Ian Armit, Tommy Whittle and Joe Temperley.

Our Archive naturally focuses on our local scene past and present but has vast collections in our vaults of overseas material. We put on various exhibitions. At the moment there is one dealing with the history of the annual Jazz Convention held between Boxing day and New Years Eve. The first was held in Melbourne in 1946 mainly at the instigation of Ade Monsbourgh. Anyway I fully support your enterprise. More power to your arm. I'd like to hear of your progress...

December 17

Hello Bill

And many thanks indeed for your kind words of support and enthusiasm regarding our proposed Edinburgh Archive : much appreciated.

We're working towards an opening/exhibition to coincide with the annual Edinburgh International Jazz Festival which takes place in July, so wish us luck with the planning and arrangements involved.

It is most interesting to read about your Victorian Jazz Archive whose web site should give us some pointers for the one we intend setting up; so, thanks also for that! I was lucky enough to see your Bob Barnard here a year or so back playing with one of our local groups.

I note while Melbourne (well Victoria) and Adelaide have Jazz Archives there is no mention of your other cities eg. Sydney, Brisbane; or, is there any likelihood of archives for your various States i.e. NSW, Queensland, Western Australia, Northern Territory?

I don't know what will transpire regarding the overall Scottish jazz scene as, so far, only Edinburgh has made a move towards an Archive; nothing so far in regard Glasgow, Aberdeen, Dundee and other centres.

Thanks again for your encouraging words!

Email correspondence between Bill Brown Victorian Jazz Archive and Jim Keppie, Edinburgh Archive.

Isn't it Romantic

By Lee Treanor

*Isn't it strange, the things that can trigger—or stand in the way of—the writing of tunes, and particularly the lyrics? At a recent gig, I suggested we play *All By Myself*, which is a lovely old tune I first heard on one of my father's old 78's and played by Buddy Berrigan. Frank Stewart turned to me and said, "Irving Berlin wrote it, you know." Putting on a 'New Yoik Jewish' accent, I joked, "Anudder triumph for Mrs Berlin's liddle boy, Oiving." Giving me an owlish look, Frank said, "His wife died, and in the next year he only wrote three tunes: "*All by Myself*, *I'll Get By* and *I'm Alone because I Love You*." Now doesn't that get to you!*

Real Musicianer

By Bill Brown

2009 had significance to jazz people with a sense of history that is. It marked fifty years since a number of the jazz luminaries departed the scene. In 1959 the great tenor sax giant Lester Young died, also the troubled 'Lady Day', Billie Holiday, perhaps the greatest jazz songstress, passed away in the presence of police by her bedside. Both of those artists departed this earth haunted by their demons, being black jazz people living in what was a white world. The subject of this missive, Sidney Bechet, had a slightly different journey. One of New Orleans sons, he emerged as a wonderful reed player excelling on clarinet and the soprano sax.



I first heard of him appearing with Louis Armstrong on the Clarence Williams Blue Five Sides recorded around 1923/1925. All of those tracks are on a 3 CD collection on a label aptly titled 'Hot & Sweet'. In 1940 they collaborated in the studio again. I personally think the four tracks produced at this session are great, especially 2.19 Blues and Perdido Street Blues. But seemingly the two main players Louis and Bechet weren't all that happy with each other. As they were both much better known by this time perhaps the dreaded egos had begun to emerge. This antipathy could also have accounted for a much vaunted reunion of the two supposedly set for a fifties Newport Jazz Festival not happening; Bechet not leaving Paris where he was by then resident.

Bechet's early days are chronicled in his

own fascinating book 'Treat It Gentle'. More information of his early years in Jazz [he traveled widely] is mentioned in John Chilton's excellent 'Sidney Bechet The Wizard of Jazz'. He often referred to himself and other musicians as 'musicianers'.

I am more concerned with his recordings or at least the ones I know. He was very prolific in that regard. After the early Clarence Williams sessions and the ones where he accompanied blues singers he had spells with commercial outfits. With Noble Sissle he made some fine tracks but a lot of the material was in the popular music area. Likewise a spell with Kenneth Roane playing sort of Haitian West Indian music was a bit mundane even if the pianist was Willie The Lion Smith. Sidney's powerful soprano sax playing tended to end up dominating any band he played with, especially challenging trumpet players. He probably met his match in the late forties when Wild Bill Davison's pugnacious style brooked no rivals. Back in 1932 he recorded with a band and set up a head of steam that trumpet man Tommy Ladnier was flat out keeping up with. 'Sweetie Dear' and 'Maple Leaf Rag' are stand-out tracks in any collection.

None of this was evident in the six or so sides he made with a quartet format with Muggsy Spanier in 1940. A marvelous feeling of give and take is in evidence in this set of chamber jazz.

Throughout the forties he made some great sides usually under the aegis

of his New Orleans Feetwarmers. Trumpet partners included Red Allen, Rex Stewart and Charlie Shavers, all then at the top of their game.

In 1945/47 he partnered the eccentric white clarinetist Mezz Mezzrow on sessions for the King Jazz label; not a great player but on those recordings his feeling for the blues blended well with Bechet. Sometimes with trumpet man Hot Lips Page in attendance and Sammy Price on piano they cook up some great long blues themes that are very moving.

Bechet settled in France in 1951. He became a local hero so to speak. Playing and recording with French bands which he tended to dominate - Claude Luter, Andre Reweliotty. He composed lots of tunes, some with a very exotic flair. Ironically one of those, 'Petite Fleur', was recorded by English clarinet-

ist Monty Sunshine in 1956 and rocketed into the hit parade a few years later.

Similarly another, 'The Pay Off' did well for another UK player Kenny Ball. Nearer to home Ray Price in Sydney and the Syncopators in Melbourne also recorded it. Some of his colourful compositions 'Fish Seller' and 'Les Onions' also became jazz standards.

In 1957 he recorded some sides with pianist Martial Solal - mostly standard ballads and away from the other bands' more traditional repertoire. On drums was Kenny Clarke one of the founder members of the Modern Jazz Quartet. The last set I have of him is a Jam Session done in 1958 at the Brussels Fair with people like Buck Clayton and Vic Dickenson.

Bechet was no stranger to controversy. Whilst touring UK in the twenties he was deported. **In Paris a few years later he was jailed for discharging a firearm at a fellow band member.**

In 1949 whilst in London he defied a musicians' ban on Americans playing with locals by appearing in concert with Humphrey Lyttelton's Band. The next day he made six sides with them in the studio. After rehearsing six tunes, when the light went on in the studio, he scrapped them and picked six others. He maintained a vigorous lifestyle and had an eye for the ladies especially of the younger variety.

After he succumbed to cancer a statue of him was erected in Antibes. Always unpredictable, he never suffered fools gladly. One English critic found this out the hard way. The scribe asked why was it that in his later years he played soprano sax continually, hardly ever reverting to his other instrument, the clarinet. Bechet thought for a moment then said. 'I have a question. What the hell's it got to do with you?'

A crusty old musicianer our Sid.

NEWS OF THE NSW JAZZ ARCHIVE INC.

It is with regret that we announce the passing of Kevin Casey from the NSW Jazz Archives. Our sympathy goes out to his wife, Heather and other members of his family. All communications to the Archive, including queries about membership, objectives, programs and newsletter should now be addressed to Peter J. F. Newton, 30 Boorea Street, Blaxland, NSW 2774.

Telephone (02) 4739 1715

Email: lambertnewton@bigpond.com.

Vale - Ken Evans (1926 to 2010)

The following is a copy of the Obituary published in the Noosa News

When Ken Evans moved to Noosa in 1988, Noosa was enriched by a man of extraordinary musical talent and professional background.

Ken was a multi-skilled musician playing all the instruments in the brass family. He made an enormous contribution to Australian jazz and classical music. He was also an engineer by profession and, at the height of his career, was National Manager of Engineering for International Harvester with a staff of 250.

Ken was born in Geelong, Victoria. In

Companion to Australian Jazz:

Ken often played an innovative and ground breaking role during his musical life in bridging the worlds of classical music and jazz.

Versatility in moving between different musical styles was matched by his versatility on brass and wind instruments, playing at professional level on trombone, trumpet, French horn and tuba.

Ken first appeared on the Melbourne jazz scene when he led the Geelong Jazz Group at the first Australian Jazz Convention in 1946.

His early musical activities included performing and recording with Frank Johnson's Fabulous Dixielanders and Graeme Bell's Jazz Band, leading the Steamboat Stompers to victory in the 1951 Battle of the Bands, playing French horn in the Geelong Symphony Orchestra, composing, particularly third stream instrumental music and playing in some of the famous Melbourne dance bands of the 50's.

After a long professional engineering career in Australia and overseas, Ken left the corporate world in 1975 to pursue a full time career as a musician/educator/composer.

There is also an entry in the Oxford Companion to Australian Music covering his more recent musical life in Noosa.

Melbourne's loss was Noosa's gain when Ken moved to Noosa. He was an ardent supporter of the Noosa music scene.

In 1992 he formed the 16 member Jazz-Noosa Chorale specifically to premier his Jazz Mass - For Musicians Remembered, composed for the inaugural Noosa Jazz Festival.

Compositions which were later premiered in Noosa include New Day and Hastings Street from the Noosa Suite, Missa Concertante and Ameri-Czech Musings and Family Album, a third stream brass quintet, commissioned by the Australia Council.

For many years Ken was the adjudicator at the Music Fest school band and choral competition and his contribution to Brisbane jazz through a very successful workshop program in the mid-90's was greatly appreciated by the Brisbane Jazz Club.

Ken was deputy musical director of Noosa Chorale. He sang tenor, composed works for the Chorale, helped choir members with private rehearsals

and played in some of the orchestras that accompanied Chorale concerts. Above all, he was always willing to advise and help, drawing on his deep appreciation of all kinds of music and his experience as a performer, arranger and composer.

In 2002, Ken offered an exciting challenge to Noosa Chorale with his concert, Elizabeth I to Elizabeth II, which offered a programme of Elizabethan madrigals, Purcell odes, Duke Ellington classics and a madrigal setting of Lennon & McCartney's "Yesterday". **All these pieces were all arranged for the chorale by Ken.** The concert also included Ken's Ameri-Czech Musings, Family Album and a movement from his Jazz Mass.

In 2007 Ken was asked to create a four hour tribute to Frank Johnson who founded the Noosa Jazz Party (now called Festival) and was given a free choice of musicians who were attending the Festival.

Some of the musicians selected were Bob Barnard trumpet, Paul Furniss reeds, Harry Price trombone, Lachie Thompson reeds, Dick Barnes and Derek Capewell bass, Berenice Haydock and John Adams piano, John Scurry guitar, John Withers banjo, and Alan Browne and Bob Mair drums.

In 2008 David and Sally Poulton, the owners of the local business, Promotions in Motion, used some of Ken's original recorded music from a jazz recording for the David Jones Christmas window display in Sydney. He continued choosing and editing music for these windows, as well as some in New Zealand, right up to November last year.

Ken had a wonderful gift of anecdote and a delightful sense of humour. He was also passionate about social justice and a man of great principle. He combined the engineer's gift of detailed, thorough, logical thinking with the musician's free creative spirit. Like all jazz musicians he loved improvising and creating new musical experiences with bands and groups.

This quiet achiever will leave a big gap in the lives of many people but will live on in their memory, in recordings of his playing, in his gifts of musical insight to many people and through his ground-breaking musical compositions.

The Archive members send their deepest sympathy to Betty, Marcus, Melissa and their families.



Ken Evans playing trombone 2006

1951 Ken married Betty who he referred to as "the world's best wife". They had two children, Marcus and Melissa and Ken greatly enjoyed the company of his two grand-children Josh and Ben.

Ken began music studies on clarinet and tenor saxophone but moved to trombone after hearing a Melbourne trombonist who visited Geelong one weekend. He was so impressed that the following Monday he bought a trombone and his love affair with brass began.

While in Melbourne he was a contemporary of Australian jazz legends, Graeme and Roger Bell, John Sangster and Frank Johnson and merited this entry in The Oxford

San Antonio To Mentone

By Bill Brown

So what is the connection between a Texas City riverside jazz venue and a life saving club in a Melbourne bayside suburb. Simple, hot jazz music, that glue that has been very potent over the years for getting differing strands of humanity to reach out and connect.

In this case it is two cornet players who have made their mark over the years happily often in tandem.

I recall back in the sixties reading a review of a US LP by the Happy Jazz Band of Jim Cullum senior. Jim junior was on cornet,

Of course settling in Melbourne in '66 I soon swotted up on the Barnard brothers' saga that had been blossoming on the sands at Mentone. Bob's playing on cornet even then was raising eyebrows among the jazz cognoscenti, and by the seventies he was leading his band overseas and then later featuring as a solo item at festivals worldwide.

Jim Cullum's Band was also carving a name for itself on the jazz stage. Inevitably both those cornet virtuosos came together and this situation has continued down the years both in the US and in Australia.

Which leads me [at last] round to the session at the Bentleigh Club here in Melbourne on Sunday 17th January of this year. The usual packed ensemble that Diana Allen seems to attract enjoyed a great afternoon of hot two cornet Jazz. The concept isn't new of course. King Oliver and the young Louis Armstrong fresh up from New Orleans set the pattern in stone for evermore in the King's Band in Chicago in the twenties. Yank Lawson and Billy Butterfield continued the tradition in the Bob Crosby Bobcats. In the forties over in San Francisco Lu Watters and Bob Scobey spearheaded a great jazz revival which has had an impact here. Even in the Port of Liverpool two guys called John Lawrence

and Pete Daniels propelled the legendary Merseysippi Band at the Cavern Club when Lennon/McCartney were still gleams in Brian Epstein's eyes.

However meanwhile at Bentleigh our two worthies with the stellar rhythm team of Steven Grant, Mark Elton and Melbourne's answer to Jo Jones, Ian Smith, in attendance gave a swinging amalgam of hot jazz. Naturally there was a nod to Armstrong numbers of the pre-war period 'Come Back Sweet Papa', 'Wild Man Blues' etc. but there was a variance in material including a beguiling tune called 'Almost Daylight' also an interesting version of 'Hi - Lilli Hi - Lo', a song I recalled from an early fifties film with the gamine actress Lesley Caron.

The icing on the cake came with the appearance (in the second half) of Jo Stevenson with his array of reed instruments. His presence gave the music a new texture especially the sonorous effect of his bass sax. A whirlwind version Jo did on clarinet of 'That's A Plenty' with just rhythm, set the coffee cups and wine glasses jumping. Shades of heady nights at Swallows or the Emerald, hey?

An apple a day may keep the doctor away: let's ban apples. A lot of this two trumpet/cornet delight is captured on a fine album 'Cornet-Copia': worth a spin. Let's hope the liaison continues and thrives. **Musical happenings like this are sparkling diamonds on the dull mosaic that represents contemporary popular music.**

So listen and enjoy.

Visitors to the Archive

Recently Ms Cassie May, Communications Manager, Ms Lyndal Wischer, Manager of Professional Development both from Museums Australia and Dr Megan Cardamone a Manager with the Museums Accreditation Program enjoyed a social visit to the Archive. After their tour they admitted to being impressed not only with the Archive's collection but the processes for archiving that are practiced. Margaret and Don Anderson were also on hand to walk them through the current exhibition depicting the History of the Australian Jazz Convention.



Jim Cullum and Bob Barnard

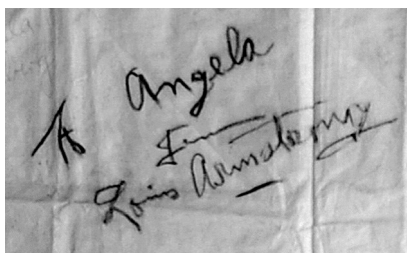


Ms. Cassie May, Dr. Megan Cardamone, Ms. Lyndel Wischer, Don Anderson and Margaret Anderson

The Victorian Jazz Archive acknowledges the past 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 Smith Trust, Diana Allen of Jazz Australia, The Estates of the late Don Boardman, Ron Halstead, David Ward and Ward McKenzie Pty Ltd. and Sam Meerkin. The Archive gratefully acknowledges the financial support given to the VJA Capital Fund by Dame Elisabeth Murdoch, A.C., D.B.E.

Treasures in the Archive

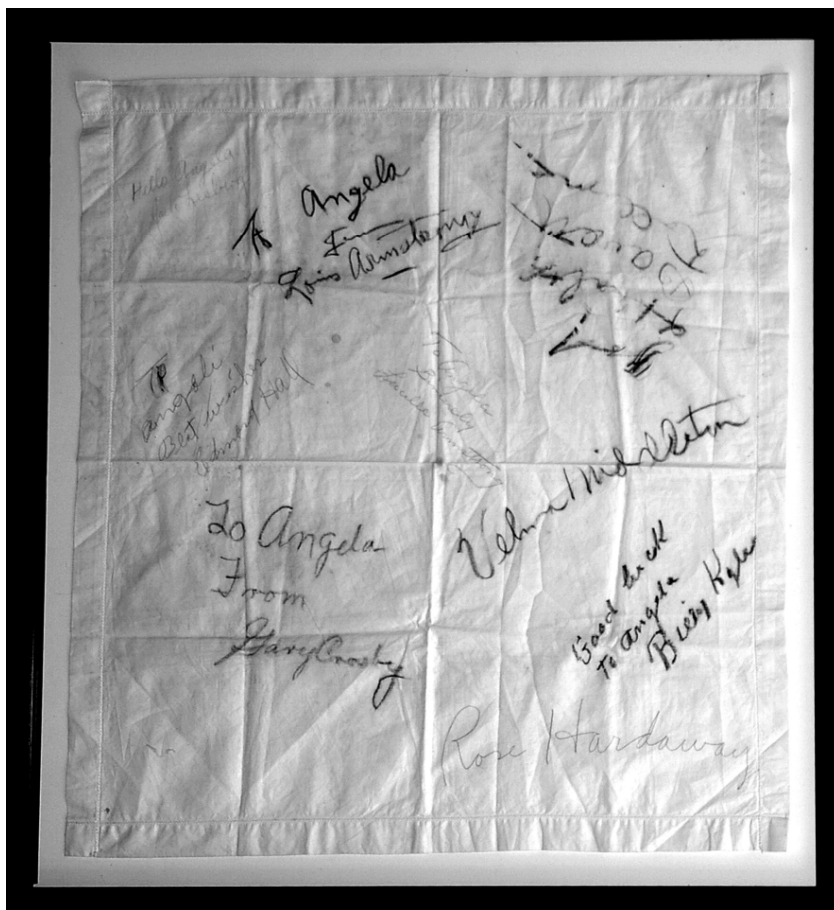
By Bill Haesler



In 1936, young Eric Child (1910 - 1995) squired Lucille Wilson, a dancer in Lew Leslie's *Blackbirds* stage production at the Gaiety Theatre, around London's jazz nightspots. Although Lucille was aware of several famous U.S. bandleaders she, at the time, had never heard of Louis Armstrong who was, Eric insisted, *THE King of Jazz*.

In a letter to Eric in late 1942, Lucille wrote that she had met his *King* - and had become his fourth wife on the 7th October 1942.

She had eventually worked with Louis at the New Cotton Club in Harlem in 1939 while in the chorus line using the stage name Brown Sugar.



The long platonic friendship with Lucille continued and Eric and his wife Angela (1919 - 2001) welcomed her and the *King* in Sydney on Louis' first visit to Australia in October 1954, and on his subsequent visits here in 1956, 1963, and 1964.

At a dinner party at the Child's Brisbane home on 16th April 1956, Louis presented Angela with one of his famous stage handkerchiefs, signed by the tour group, and Lucille gave her a brooch and earrings that Angela had, quite innocently, admired.

Following Eric's death in 1995 Angela promised Louis' handkerchief (and Eric's jazz items) to Bill Haesler and the brooch and earrings to his wife Jess when she died. Rather than keeping Eric's unique jazz memorabilia private, Bill donated it along with the handkerchief to the Victorian Jazz Archive in May 2002, in Angela's memory. The autographed handkerchief is of particular interest, as it is apparently the only one known to include Lucille's signature.

When Bill and Jess visited the VJA during the 64th AJC, Jess gave us the brooch and earrings that Lucille Armstrong had given to Angela Child back in 1956

For several years we have treasured the handkerchief that Louis gave to Angela. This has been carefully mounted in an archival frame and is kept out of the light to prevent deterioration. The signatures on the handkerchief are those of Louis Armstrong, Lucille Armstrong, Rose Hardaway, Billy Kyle, Gary Crosby, Velma Middleton, Barrett Deems, Edmond Hall and Jack Lesberg. For some reason, Trummy Young did not autograph the handkerchief.

How would you archive these photographs?

By Pam Clements



The answer to this question and much more was discussed on March 16th at a Conservation and Preservation Workshop for interested VJA members organized by our Collection Manager Mel Blachford. It was presented by Detlev Lueth who holds a Bachelor in Applied Science specializing in the conservation of both paper and photographic material. He has over twenty years experience working at the National Archives of Australia as Assistant Director of Preservation and before that the National Museum of Australia, the National Film and Sound Archive and the International Conservation Service in Sydney. It was a National Library and Community Heritage Grant that made the workshop possible. The emphasis was on storage, handling and display relevant for the archive however, keen participants also bought along items from their own collections for advice.

Good Storage Environment

- Never store your collections in the shed, attic or under the house
- Store your collection downstairs rather than upstairs
- Damp areas such as basements should be avoided
- Place items on shelves, cupboards or in drawers

Never place collection items directly on the floor

Good Storage, Packaging and Handling 13

Good Storage Environment

- Inspect your storage area regularly for insects, water leaks, structural damage or other events that may threaten the collection
- Consider factors such as general building maintenance; fire protection; and security measures

Keep fluctuations of temperature and relative humidity to a minimum

Good Storage, Packaging and Handling 14



Victorian Jazz Archive members watching Detlev Lueth's power point display.

Jazzart Records Urgent Request

FROM 1948 to 1953 Melbourne's Bob Clemens released forty-two 78s and three LPs on his own Jazzart label. The VJA is preparing the release, on five CDs, of the complete catalogue. These important recordings contain the work of (mainly) Melbourne's best jazz musicians of the period.

Unfortunately the VJA is lacking some of these records and we are hoping that some of our readers who have Jazzart records in their collection may be able to help us with a short loan.

We would like to borrow the following discs:

JA 1/2 SYMPHONY SID / TALK OF THE TOWN - Errol Buddle
 JA 5/6 TEA FOR TWO / SEPTEMBER SONG - Three Bops No Beep
 JA20 SLOW BOOGIE / BOOGIE BLUES - Ron Gowan's Fivette
 JA25 HEY, CHIC / CHOO CHOO BOOGIE - Ron Gowan's Fivette
 JA30 FIESTA / JAPANESE SANDMAN - Don Harper Quintet
 JA49 CAN'T HELP LOVIN' THAT MAN / WRAP YOUR TROUBLES IN DREAMS - Don Banks
 JA55 STARS FELL ON ALABAMA / HOW HIGH THE MOON - Splinter Reeves
 JA61 DANCE OF THE KORBIES / BLUE MOON - Bruce Clarke

Note: High quality uncompressed direct dubs of any of the above 78s are acceptable, with no noise reduction or any high or low frequency cut. Please leave run-in and run-out noise.

Do you want to join a tour of the VJA, and relax with refreshments and live Jazz?

You could join the following group visits booked in between May and August.

Cost - members \$5 non members \$10

May 11th Tuesday

Tour 11am, Music 11.45, Morning Tea 12.30

May 27th Thursday

Tour 1.30, Music 2.15, Afternoon Tea 3pm

June 8th Tuesday

Tour 10am, Music 10.45, Morning Tea 11.30

June 16th Wednesday

Tour 10am, Music 10.45 Morning Tea 11.30

June 23rd Wednesday

Tour 10 am, Music 10.45 Morning Tea 11.30

June 30th Wednesday

Tour 10am, Music 10.45, Morning Tea 11.30

July 16th Friday

Tour 10 am, Music 10.45, Morning Tea 11.30

July 23rd Friday

Tour 10 am, Music 10.45 Morning Tea 11.30

July 30th Friday

Tour 10.30, Music 11.15, Morning Tea 12noon

August 19th Thursday

Tour 10am, Music 10.45, Morning Tea 11.30

For information and booking contact Marina 9781 4971

What's happening? Collectors ABC1

The VJA is going to air on the Collectors program early in July. Gordon Brown chats with Mel Blachford and we could hear John Adams and Barry Boyes and others provide a musical rendition of an old favourite.

Did you Know?

Bob Barnard turned sixteen years of age on the day of his first commercial recording date. He recorded with his brother Len's band *Ory's Creole Trombone* and *Clarinet Marmalade* on the Jazzart label in 1949.

Stonnington Jazz

The archive appreciates its support for the mail out of this issue.

VJAZZ

No 46 May 2010

Distribution 650

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Welcome New Members

Since our last newsletter we have welcomed the following new members:

S. Ansell, T. Bimrose, L. & B. Blackson, P. Colby, R. & M. Constable, E. E. Coote, M. & K. Daniels, J. & D. Dikschei, J. Elston, K. Fisher, Y. Fisher, C. Gildersleeve, E. Harrison, I. & J. Henderson, H. Heywood, L. & R. Hodgson, D. Keleher, N. Mann, B. Maunder, D. & K. McBain, J. Miller, K & M Newall, L. Nicholls, B. Slattery, W. Spencer, R. B. Stride, G. & J. Styles, N. Trinkle, G. & B. Webster, B. Yandell.

Cash Donations

We wish to thank the following people for their generous cash donations:

Dr. & Mrs L. Allen, L. Bennett, R. Coldicott, P. Collins-Jennings, J. Cooke, B. Coote, P. Dann, F. Doreen De Bruin, K. Dunbar, C. Gildersleeve, R. Green, F. Greenway, R. Hughes, F. Killeen, W. Liddy, R. May, W. & J. Mobilia, V. Morcom, A. Morrart, C. Picone, L. Pollard, H. Price, J. & J. Sharp, J. Speer, P. Thompson, G. Unmack, G. White, D. Whitworth.

It was brought to our attention by one of our young readers that the General Manager's Report in our February issue neglected to mention that the under 25 Victorian Jazz Workshop ensemble was one of the guest bands that played at the Whitehorse Club to raise money for the Upper Ferntree Gully Branch of the CFA.

We regret this unfortunate omission.



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IT PAYS TO ADVERTISE

Thanks to our plea in VJAZZ 44 Don & Margaret Anderson were able to locate a badge from the 5th AJC.

ALSO:

Received in a recent donation from Jack Rickets — Copies of Vol. 1 & 2 of Jazz Titles - Origins.

The Reference Library had Vol. 2 of *Tell Your Story* by Eric Townley, covering the origin of names of jazz songs recorded between 1951 & 1975 but needed Vol. 1.

VJA Figures

14,632 Number of volunteer hours for 2009

771 Number of visitors in 2009

1,114 Number of visiting musicians in 2009

Jazz Convention Facts

**Total of attendees at the 64th Australian Jazz
Convention were:**

Delegates 477

Musicians 434

Session passes 208—250

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**End of June
FOR THE NEXT NEWSLETTER**

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