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VJAZZ

Proactively Collecting, Archiving and Disseminating Australian Jazz

Ray Marginson Interview

Bill Armstrong Award

Tony Standish-Early Melbourne Jazz



Our New Gates

QUARTERLY NEWSLETTER OF THE VICTORIAN JAZZ ARCHIVE INC. PATRON: WILLIAM H. MILLER M.A., B.C.L. (Oxon.)
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Stonnington Jazz 2011

The Archive appreciates Stonnington's continued financial support for the mailout of this issue.



Front Cover

Image of the new electronically-powered cantilevered gate, operated by remote control, installed at the VJA.

Photo taken by Jeff Blades

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Letters to the Editor

27/1/11

The Editor, Victorian Jazz Archive

IT was particularly unfortunate that before the information-pack was designed there was not a little research. In several places there appears a picture of a purported record label called *Jelly Roll*. A simple check of Jack Mitchell's book of Australian jazz recordings would have found no mention of Jelly Roll. In fact, there have never been any records issued labeled *Jelly Roll*.

For a couple of years at the end of the war and just after C. Ian Turner organized several recording sessions by groups led by Ade Monsborough from which he intended to release some under his own label, to be called *Jelly Roll*. However in 1946 he decided to give up this project, perhaps because his work in architecture was becoming increasingly busy, so he handed over to me the right to deal with the project. He gave me a number of the recordings, and his full list of them containing all details of personnel etc.

This is set out in Mitchell's book under Ade Monsborough's name. The *Jelly Roll* recordings are identifiable because all their matrix numbers start with JR. I subsequently issued a few of the sides under my Ampersand label.

I assume that the label depicted in the information pack was found amongst Ian Turner's effects which I believe were donated to the Archive by his widow a while ago. Probably Ian had some such labels printed in anticipation of issuing some discs before he had decided to give up the idea. You will note that there is no centre hole in the label depicted, so it could never have been taken from an actual record or pressing.

I do not suggest that the information pack should be scrapped or replaced. All these facts would not be known to or of any interest to any prospective members considering subscribing to the Archive.

Yours faithfully,
William H. Miller

BILL MILLER

WILLIAM H MILLER, known to most as Bill, is best remembered as Australia's first jazz commentator and foremost driving force in creating a forum for jazz discussion and activity.

Born in Melbourne in 1914, Bill went to England in 1933 to study law at Oxford University. Being interested in jazz, he amassed a large record collection which he brought back to Australia when he returned in 1938.

These records represented a unique library of jazz music largely unobtainable in Australia at the time, and Bill made his collection available to enthusiasts through a long-running weekly program broadcast over 3UZ commencing in 1939.

Initially called "Jazz Night" the program soon became known as "Swing Night". Although Bill wrote all of the scripts, the broadcasts were presented by announcer Rowley Barley. "Swing Night" continued up to the end of 1941.

Bill Miller is also remembered for his recording ventures. In 1943 he commenced recording, onto acetate discs, many Australian jazz bands. In 1945 he began a series of commercial releases on his own "Ampersand" label which featured the first Graeme Bell recordings. Other activities included the creation of the magazine "Jazz Notes" in 1941, and contributions to other publications. He later took up the washboard and can be heard on several Australian jazz recordings.



The label in question

Did You Know?

UNDER this title in *Vjazz No. 49* we claimed that American trumpeter and bandleader Wingy Manone changed the spelling of his name because so many people incorrectly spelt it that way. Well, so it was claimed in the biographical data we accessed.

However, back in January, 1941, Bill Miller had information to the contrary. In *Jazz Notes No. 1* Bill wrote:

Wingy recently took up with an astrologer and numerologist. His simple soul, inheriting some of the awe of mysticism of the deep south, believes implicitly in what this man tells him. As a result he has changed his name to "Wingie Manone", and wants everyone to use it thus, as his pal advises that this is a much more favourable combination of letters than the old version.

We checked up in Wingy's own autobiography written in 1948 and Bill Miller is right! "But Wingie got changed back to Wingy somewhere along the line", Wingy said.

Wingy Manone-----Continued-----

Is there more??

RAY MARGINSON

His early days in jazz

By Ken Simpson-Bull

AT 87 years of age our former Chairman, Ray Marginson AM, was recently interviewed for the Victorian Jazz Archive. Ray's involvement with the formation and running of the Archive is already well known and documented. However, some fascinating stories of his early activities related to Ray's favourite passion emerged which should be transcribed.

Ray first became aware of anything resembling jazz while he was still attending the East Kew Central School. He recalled seeing Hollywood films at the Rialto Picture Theatre which featured watered-down swing like *Tuxedo Junction*. The first jazz record he bought was Will Bradley's *Down the Road A-Piece*, but it was in 1942 at the University of Melbourne that, with his good friends Ray Bradley and John Campton, he discovered improvised jazz. The University had a large collection of imported jazz records that had been donated by the American Carnegie Foundation, and thus Ray was able to study the world of jazz, which was largely not then possible through locally available records or dedicated radio programs.

The occasional jazz records which were released locally were highly sought after and Ray remembers gathering at Sutton's Music House with his friends to hear the weekly release in the Rhythm-Style Series and then adjourning to the nearby London Tavern Hotel to discuss its merits. Ray became a "jazz purist" as he described himself and got involved with the University Rhythm Club, putting on lunchtime record and live band sessions in the Union Theatre and convincing the University Union to use the Bell Band for some of its dance functions. (Ray had first met Graeme Bell and Don Roberts at a coffee shop where they played.)

Record collecting

Ray soon became a record collector (remember they were 78s in those days) and recalls fossicking, with his mates Ray and John, through second-hand shops and the like in his search for recorded jazz. Some of his finds were remarkable. For instance he once picked up a rare Fletcher Henderson (*When You Do What You Do* with its remarkable solo by Louis Armstrong) for just sixpence.

In 1943 Ray got to meet Australia's best known jazz record collector, disseminator of jazz, and later

washboard player, Bill Miller. Bill had left Melbourne Grammar in 1932 to attend Oxford University where he became interested in jazz and amassed a huge collection of international jazz records which he brought with him when he returned to Melbourne in the late thirties. (This collection is now in the vaults of the VJA.) Ray remembers an occasion at Bill's place with friends. Looking up at a Melbourne Grammar oar, mounted above the fireplace, which Bill had won in a "Head of the River" event, Ray said, "You've got the old oar up there, Bill." "No," he replied, "she's in the kitchen making the coffee."

A mud-brick house

It was during 1943 that Graeme and Roger Bell and Peter Glass decided to build a mud-brick house in Eltham. The two Rays occasionally went to the site to help out. On one occasion Ade Monsborough, who had a dry sense of humour, was there when Gordon Ford hit his foot with a mattock and let out a yell. Ade looked at Gordon and without hesitation said, "Ford Mattocks Ford" (punning the author Ford Maddox Ford).

When the Artie Shaw band arrived in Melbourne in 1943 it was Ray Marginson and Ray Bradley who made first contact with the famous Chicago trumpeter Max Kaminsky. Max was staying at the Victoria Coffee Palace, a very prim-and-proper temperance establishment. Ray said they bluffed their way into determining Max's room number (which he was sharing with drummer Dave Tough) and they knocked on his door. They were admitted and, with their passion for jazz and the effrontery of youth, they bombarded Max with questions which

he was kind enough to answer. (Apparently Dave Tough, exhausted from his tour of the islands, just lay on the bed and said nothing.) "What I really would like," Max said, "is to get a quart of gin since this hotel is dry." Ray offered to go out to buy one. Fortunately he happened to have some money (for once) and, because he was wearing a trench coat with huge pockets, he was able to obtain the gin and return with it to the hotel undetected. Max instantly became a friend for life. It was Ray who phoned to inform Roger Bell who, with Bill Miller, arranged the now historically famous *Ja Da* session with Max. Graeme Bell was in Brisbane entertaining troops at the time and thus missed out on this session, but he later roomed with Max Kaminsky and got to know him well before he returned to the United States.

The Artie Shaw band

Max arranged for the two Rays to be invited to the Melbourne Town Hall for an invited-servicemen-only concert by the Artie Shaw band. Although the lads were behind the stage, Ray said that the performance was a memorable experience. The other occasion that Ray heard the Shaw band in Melbourne was the day before, when it played at the Royal Melbourne Hospital. The hospital had been converted to a military hospital during the war and all of the patients had been gathered on the balconies overlooking the north courtyard where the band had been assembled. Ray said that the precision playing combined with Max Kaminsky's occasional hot solos and Dave Tough's exuberant drum work was electrifying. It was in 1943 that Ray became musically involved playing drums with a



Ray Marginson and friends, left to right: Charlie Blott, Don Roberts, Max Kaminsky, Roger Bell, Ray Bradley, Ray Marginson.

small group called the Centre-Way Cellar Boys (they recorded an acetate in Centre-Way Arcade). Bill Tope, later guitarist with Frank Johnson, played with them. However, Ray's drum career didn't last long. One night at Lorne where the Bell Band had an engagement at the Pacific Hotel, Graeme's drummer (Laurie) Ghost Howells fell from the podium and was incapacitated (Ray suspects he'd been drinking Vodka all day). Roger Bell looked back at Ray and said, "Well, come on, get up." Ray got behind the drum kit (his own "kit" had been extremely limited) and played his first fully professional engagement. At the end of the first bracket Roger looked at Ray and said, "Can't you even bloody-well keep up!" That was it. Ray realised that he did not have the stamina and experience to perform at such a pace and decided that he wasn't going to play drums any more.

Jazz for dancing

1943 was also the year that the Bell band introduced jazz to the Heidelberg Town Hall. Ray said that the hall had wonderful acoustics and that the band was experimenting with two trumpets (Roger and Ade) in the model of the Oliver/Armstrong concept. "People who heard Roger Bell in later life don't realise what a force he was, driving the band on to additional choruses. He really was remarkable," Ray said. The Bell's next engagement was at the Palais Royal, behind the Exhibition Building but now long gone. Ray was a fixture on the floor in front of that band also and firmly believes that it was at these two venues that the Bells honed their stage-craft.

Ray related the way he "corrupted" his brother Max into jazz, who then founded the Melbourne High School Jazz Society. Max proceeded to wear-out Ray's 78 collection, along with his mates from school which included Geoff Kitchen and (Ray thinks) Nick Polites. Max took up clarinet for which, being a second-hand A flat instrument, Don Roberts made a special brass fitting to re-tune it to B flat. But the mouthpiece was so heavy it nearly wore his jaw off. Around the time of the formation of the Eureka Jazz Club, Max took a good look at the life-styles of the jazz musicians and decided to give up thoughts of becoming one of them and instead became a scientist.

Ray remembered 1945 as being the year of the Eureka Youth League, and the Uptown Club where one wasn't allowed to drink on the premises so everyone drank out in the lane! Ironically, whilst you weren't allowed to drink you were allowed to smoke. By the time of the fiftieth anniversary in the Eureka Hall you were allowed to drink but not to smoke! On another occasion Don Rob-

erts borrowed a Harley Davidson motor bike which he drove through the front door of the Uptown Club and broke his leg. "That's why Geoff Kitchen and not Don Roberts is on the first Regal-Zonophone recordings of the Bell Band," Ray pointed out.

The Jazz Convention

The first Jazz Convention in 1946 is very big in Ray's memory. Although it was not widely publicised it was very, very popular and Ray made many great friends there which included Tom Pickering, Ian Pearce, and C. Ian Turner who took over the long running *Jazz Notes* from Bill Miller and George Tack, whose family owned the Tai Ping Café at St Kilda junction that many will remember. "They had the best dim sims in Melbourne!" Ray said.

In 1947 Betty and Ray were married, and because flats were almost impossible to obtain unless one had influence or lots of money, the newly married couple were lucky enough to take over the flat in South Yarra that Graeme and Roger Bell vacated when they embarked on their first overseas trip. For the next few years Ray concentrated on his employment and the purchase of their first house (at Lower Plenty) and so dropped out of the Jazz scene for a while. Oddly, this is the very period that so many of the present volunteers and supporters of the Jazz Archive were most active. Visits to Sydney however did keep him up with Dick Hughes and others at Soup Plus, Don Burrows, and Graeme Bell now playing with his All-Stars, while in Hobart Ray caught up with Ian Pearce and Tom Pickering. In addition he maintained contact with the Eltham scene giving jazz talks to the Eltham Art Group.

Touring the USA

Jumping forward to 1968, Ray was appointed an Eisenhower Fellow which gave him the opportunity of studying in the United States subjects related to his field of interests. Ray drove 12,500 miles (20,117 kms) over some nine months while attending 250 separate

appointments. Along the way he soaked up a fair bit of jazz. Functions he remembers were the Condon Group at Jimmy Ryan's in New York where Max Kaminsky was playing. At the time, Max was flogging his book at every opportunity and Eddie Condon nicknamed him Max Buy-de-book.

Another wonderful experience in New York that Ray well remembers was to hear Duke Ellington play in the Rainbow Room at the Rockefeller Center. Ray (along with his old friend Ray Bradley who was visiting the U.S. at the time) was sitting only six feet from Johnny Hodges and the rest of the band. "It was a magical night," Ray said. "We bought an obligatory bottle of crook French Red and paid a fortune for a pretty-awful meal. We were just beginning to enjoy ourselves and [the waiters] came up to us and said the first session was over, and they kicked us out."

Visiting Tulane University, Ray was able to spend nine days in New Orleans where he got to know Armand Hugg (the pianist) very well. He also met George Lewis and others at Preservation Hall. Armand Hugg gave Ray a recommendation to Joe Darensbourg whom, a few days later, he was able to meet and hear playing on the paddle steamer at Disneyland in Los Angeles.

The Victorian Archive

Back in Australia (not to mention a visit to London) Ray kept up his interest in jazz right up to the present time. As mentioned, his passionate involvement with the formation of the Victorian Jazz Archive is well documented. What is not so well known are the many items of memorabilia and rare acetate recordings that Ray has deposited with the Archive. For instance, his complete life-time collection of 78s is now in the vaults and there are his LPs and many files and photographs to come. Ray is in good health and the Archive can hopefully look forward to many years of his continuing support.



Collections manager Mel Blachford talking to Ray Marginson. Photograph taken at the Yarra Yarra Jazz Band exhibition, VJA, 2010.

'REED' ALL ABOUT IT.

By Bill Brown.

AT A RECENT jazz concert event, one of Diana Allen's extravaganzas, this aspect of jazz combinations of two reed instruments in harmony sprung to mind. In this case Michael McQuaid and Jason Downes crossing musical swords in a mutual appreciation society in a tribute to one of Australia's Jazz legends, Ade Monsborough. Although both frontline players featured reed instruments, Michael's use of trumpet gave the whole operation an extra dimension as, of course, did the illustrious Adrian M.

Using the combination of clarinets and saxophones is of course not new in the Jazz repertoire. From the beginning of our magic journey through the hot tapestry we had the great clarinet man Jimmy Noone combining successfully with an alto sax fellow Joe Poston, who took the trumpet part against Noone's embellishments. The great Sidney Bechet likewise played with the likes of Mezz Mezzrow, an average performer whose colourful personal life greatly outdid his musical ability, and the very fine fellow New Orleans man Albert Nicholas. Light-years after those classical performances in the seventies, a group called Soprano Summit resurrected the genre. Comprising Bob Wilber and Kenny Davern they made a few great recordings featuring two reed instruments in various settings. Wilber had been a Bechet protégé as a young man. Later, to try and change his image, he played mostly clarinet and tenor sax, but by the advent of this group, he had reverted to the soprano sax, both the straight variety and the curved version. When the group broke up Davern concentrated on clarinet, saying that the clarinet was his wife, the other instruments Soprano, Baritone C-Melody saxes were his mistresses.

All very well but what about the Late Hour Boys? Well Michael's erudite knowledge of the history of Jazz is paramount in everything he does, either with this small band or his Red Hot Rhythmakers. In tandem with the aforementioned concert there is a very fine CD on offer. Whilst they play Ade's tunes, the renditions are not direct copies, but whatever they do, memories are evoked of Ade and his fine sparring-partner the late great Neville Stribling. I recall an album of Ade's 'I've Got What It Takes'. A marvellous version of the tune 'Rain' Ade and Neville between them feature on trumpet, alto sax, clarinet and baritone sax. The new Late Hour Boys produce a similar feel.

I should mention that on the band's CD 'Hustlin' and Bustlin' there are a few tracks played at the concert mentioned above but also there are a few numbers from the classic jazz repertoire that I'm sure Ade would have played at some time or other. An intriguing number is a tune called 'Solitariness' played at the concert and on the CD. I'm sure I have this tune played by clarinetist Peanuts Hucko on a CD with the Alex Welsh Band in the UK in 1967. Only then it was called 'À Bientôt'. My schoolboy French of half a century ago is a bit vague. Anyway it's a haunting number. Perhaps Michael can unearth the truth here. All in all this was a great concert by a fine Jazz band and a marvellous tribute to one of our Jazz icons, Lazy Ade. To paraphrase the classics now 'reed' on.

A Staunch Supporter of Jazz

By Bill Liddy

KYM BONYTHON AC, AO, DFC, AFC died on March 19th 2011 aged 90.

People everywhere have penned tributes in newspapers and magazines around the country; such was the breadth and depth of the pursuits and interests of Kym Bonython. Affectionately remembered by the members of The Victorian Jazz Archive, he is forever perpetuated in the Collections Department through the following:

His ABC 50th Anniversary Interviews with Eric Child (on Audio Cassette).

His ABC Swing Session program where Kym, as announcer, features the Southern Jazz Group with Ade Monsborough (on 16-inch LP Disc).

A George Shearing Concert Poster presented by Kym Bonython and Brian Nebenzahl.

His 1979 Autobiography Book "Ladies' Legs And Lemonade",

Many & Various CDs, LPs & 78s with SA bands where Kym is playing Drums

As a child Kym Bonython gained a passion for jazz, and this influenced a number of his later pursuits. At the age of 17, in 1937, he entered into the media with an ABC radio jazz show. The show continued for 38 years, finishing in 1975. His involvement in the jazz scene also extended to making music; in 1952 he became a member of a jazz band as drummer—a talent he had learned as a child. As a promoter, he organised numerous concerts in Adelaide of many of the "jazz greats", but possibly his greatest achievement in this field was negotiating for The Beatles to add Adelaide to their Australian tour in 1964. As an entrepreneur and music promoter with a genuine love of jazz, Kym Bonython brought greats Dizzy Gillespie, Duke Ellington, Louis Armstrong, Count Basie, Dave Brubeck, Charlie Byrd and Chuck Berry to Australia.

As a distinguished and decorated RAAF World War II Mosquito Pilot he served in the Netherlands, New Guinea and East Indies. He gained public acclaim for this war service, earning the Distinguished Flying Cross and the Australian Flying Cross.

The following story told by Darwin Gallery owner, French-born Franck Gohier and illustrated in his comic book-style canvas was sourced from The Sydney Morning Herald and seems to be typical of Kym Bonython.

The Australian Mosquito pilot has one fear as his plane goes into a dogfight with Japanese fighters during the battle of Darwin in 1942: what's going to happen to his collection of jazz records? Gohier's jazz pilot image isn't a figment of his imagination: the incident actually happened. The pilot was Kym Bonython, later to become a celebrated gallery owner, art historian and jazz broadcaster. He crashed his Mosquito on an Indonesian island," Gohier says. "Once the crew were safely out, he went back to the plane to save his gramophone and crate of jazz records. They were stranded in the jungle for several days."



TONY STANDISH

When twelve-inch LPs were fifty-two and sixpence

I ARRIVED back in Australia early in 1963, after more than 9 years' absence. I'd made it to New Orleans, spent time in Canada, driven a '49 Dodge all over the USA and Mexico, and travelled from Louisiana to Liverpool on an old Liberty ship, the S.S. Sue Lykes. The last five years of my six year sojourn in London had been spent as an assistant editor on the British jazz magazine, *Jazz Journal*.

It had been an idyllic job for a young jazz aficionado. The pay was meagre, but this was more than offset by the opportunities to meet, photograph and interview famous players, to go backstage at concerts, to gain free entrance to clubs and events otherwise closed to the average fan. Sinclair Traill, the magazine owner/editor and my boss, also allowed me time to run my own small record company, *Heritage Records*, which issued limited edition blues and jazz LPs and EPs.

For the music, and the partying, these were good times!

I didn't really want to return to my homeland. But my new English wife wanted to go to Oz, and my mum was pretty crook back in Melbourne. Nor was I getting any younger, and the raising of a young family on *Jazz Journal* wages was a daunting proposition.

So back home I came – my wife and two-year-old baby daughter and me, as a ten-quid Pom, due to the fact that I had been away for so long! Just as well. Otherwise I couldn't have afforded the fare!

Having arrived home, I was faced with the prospect of finding a job. What to do?

In the UK, I had been working as a journalist, but had stupidly not bothered to join a union. In Australia, I couldn't get a writing job because I wasn't in the union! What then? A job with a record company, or a music shop or a book shop?

So off I went, around the traps. EMI weren't interested, John Cargher at Thomas's Record Shop told me I was over-qualified for counter work. I finally landed a job at Ramsay's Medical Books, on the corner of Swanston and Little LaTrobe Streets. They wanted someone to start a general book division, so I was once again an assistant, this time to a likeable and hugely camp bookseller, whose name I have forgotten.

The general books section didn't last long, so the company offered to let me stay as a medical bookseller. Stewth! Who'd have thought? I accepted their offer. It was a regular gig, after all, boss was a kindly man, and the staff were an affable bunch.

Meanwhile, I had resumed my involvement with the local jazz push. It was a time when Trad and Dixieland were enjoying huge popularity, world-wide. Much as I enjoyed my day job, I yearned to get back into some sort of musical activity. To this end I started prowling the back streets of Melbourne during my lunch hours, looking for some rundown, out-of-the-way attic or cellar that might just be converted into a jazz record shop.

One day I paused at the corner of Exhi-

Frank Traynor Folk Club and Heritage Record Shop

bition Street and Little Lonsdale Street, to peer through the dusty window of a vacant shop. Suddenly, there was another face alongside mine, peering equally intently. I turned and beheld the craggy features of trombonist Frank Traynor. "G'day Frank", I said. "What are you up to?"

And that was how the Frank Traynor Folk Club and Heritage Record Shop came to be – the Folk Club downstairs, me upstairs in a tiny room with a window overlooking a leafy kindergarten on the opposite corner. My dad made me a counter and some record bins; my mate Bruce Bunnett – a retired undertaker – stained my furniture using his coffin-preparing skills. We papered the walls with spare covers of an LP I'd issued in London by Papa Charlie Jackson and Blind Blake. I contacted a feller named Norman Pierce in California who ran Jack's Record Cellar and Pete Russell in Bristol, UK, who also ran a specialist jazz record business. Both agreed to supply LPs at a small discount. We were in business!

Not Open All Hours, though. I wasn't silly enough to think I could make a living out of flogging jazz and blues (and folk) records in a big country with a tiny population. No. We were open from five o'clock to seven, Thursday and Friday,

from ten a.m. to two p.m. on Saturday. Bring your own cans.

There followed many a hilarious and rowdy time in that little room. The folkies from downstairs – Brian Mooney, Martyn Wyndham-Read, Danny Spooner, Margaret Howells, Graham Squance, Kenny White – were always popping up for a chat or a social sip; a hard core of jazz and blues musicians and collectors streamed across the threshold, most clutching a six-pack; and the young people of jazz, blues, folk, such as Barry Wratten, the members of the pioneering Adderly-Smith Blues Band, Chris Stockley, Broderick Smith and Tom Cowburn often came visiting. It was all happening.

We even managed to sell quite a lot of LPs. The rent was always paid on time, but I can't say there was much in the way of dollar profit.

Other stuff was happening too. The Brain (as Frank was affectionately known), who could often be heard outside the shop, muttering to himself as he paced up and down the small corridor, decided to start an "after hours" jazz session.

So, after the folk music ended for the night, there would be an influx of jazz musos, post-gig or post-pub. There were lots of jazz musicians around then, in the mid sixties, and as a result, attendances were high. Refreshment came in the form of a brew aptly named *The Black Death* – being a mixture of half cheap red and half Coke, usually mixed in one of those old Coolibah flagons.

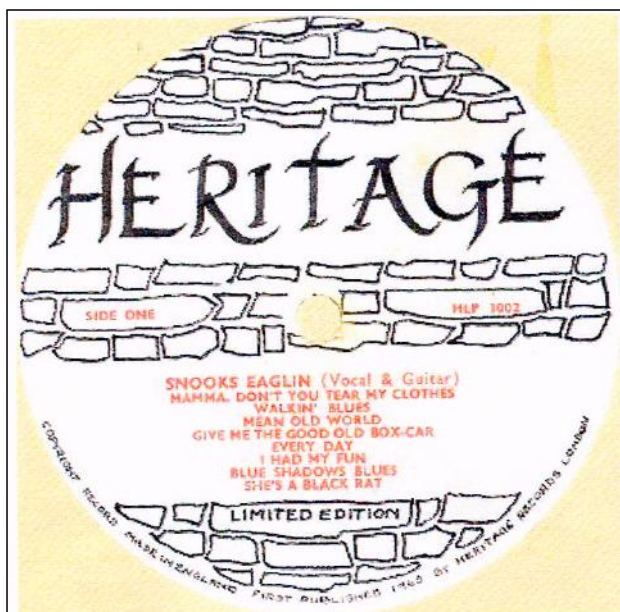
Memories of those wild nights have faded, or were ever blurry, and some of the stars – The Brain, Frank Turville, Bob Brown – no longer shine. But we still occasionally see Jimmy Beale around the traps, while ex-members of the Jazz Preachers, the Yarras and the Melbourne New Orleans band are still about. Still recalling, from time to time I'm sure, the nights of the *The Black Death*! Sadly, the developers were on the move, and our lovely old corner shop was earmarked for demolition.

On yer bike, then, for me and The Brain.

It was a time for some sadness – I have a photograph, taken one rainy Saturday afternoon, of our half demolished building. On the top floor, on what remained of an upstairs wall, facing the street, you can see the remains of a big mural that Margret Roadknight had painted of Ma

Rainey. They done tore our playhouse down.

Not to be deterred, I found a new room for Heritage Records above a Greek real estate business opposite Queen Victoria Hospital – down a tiny lane off Lonsdale Street, turn left through a silver-painted wooden door, across a tiny courtyard, up a flight of rickety wooden stairs, and there we were, ready for business.



Heritage

Label based in London, England between 1959 and 1963 set up by Tony Standish (who in 1963 returned to his native Australia and opened his Heritage Records shop above Frank Traynor's Folk Club in Melbourne).

Sourced from www.wirz.de/music/heritfrm.htm

We did lose contact with a few of our folk music people, but many remain friends today. And our regulars stayed with us – Ric Sjolund from Traralgon, Bob Scurrie, Peter Grey, Bob Brown, Peter Haby, Shorty Pye, Herb Jennings, Judy Wright, and many many others.

The above, as you might have gathered, was written many years ago. The Heritage Record Shop continued to trade for a number of years, until other business commitments — and family duties — brought those particular good times to an end.

During this period (1966) we also ran the Heritage Jazz Club upstairs at the Continental Hotel, on the corner of Russell and Exhibition streets. The Continental had been our watering hole for years. The owner was a genial man named Tom Gabriel. Tom ran an efficient pub — knowledgeable and friendly staff, good beer, and the best rump steak and onions in Melbourne, cooked to perfection by a cheeky bloke named Stan.

It's hard to recall exactly how it all began, but the idea was put to Tom that we would use the large upstairs room at the Hotel, which had a small bar, seating and a bandstand. He agreed to give it a go. We recruited among our mates — got Frank Turville on cornet, with Charlie Powell (trombone) Dennis Ball (clarinet), Mal McGillivray on drums, Conrad Joyce, Don Heap or Bob Brown on bass. Glyn Walton played banjo for a time and Peter McKay pounded the piano beautifully. Many good times were had upstairs at the Continental. The crowds averaged around 35 to 45 in number, so Tom was happy enough, for in those days the jazz crowd drank like there was no to-

morrow. Eventually, the inevitable complaints from locals about the noise started, so Tom decided that, in the interests of his continuing presence in the area, we had to shut our playhouse down. Meanwhile I had embarked on a career in academic (medical, dental, nursing, vet science) bookselling and library supply. Sadly, the record shop had to follow the jazz club into oblivion. However, we did manage to start up a mail order jazz/blues/folk retail outlet, called Standish and Company, it was run successfully for over three decades and only recently lost momentum.

At a time when our clientele was ageing fast (disappearing, too), with the music we loved all but gone from the air waves, and the practice among collectors to buy one copy and burn ten for their mates, the future was looking decidedly dodgy.

We retired.

Well almost...

Might do the odd newsletter...

Future excerpts from Tony's Mail Order Newsletters detailing his activities in early Melbourne jazz will be publicized in future Vjazz magazines. We believe this to be valuable information on an almost forgotten period of Melbourne jazz.



Tony Standish

Photo : supplied by Tony Standish taken in 2002

The VJA was delighted to accept a brand new five volume set **American Dance Bands on Record and Film 1915 – 1942** from the co authors Richard Johnson and Bernard Shirley dedicated to the memory of Mike Sutcliffe. These volumes were 35 years in the making and during that time Richard and Bernard corresponded with Mike who consistently provided assistance and advice.

We were very pleased for the authors to hear that the books have just been awarded the American Recorded Sound Collections 2010 award for Best Research (Discography) Worldwide in Popular Music. Congratulations Bernard and Richard.

The co-authors hark from Aylesbury which is reputed to have the best school's jazz orchestra in Europe with numerous awards to prove it. First class teenagers swinging. Wonderful!

THE RHYTHMAKERS

By Bill Brown

Unfortunately a large section of Bill Brown's article from VJAZZ 49 went astray. Here, then, is the full version together with our apologies to Bill and our readers.

SOME OF my favourite things indeed. This has nothing to do with the whiter than white Julie Andrews but a lot to do with my jazz collection. It is hard to pick things that are special from years of listening and acquiring. However, certain things hit the spot of this collector's mouldy old heart. Last year whilst attending the Mittagong Jazz, Ragtime & Swing Festival, among other goodies I purchased a Jazz Archives CD 'The Rhythmakers'. This comprises three sessions recorded in 1932 in New York; if not the first mixed race recording sessions, certainly one of the first.

Over the sessions Afro-American trumpeter Henry Allen, pianist Fats Waller, bassist Pops Foster, drummer Zutty Singleton and singer Billy Banks played with the likes of white musicians Eddie Condon (Banjo), Jack Bland (Guitar), Pee Wee Russell (Clarinet), Joe Sullivan (Piano), and a young trombonist, Tommy Dorsey, before he became the renowned big band leader.

There were three sessions according to Rust discography—April, July and October, under the titles, Billy Banks & His Orchestra, The Rhythmakers and Jack Bland & His Rhythmakers respectively. All of the tracks are hot and swinging and, to my mind, some of the best small group material from the thirties.

I had read about the sessions for years but heard none of them. Unlike a lot of the early jazz material, they seemed to evade the shift to LP in the great fifties/sixties conversion to that medium. The late English poet/writer Philip Larkin in his book of jazz reviews 1961/1971 'All What Jazz' always lamented the absence of those sides on LP. It was one of his hobby horses. Eventually in the seventies I acquired an LP on the Realm label. However, a few tracks were missing. This has been rectified in my later purchase, so the aged collector can drool in ecstasy over his vat of claret. To my mind three top personalities emerge from those sets. Two men rightly termed jazz mavericks are Henry 'Red' Allen and Pee Wee Russell. Henry was a terrific force in the 1929 Luis Russell band, a fiery hot trumpet man who graced many other thirties bands, eventually leading a series of small bands in the forties. In the fifties

he toured Europe and the UK in Kid Ory's band then in the sixties toured the UK with the dynamic Alex Welsh Band.

Pee Wee's spiky clarinet graced the Eddie Condon band recordings, then in the sixties he embraced more modernistic climes and took up painting. Both of those worthies appeared on record a few times. A marvellous TV show in 1957 called 'The Sounds of Jazz' put them with the likes of Lester Young, Coleman Hawkins, Gerry Mulligan and a poignantly vulnerable Billie Holiday in a very moving program. Then they appeared in a session on a Jasmine LP in the mid-sixties with a very modern hip rhythm section proving that they were always in the avant-garde style in their own quirky way. To support this, two of the tunes played here were Thelonious Monk's *Blue Monk* and *2 degrees East and 3 degrees West* by John Lewis, pianist with the Modern Jazz Quartet. Far removed from 1932 - not really. They were always leading from the front.

The eccentric singer Billy Banks travelled the world as an all-round entertainer (shades of a Peter Sellers' record). In 1952 he was in England and recorded two sides with Freddie Randall's Band. Then in 1954 he recorded some sides in Copenhagen with the touring UK band led by clarinetist Cy Laurie. His band inhabited a sweatshop cellar in Great Windmill Street, London, a mere G-string throw from the naughty Windmill Theatre with its stand-up comedians and still-standing nudes (if they moved it wasn't art). A certain expatriate Aussie of the time not unknown to this publication, Mr. Richard Hughes, played piano with Cy's band at this time and indeed put down two sides for posterity in 1954, *Weatherbird Rag* and *You're Next*, from memory. Perhaps he can elaborate on those times. As Teagarden said, 'Elucidate Gate'.

Billy Banks was in Australia in 1955 and recorded a few tracks in Hobart with Tom Pickering. He later went to Japan where he died in 1967.

So there you are—one of my favourite things. Tomorrow it could be something else. A jazz collection after all is a broad church. Keep swinging.

Audio Cassette Deck Wanted

The Archive is in need of a high quality (eg. Nakamichi, Tascam) Audio Cassette Recorder/Player for its audio restoration work. If anyone has such a unit they would like to donate it would be greatly appreciated. Contact Collections Manager Mel Blachford on 9800 5535.

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 March and August 2011 \$15 per person

May 12th Thursday
Tour 10.30 am, Jazz Band 11.15,
Morning Tea 12noon.

May 19th Thursday
Tour 10.30 am,
Jazz Band 11.15.
Morning Tea 12noon.

May 22nd Sunday
Tour 1.30pm, Jazz Band 2.15,
Afternoon Tea 3pm.

May 26th Thursday
Tour 1.30pm, Jazz Band 2.15,
Afternoon Tea 3pm.

June 14th Tuesday
Tour 10.30 am, Jazz Band 11.15,
Morning Tea 12noon.

June 22nd Wednesday
Tour 1.30 pm, Jazz Band 2.15,
Afternoon Tea 3 pm

June 28th Tuesday
Tour 10.30 am, Jazz Band 11.15,
Morning Tea 12noon.

July 6th Wednesday
Tour 10.30 am, Jazz Band 11.15,
Morning Tea 12noon.

July 11th Monday
Tour 10 am, Jazz Band 10.45,
Morning Tea 11.30.

July 19th Tuesday
Tour 10.30 am, Pianist 11.15,
Morning Tea 12noon.

July 26th Tuesday
Tour 10.30 am, Jazz Band 11.15,
Morning Tea 12noon.

August 25th Thursday
Tour 10.30 am, Jazz Band 11.15,
Morning Tea 12noon.

September 2nd Friday
Tour 10 am, Jazz Band 10.45,
Morning Tea 11.30.

For information and booking contact
Marina 9781 4972

Deep in the Archive



From the Mike Sutcliffe Collection

Featuring James H. (Jim) Davidson
b. 6/8/1902 d. 9/4/1982

1936

Jim Davidson Orchestra:
John Warren, Gordon Rawlinson, Alice Smith, Alan Barr, Ray Tarrant, Jim Gussey, Orm Wills, Harry Patton, Dudley Cantrell, Tom Stevenson, Billy Doyle, Dick Cranbourne.
Pete Cantrell, Frank McLaughlin, Chick Donovan, Bob Johnstone.

Although generally known as a dance band director, back in 1932 Jim formed a small jazz group with Gordon Rawlinson on piano, Frank McLaughlin on sax and clarinet, Ray Tarrant on trumpet and Dudley Cantrell on trombone (Jim played drums). They specialized in Dixieland, playing at Smith's Oriental Cabaret (later called the Ginger Jar).



1942

AIF Entertainment Unit: Lieutenant Jim Davidson, Bob Atkinson, Keith Atkinson, Chick Donovan (saxes), Billy Doyle (piano), Bill Penyer (drums) Lyn Sharon (accordion), S. Lindsay (guitar).



The Latest VJAZZ CD

Jazzart Collection Volume 3 The Progressives – 1

THE ARCHIVE has released the third of its five-volume set of the complete *Jazzart* Catalogue. This is the first in the series dedicated to the modern group of musicians who played in the style known as progressive jazz, rebop or bebop (or just plain bop). This CD covers the period 1948 and 1949.

The bands featured on this disc are Jack Brokensha, Errol Buddle, Ron Gowans and a trio humorously called Three Bops No Beep led by Jack Brokensha. Among the numbers to be heard are standards like *Sweet Lorraine*, *I Can't Get Started*, *Talk of the Town*, *Tea for Two*, and *Sleepy Lagoon*, but there is also a selection lesser known tunes like *Buddle's Be bop Boogie*, *Nurseree Bop*, and *Ool Ka Yoo*.

About the era of "progressive jazz", Ray Marginson has written:

On the CDs VJAZZ 007 AND 008, the Archive featured the bands of Graeme and Roger Bell from 1939—1947. This is the period when many aspects of the Australian style of classic jazz were defined and many local musicians were influenced. The CDs *Jazzart Collection Volume 1* and *Volume 2* have illustrated this, particularly in the performances of the Cy Watts and Frank Johnson bands.

In the current Volume 3 and the forthcoming Volumes 4 and 5 the Archive has embarked on preserving the earliest effects of the new jazz of Miles Davis, Charlie Parker, *et al.* on Melbourne's jazz musicians such as Splinter Reeves, Don Banks, Jack Brokensha and others. Well might this and the subsequent CDs in the *Jazzart* series be titled "The Birth of the Cool in Melbourne".

The Multi-Talented Peter Sheils

By Lois Stephenson

PETER first learned violin, followed by banjo/ukulele, in the school band at Melbourne Grammar before being switched to trumpet at the age of 15. Fellow members of this school group included Neville Stribling (clt), Barrie Edwards (tp/sbs) and Kim Harris (tbn). From the Brass Band and the School Cadet Band emerged youngsters who would go AWOL to hear and see Frank Johnson's Fabulous Dixielanders at the Maison de Luxe, which had a profound effect on Peter, Neville and Barrie. They formed a group called the Gut Bucket Stompers eventually morphing into The Southside Six (1955). From 1953 onwards, Peter played with other youngsters at Phillip Island over the Christmas break at various venues.

In 1956 he attended Melbourne University to study law, continuing to play jazz at every opportunity. He was the original cornet player in the Melbourne New Orleans Jazz Band formed by Llew Hird in 1957 along with Nick Polites (clt) Lou Silbereisen (bs) John Cavanagh (bjo) and Graham Bennett (dms).

In 1959 Peter formed The Southport Jazz Band (also known as the Southern Jazz Band at some gigs) which had great success playing at "The Silhouette Club" in Frankston, the Woolami Hall, Phillip Island, Downbeat Concerts, a couple of A.J.C.s, won the Best Band award at the Wattle and Wool Festival in Maryborough in 1961, plus other regular spots around Melbourne.

Peter joined Owen Yateman's Jazz Men (1962–1966), a very popular band with young folk at the Torquay Hotel Beer Garden and Surf Club dances. This group also played Downbeat Concerts, won a New Faces Competition and released a best selling E.P. "Blowin' with Owen" in 1964.

Peter married in 1966 and soon moved to Canberra. In 1970 he joined The Fortified Few, the most famous and durable jazz band in Canberra's history. He remained with them for the next eight years playing many regular gigs in and around the A.C.T. as well as many trips interstate for Convention guest appearances and recording sessions.

Peter had a successful and busy career as a Barrister and Queen's Counsel. He was family oriented, had many other hobbies and interests in life and had a wicked sense of humour.

Pete was farewelled at a private service in Canberra, most aptly to a "full house". John Sharpe gathered the Fortified Few together for one last time to play homage to a remarkable, humble and talented man. Following several gospel and blues tunes by the band, a recorded version of "Precious Lord" with Pete on vocal was played.

Pete had put up a courageous and hard fought battle against cancer.

Farewell Pete – Thanks for the music and the memories.

Lois Stephenson would like to thank Barrie Edwards & John 'Yogi' Cawthan for their help.



JAZZART COLLECTION

Volume 2

The Traditionalists 2 (1948—1950)

CD Reviewed by Ron Jobe

AS AN involved jazz fan over many years, one of my passions is listening to how our current bands play their interpretation of traditional jazz. With this double-CD set from the VJA you get to appreciate how the music was played some 60 years ago, helped by excellent reproduction.

The first offering is by Cyril (Cy) Watts (1912–1986). In his early musical days Cy played piano, doing trio work, before he took up the Trombone which he played with Graeme and Roger Bell at the first Jazz Convention in 1946.

Cy was prolific in his short recording period of only around 16 months, putting down these 18 Jazzart tracks in seven different sessions before he hung up his trombone for good.

The musicians Cy used on this disc were Les Robertson (t), Peter Skafte (cl), Tommy Crowe (ts), Frank Newall (p), Harry Meeking (sb), Bob Farrington (bj), and Alf Barnacle (d) plus various fills.

Cy has selected a wide range of standard numbers and specials to satisfy the most fastidious fan. I really enjoyed the variances, but especially the introduction to *Twelfth Street Rag*. But wait, there is more!

Disc two features Frank Johnson's Fabulous Dixielanders. The expression "Toe Tapping" music is probably over-used, but with this recording it's the only way to describe it. With quality musicians such as Warwick (Wocka) Dyer (tb), Geoff Kitchen (cl), Geoff Bland (p), Bill Tope (b), Jack Connelly (sb), and Wes Brown (d) it couldn't be called anything but.

Out of the 12 tracks listed I'll mention just six: *Sensation Rag*, *Big Chief Battle Axe*, *Tiger Rag*, *Worn Out Blues*, *Get Out of Here Go Home*, and *Memphis Blues*.

As with the Cy tracks, these items were recorded between January, 1949 and January, 1950. Unlike Cy, Frank remained involved in music right up to his accidental death at the Noosa Jazz Festival in 2000.

The Jazzart Collection - Volume 2 The Traditionalists-2 (1948-1950) CD VJAZZ 012, is available from the VJA shop in Wantirna or on-line at www.vicjazzarchive.org.au. Telephone orders can also be arranged.

THE SOUTHPORT JAZZ GROUP (1959-1961)

Left to Right.: Tony Brothers (clarinet), Peter Johnson (Piano), John 'Yogi' Cawthan (banjo), John 'Gypsy' Bennett (Sousa), Peter Sheils (trumpet), Hal Boyle (drums), Brian Kemp (trombone).

FROM THE LIBRARY

Groovin' High The Life of Dizzy Gillespie By Alyn Shipton © 1999

Reviewed by Ken Simpson-Bull

WHY ANOTHER book on Dizzy Gillespie one may ask? The answer is that most of the other books appeared in Dizzy's lifetime and took their cues from him. For example, Dizzy always said that he had heard his idol, trumpeter Ron Eldridge, on radio in Cheraw, South Carolina as a boy. Yet this author found such a statement to be impossible. In this biography Alyn Shipton provides an impeccably researched volume which should become the definitive work on this giant of "modern" jazz.

In 1939, at 22 years-of-age, young Dizzy joined the famous Cab Calloway orchestra in New York. He stayed two years and left acrimoniously. "Cab didn't know anything about music," Dizzy later said in a radio interview. "He relied on other people to tell him how good a guy was."

Although Dizzy Gillespie seldom had a kind word to say about Cab Calloway, it was Cab who put him on the map as a trumpet soloist as a member of one of the most commercially successful bands in the USA.

Cab's polished stage act and showmanship had more effect on Dizzy than he acknowledged—more than any other pioneer of bebop. Dizzy's trademark of dark glasses, goatee, beret and up-swept horn became trademarks every bit as familiar for Dizzy as Calloway's white zoot-suit and crazy antics. Dizzy's scat "Oop-pop-a-da" lyrics have similar parallels to Cab's "Hi-de-ho" and hipster language.

Dizzy Gillespie met the influential Charlie Parker, according to this author, on 24th June, 1940. How they, and a group of New York progressives, went on to "invent" bebop is fully covered in Alyn Shipton's fine book. The author points out the paradox that the bebop movement began as small band music from musicians who garnered their experience in large bands. Also, that it developed in the period that recorded music was banned by the Union (The American Federation of Musicians) from late 1942 to September, 1943.

The writer of this review is not a bebop fan, yet this book had me seeking out and listening with new appreciation to some of the music which, at the time, was extremely controversial.

Congratulations Bill Armstrong

THE National Film & Sound Archive has recognised ARIA winner Bill Armstrong for work as a producer and recording engineer in a career that spans more than six decades. Armstrong, the founder of Armstrong Studios, is the recipient of the 2011 Cochrane-Smith Award for Sound Heritage, which celebrates the achievements of those who make a contribution to the preservation and recognition of sound heritage. Armstrong began making live jazz recordings in the 1950s before establishing his own studios in 1965 that became the largest audio complex in the southern hemisphere. "Bill broke new ground, set new standards, and has played an integral role in the evolution of Australian recorded music over the past six decades, and he is still going strong," says Matt Davies, the NFSA's senior curator of sound, broadcast and new media.

"He has been a tireless contributor to Australian music and the arts, is well-respected in the industry and is richly deserving of this honour."

The above is reprinted from *The Australian* March 10th 2011.

The Archive has been the recipient of Bill's generosity ever since its inception in 1996. Not only has he donated many CDs for our shop, but when he turned 80 in 2009 he asked that in place of presents, those wishing to honour him do so by donating to the Archive's Building Fund. Bill was honoured at the Spiegeltent (Arts Centre Forecourt) on March 18th 2011.

Gretel James



ARIA winner Bill Armstrong proudly displays his award

VJA Fundraiser January 30th 2011



Adrian De Fanti (reeds/vocals), Michael Hanley (banjo/vocals), Travis Woods (trumpet), Mike Di Cecco (drums), Matt Dixon (trombone /vocals /ldr.), Eli Firestone (bass).

The fundraiser held at Rosstown Hotel on Sunday January 30th was a resounding success. Wonderful jazz was played by the swingiest young band in town, **Shirazz**. Many door and raffle prizes were won in the audience and \$2000 was raised on the day.

We are all looking forward to another fundraiser with the New Melbourne Jazz Quintet on Sunday May 29th. See you there!

We Welcome New Members:

Margaret Armstrong, Laurie & Glen Ashley, Judith & John Boyd, Claire Brimfield, Harley Brown, Greg & Diane Code, Phillip Crabtree, Eric Dancey, Roland Deery, Peter Duras, Robyn Elliott, John E. Horton-Crundall, Elizabeth Hunt, Brian William James, Charles Lee, Jean MacKenzie, Val Martin, Jean Melzer, Shirley Nathan, Peter Newstead, W.A. Pope, Ann Scriven, Threlkeld "Chappy" Siddins, John Sumner, Alice Toleman, Nick Vronidou, Bob & Marcie Whetstone, Nevyl Windley .

We would like to thank the following for their generous donations

Shirley Ansell, Marie Ballantyne, Pauline Collins-Jennings, Rowan & Mon Constable, Peter Dann, Kate Dunbar OAM, Robyn Elliott, Heather Heywood, Marina Pollard, Loryce Rogers & Foster, Bev & Ian Wright.

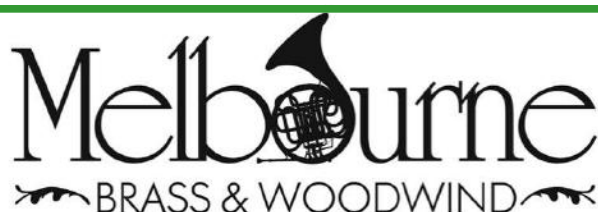
Jazz Improvisation Workshops Co-ordinator Marina Pollard has had many enquiries for tuition from mature-age musicians.

If any musicians are interested in assisting with coaching please contact Marina on 9781 4972



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MAGAZINE END OF JUNE 2011

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