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VJAZZ

HAPPY FIFTEENTH ANNIVERSARY VICTORIAN JAZZ ARCHIVE

Proactively Collecting, Archiving and Disseminating Australian Jazz



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15 Mountain Hwy.

Wantina

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Open Tues & Fri, 10am-3pm



Happy 15th Birthday VJA

Front Cover Images

1996 Margaret Harvey—Barry Gallery, Museum of Victoria.

1997 Ray Bradley—Malvern Municipal Band Rooms.

1998 Ray Bradley and Ray Marginson.

1999 First three shipping containers.

2000 John Kennedy—Fire Drill.

2001 First Group Visit—Austin 7 Club of Victoria.

2002 Wes Brown and the Junior Workshop.

2003 Les Chapman, Jim Mills, Ric Church-Seniors workshop.

2004 Proposed kitchen renovation—scale model.

2005 Completed kitchen renovation.

2006 International collection prior to compactus shelving.

2007 Exhibition at Forest Hill Shopping Centre.

2008 Graham Coyle playing our Yamaha Upright Piano.

2009 Farm gates improving the security.

2010 Renovated catalogue area—increased work stations.

We Welcome these New Members:

Croydon Secondary School, Harry Harman, Healesville High School, Norma Hogan, Jim Lalor, Edward Mahoney, Fred and Yvonne Mason, Michael McQuaid, Don Mitchell.

We would like to thank the following for their generous donations:

Lindsay Bistrup, BlueTone Jazz Band, Alan Burney, Judith Clink, Howard Foster, Amanda King, Michael McQuaid, William Miller, Dawn Shoppee, Victorian Jazz Workshops.

ABC "Collectors" Program available for viewing

SEVERAL months ago we informed our readers that the Archive had received a visit from film crew of the ABC "Collectors" program in order to produce a segment for that very popular TV show.

If you're wondering why you haven't seen this segment on television we have received a letter of explanation from the ABC. It reads:

It is unfortunate that this segment was not scheduled into our program as planned. Planning program content can be complex. With changes to the format and a shorter run of the program in 2011, it is regrettable that your segment could not be accommodated into an on-air program.

The good news is that the ABC has provided the Jazz Archive with five copies of the segment. Thus the program may be viewed upon request by any visitor to the Archive premises in Wantina.

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VJA BOARD OF MANAGEMENT

Letters to the Editor

Dear Ray,

I felt I should put pen to paper to say warmest congratulations to the Archive and all involved in the splendid renaissance of the CD program.

Quite apart from the significant achievement of getting the Jazzart issues out – and making so much important material available, the most recent issues have immeasurably added to the body of 40s–70s sessions that contain many first class performances.

John Kennedy's Roseleaf sessions of Frank Traynor (with the piano solo) is a fitting bookend to the best selling first volume. That the Archive has given us the elegant Jack Varney from W&G (which I had never heard) is a great surprise. Also the rescuing of the Graeme Bell All Stars Blackwood Hall Concert from the excellent recording by Graham Fetting.

But the absolute pick of the recent output is the Mike Sutcliffe memorial—the Elmar Zenith recordings. Much of this music I missed by a combination of marriage and the concentration on clawing my way up the career ladder in the Commonwealth Public Service. Some of the tracks I have heard (Hounslow, Sangster) but others were a revelation—Wocka, Geoff Kitchen, Mark Albiston, Ian Pearce, Wes Brown (a great drummer) and my old friend the late Bill Tope. This CD is very evocative for me in the two sides by the 1948 Bell Australian Jazz band, particularly to hear Roger on "Sunday", one of his best choruses.

Jack Mitchell's liner notes are masterly and told me a number of things that I did not know. Please convey to the Committee, the CD group, and in particular John Kennedy (whom I have spoken to about the CDs) and, of course, your resident genius Ken Simpson-Bull, my sincerest congratulations on the great achievement of the latest marvellous VJazz CDs.

Warmest regards, **Ray Marginson**

The Editor,

Since becoming a member with the Victorian Jazz Archive, I have wanted to put my views on the make-up of Dixieland style jazz, of which I have enjoyed for many years. There is a strong opinion on the make-up of the instruments, of the traditional front-line, that do not use the saxophone in its sound. I wonder if the Crosby Bob Cats, Muggsy Spanier Big Sixteen, the various Condon Bands, would have and could have achieved without the likes of Bud Freeman, Eddie Miller, Ernie Caceres, Boomie Richman, etc. In the 80s and 90s I received some CDs from the Florida coast (USA), featuring the talents of a reedman, namely Rick Fay, who led various line-ups playing tenor and soprano saxes. These discs are in my humble opinion, some of the best Dixieland music that you could wish for.

Finally, I would like to add my sincere tribute to the late Denis Farrington, who, thanks to him, I was able to get work playing at various venues in Vic.

Yours faithfully, **Brian James**

TRIBUTES

Willie Watt

"SOMETIME in 1957 the Melbourne New Orleans Band took the stage for a sit-in bracket at the Mentone Lifesaving Club. Theirs was an astoundingly fresh sound: crisp, collegiate ensemble work with a solid, driving 3-piece rhythm section. The impact on me was immediate; here was a new form of jazz that eschewed the 'funny-hat' Dixieland genre I deplored, and I had a new musical idol: Willie Watt. I sold my Maton guitar & second-hand resonator-less Vega tenor banjo & bought a 'C',

or standard banjo instead, thinking I would then be able to play like Willie. Alas, it was not to be, he was simply a far better musician with a far greater mastery of his instrument. He was a major talent in the Australian jazz scene."

Contributed by Lee Treanor

John McCarthy (1931-2011).

JOHN recorded prolifically during his 60-year professional career, from his first record in 1954 with the Ray Price Dixielanders up to his guest CD appearance with Bob Barnard, Don Burrows and Ralph Sutton in April 1999, including groups led by Tom Baker, Kenny Ball, Bob Barnard, Len Barnard, Graeme Bell, Geoff Bull, Dave Dallwitz, Bud Freeman, Adrian Ford, Bill Haesler, Art Hodes, Dick Hughes, the Port Jackson Jazz Band, Ray Price, John Sangster, Nancy Stuart and Doc Willis.

Over the years John worked as a popular sideman for long residencies at hotels, restaurants and clubs, appeared on countless concert platforms at festivals and the Australian Jazz Convention with local bands and as support for visiting jazz artists Bud Freeman, Ralph Sutton, Wild Bill Davison, Art Hodes, Topsy Chapman and Barbara Shorts.

Contributed by Bill Haesler OAM
(full vale available on the Archive web site.)

Jack Ricketts

WE would like to note the passing of Jack Ricketts, a former Collections Manager of the Victorian Jazz Archive.

Jack developed an interest in jazz during the war and was among the select few who attended the first Australian Jazz Convention in December 1946. Jack was part of a circle of musicians and jazz enthusiasts in the Geelong area after the war; he accumulated an impressive collection of records in the traditional and mainstream areas of jazz and regularly attended jazz conventions and festivals.

In addition, Jack regularly travelled to Melbourne to attend the jazz piano luncheons which I ran for a number of years. At these lunches Jack made a number of new friends. He continued to attend these lunches when he moved to Melbourne but would leave early to pick up his granddaughters from school.

Jack joined the Victorian Jazz Archive committee when it was only three years old, immediately became a valuable member of the Archive's committee, and was soon appointed to the position of Collections Manager.

In addition to this role, he was steadily working on a discography of the great Australian jazz musician, Ade Munsborough, which was published by the Victorian Jazz Archive in 2005. This discography has proved to be an invaluable addition to the history of Australian jazz, and is available through the Archive's shop. Jack passed away in September, aged 85.

Contributed by Tom Wanliss

Barry Crook

NOTABLE Jazz enthusiast and ABC TV Producer Barry Crook passed away on the 11th November 2011. Barry ran a regular broadcast "Jazz with Bazz" on 2 PBS and was for many years associated with the Bondi Jazz Festival. Originally a TV Floor Manager in Melbourne, he moved to Sydney where he produced many Jazz orientated TV productions for the ABC.



S&C #19 Tony Standish

NEW BAND IN TOWN

I've only heard Barry Wratten's Pelican Jazz Band twice. That's been enough to confirm my conviction that young Wratten – an impassioned, taut and refreshingly opinionated fellow who has great love for, and knowledge of, New Orleans – would bring something new to the local jazz scene. Barry's lengthy sojourn in the United States, mostly spent in New Orleans, just had to have provided him with fresh ideas and ideals that could be used to stimulate the local scene. Much needed, at a time when rock and metal and every other sort of band writes its own material while the jazz mob do endless covers of themes from yesterday.

But that's another paragraph.

I write, here, about the New Orleans scene and the breath of fresh air that Barry's band is bringing to it. I know there are lots of others contributing fine music from the Hoodangers to Waddell's West Coasters, Gaudion's mob, The Paramount Trio, Tom Baker and the Sydney Push, the crowd at Brisbane's Annie Street. There may be even jazz in Perth and Adelaide. It's difficult to find out what's happening around the country these days, lacking, as we do, a national jazz magazine. Holed up down here on the Mornington Peninsula, it is also difficult to whip up enough enthusiasm to make what has become a long, long journey to Melbourne, to cruise around hoping to find jazz music that will cause me to gasp with excitement, shake my head in wonder, bellow with glee, stick my hands in the air and proclaim that the top has been reached. Nah. The fine, careless rapture days are gone.....

Then I pause, I think, "That's all bullshit".

Firstly, here I am raving about Wratten's band, who entertained us mightily at the Caulfield RSL, with new and unusual material given fresh and innovative treatment, stirring even the jaded senses of New Orleans campaigners like John Pye, Peter Haby, and Ric Sjolund. And didn't I hear the Bull band at Kirribilee Leagues Club, breaking free and swinging like the clappers at a Pentecostal church service? Didn't I catch young Bob Barnard at the Warragul Working Men's Club a few months back, blowing later in the evening with all the fire and intensity and joy that cannot always be summoned by an artist who creates publicity on a daily basis. Of course I did. The magic is still happening, but frequency and intensity are well down.

So maybe I'd better get off my bum more often. Hop in the car and shoot up to Molly Blooms' pub and hear the Louisiana Shakers, find out where Maurice and company are playing, make a point of visiting the Caulfield RSL again to hear the Pelicans. And I haven't heard Des Camm since the Geelong Convention, and the Creole Bells are but a distant memory, jogged by a recording that sounded really good.

Look out there! I ain't too old!

HELP! POSTER WANTED!

By Margaret Anderson

AN INTERESTING request came through our home email in May 2011 from Loudonville, NY. One can only assume the writer googled 'Australian Jazz Convention, found the word 'archive' and then found the Anderson's email. His email read : *"Help. I saw a poster for the 36th Australian Jazz Convention held in Geelong and I want one. Any ideas? Any help would be appreciated. Mark Heller."*

On enquiring where this poster had been seen, he explained, *"I have been looking for the poster for many years since I saw it in the Jazz Museum in the Old New Orleans Mint. I have a spot saved on the wall for it."* I first explained it would be a further week before we went back to the Victorian Jazz Archive and even then couldn't promise that the poster he had seen would be available.

The poster of course is the very famous picture drawn by the renowned Australian artist Robert Ingpen. His depiction of the early New Orleans musicians is absolutely superb, and certainly a collector's piece. Fortunately we did find a copy, albeit not pristine, but indeed a copy that would frame well. It was understood by Mark Heller that this would be the case and he was happy to receive it. Then the vexing question of postage and costs was raised. It was agreed by mutual trust that, as we are an organization dependent on donations and with little Government support, he would send a money order for \$A25, this was considered a suitable amount. Little did we know when we decided to register this item that postage alone would cost \$A22.80!!! We weren't too worried about that as we felt we were providing a service and goodwill.

The poster was duly sent, and Mark Heller's money order crossed its path somewhere along the line and we received a money order for \$A50 as a donation to the cause! I was a little concerned about its safe arrival, so quickly emailed Mark asking,

"Could you let me know by email that the goods have arrived safely?"

His immediate response was, *"It is already at the framers."*

He sent a further email (June 2011) of interest about himself which read,

"I fear that I am a contemporary to the two of you. I am 77 and have been listening to hot jazz since I was 14. My hometown is three hours from NY and I spent a lot of my teens on 52nd Street and in the Village listening to Bechet, Armstrong, Ed Condon and the rest, and continued in Boston while at school. I still go to NY for music, although the players have changed, the music has not."

Postscript November 9, 2011: I suddenly thought it was presumptuous of me to relate all this without seeking Mark Heller's permission. He responded in his usual style,

"I received your note - permission granted without reservations. Your poster is framed and hangs in a place of honor at Chez Heller, and attracts many favorable comments - certainly more than do I. Also, it tells me a lot about the shrinking size of the world. I saw the poster in the New Orleans Jazz museum, chased it down to the other side of the world (where apparently summer is coming instead of a proper winter), and it is now on display in Albany in upstate New York. It depicts all of my favorite jazz heroes sent to me by former strangers whom I now regard as friends." Mark.

This was a very satisfying result from a simple enquiry. I'm sure you will agree.



The Australian Jazz Convention Archive is a discrete collection held in a container within the building of the Victorian Jazz Archive. Don Anderson manages all the material in this archive, and I assist him with the archiving. We have 66 years of jazz convention material to cover and are currently up to the 19th AJC 1964, Newcastle, and this convention contains a vast amount of material – the work continues.....

Not Just Jazz

By Pam Clements

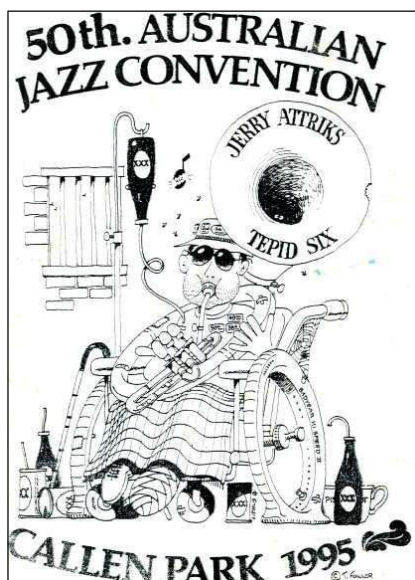
WHENEVER there is a jazz function a host of advertising material is generated. Advertising material such as media releases, handbills, tickets, programs, booklets, pamphlets, posters and badges. Around the country this jazz-related hardcopy has been saved, tucked away in kitchen cupboards and drawers, carefully collected in scrapbooks or stored in boxes. It was and is collectable and if we are lucky it is passed onto the Victorian Jazz Archive for care and storage for future generations.

Why?

As a collection it can reveal something about ourselves, our musical interests and history, our enjoyments, our aspirations, our musicians and, I could go further, our heritage and culture.

Informative, this memorabilia tells us who was playing music, when, where and with whom but many of these paper documents, now stored within their conservation plastic, are creative works of design in their own right.

In recent times commercial agencies have been sourced to put together the advertising packages for large Jazz functions, but in times gone by it was often left to the musicians themselves or friends and supporters to pen something creative. There are also many examples of multi-talented musicians with a flare and talent for visual art.



Jazz Conventions have provided wonderful graphic opportunities. The 18th Australian Jazz Convention in 1964 released a calendar. Each month was printed with a linocut by a different artist and illustrated some of the compositions by Jelly Roll Morton. Here you can see May: *Pretty Lil* by Ian McNeillage and

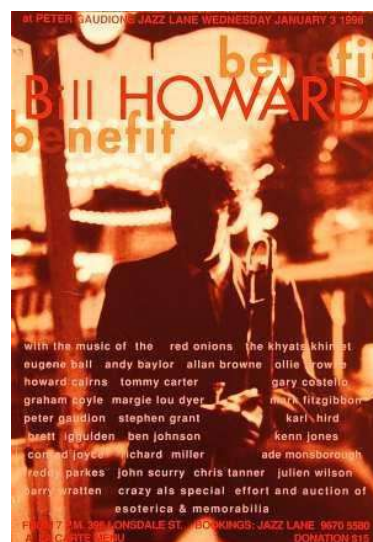
July: *Oh Didn't He Ramble* by Bruce Weatherhead.



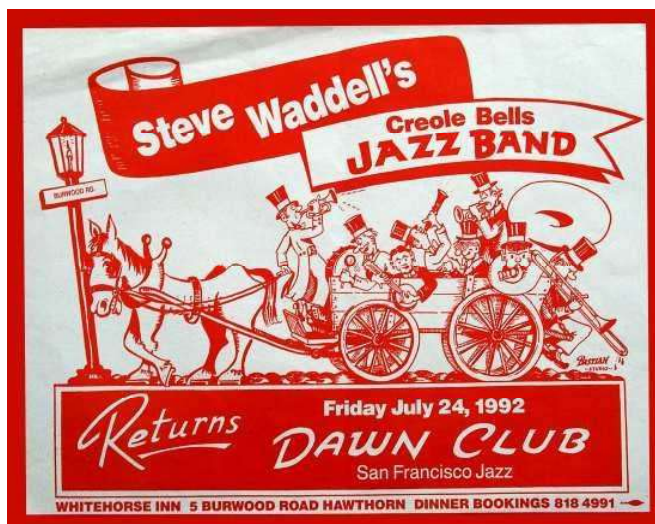
The attitudes of the time are reflected as the moods and interests depicted in the music are visualized in these paper works. At the end of the 1800s the street brass bands of New Orleans advertised themselves on band-wagons, "the bands, seated in the huge percheron-drawn drays, 'rambled all around' town. In their tight 'box-back' coats, the players blasted away, the trombonist relegated to the lowered tail-gate where his plunging slide could not bruise another player. The term tail-gate trombone still used to denote the New Orleans style derived, of course, from this. Inadvertently, or by design, the wagons of rival bands met on street corners and, to the delight of the populace, the 'battles of music' to which Jelly Roll often referred, ensued. From the issue of such conflicts the 'Kings' were crowned, and their bands took the cream of the jobs." This history and the New Orleans brass band jazz style is referred to in Steve

Waddell's red and white poster, albeit irreverently.

Developments in the printing industry itself can be seen from hand rendered work, to black and white letterpress, colour lithography to computer generated copy.



The history of Australian Jazz may not be as encompassing as in other countries but it should not be ignored either. For a lot of people, both players and listeners, it dwells within their hearts and souls. It is part of what makes them who they are, but nostalgia is not the only reason that makes this Australian collection an important one.



1. Blesh, Rudi. *Shining Trumpets: A History of Jazz*. Lowe & Brydone, London. 1949. p196

Whatever Happened to Keith Hounslow?

By Ken Simpson-Bull

IF YOU'VE wondered why you haven't seen or heard of iconic jazz trumpeter Keith Hounslow for the last ten years it's because he's living a pleasant life of retirement. Recently interviewed, Keith explained what led up to his departure from jazz performing and what he's doing now.

Born in Perth in 1928, Keith took up the trumpet in the mid forties and joined the West Side Jazz Group in 1947. He journeyed to Melbourne in that same year to attend the Jazz Convention, and observed that that city was much more jazz-oriented than Perth. As a result he later settled in Melbourne but not before he toured with the visiting Duke Ellington trumpeter Rex Stewart, ostensibly as a baggage boy. This was followed by a stint with the Southern Jazz Group in Adelaide and also with Doc Willis.



Ron Lennon (d), Keith Hounslow (t), Ray Simpson (g), Mark Albiston (cl), Geoff Bland (p). Photo from the Mike Sutcliffe collection.

From 1951, in Melbourne, he played with Frank Traynor, Charlie Blott, and others and also spent a short time with Frank Coughlan at the Trocadero. After a period with Brian Brown and Alan Lee, Keith departed music for a while and went into film and television production.

In the early '70s he returned to jazz, playing occasional gigs (such as with the Datsun Dixielanders) until he met pianist Tony Gould with whom he formed a duo that they named McJad, an acronym for Melbourne Contemporary Jazz Art Duo. Keith and Tony, being in complete empathy with each other, presented spontaneous melodic compositions, on the fly as it were. One should listen to a work such as "Wee Ballade" to appreciate how beautifully creative they could be. Later, the duo played at Melbourne University concerts, Adelaide, and toured India (where they were exceptionally well received) plus some of the Pacific Islands.

But in 1978, Keith returned to Dixieland, or classic jazz as he prefers to call it, replacing Peter Gaudion in Frank Traynor's Jazz Preachers with whom he stayed for five years before moving to Sydney (actually Kiama). He said to himself, "The young ones play so well now. What am I, this old bloke, doing this stuff?" He decided, "I couldn't play Dixieland any more. I had to move on." He stated that he admired young modern audiences with their broader tastes and open minds.

Keith stayed in Kiama for 20 years, playing many gigs in Sydney, some 90 km away. He performed in a quartet called "The Jazz Makers" with Grahame Conlon on guitar, Jimmy

Somerville on piano, Dieter Vogt on bass, Jimmy Shaw on drums, and sometimes Paul Williams on tenor sax. "Eventually," Keith said, "it became a bit difficult to keep up. Driving 90 km for a \$30 gig hardly paid for petrol."

Before leaving Kiama to return to Melbourne, Keith produced a six-CD album entitled "My Jazz Life – Fifty years of playing jazz in Australia". The first two discs feature an audio biography of Keith's life, narrated by Keith with help from announcer Ian Neil and various well known jazz personalities. The remaining CDs in the set present examples of Keith's performances from the forties to the nineties.

In the narration, Keith announces his retirement (in 1998) but he had one last exciting recording session. With pianist Tony Gould, they revived McJad, this time with a difference.

Tony played pipe organ and, with Keith on pocket trumpet, they produced some fine extemporised music. It was probably closer to classical music in form, but, Keith insists that because of its improvised nature, it *is* jazz. The recording has been released on a double CD called "McJad goes Organic" which also features some of the McJad earlier works from the seventies. Keith has copies for sale, along with the "My Jazz Life" set. Contact Keith if you're interested.

Following this final recording, Keith completely gave up playing—in fact he has passed on his pocket trumpet to modernist trumpeter Eugene Ball. He has even given away his flugelhorn which he also occasionally played. Of the current crop of jazz trumpeters, Keith believes that Ian Smith is probably the best.

Keith also has great regard for two great classic trumpeters who helped inspire him. "Louis Armstrong was unquestionably the world's greatest trumpet player and creative improviser. Louis did not play like Oliver, his main influence. He went on to play

himself." Bix Beiderbecke was the other. "Rex Stewart once said to me that when he heard Bix play he couldn't believe it. They say that the white man learned from the blacks, but no black man played like Bix."

Asked why and when he switched from conventional to pocket trumpet, Keith said, "I heard of the pocket trumpet from a far-out modernist called Don Cherry from Ornette Coleman's group in the late sixties. I liked its unique sound and I never went back to the regular trumpet. Someone else liked its sound, because it was stolen from my car, so I had to buy an identical instrument from Los Angeles."



Keith's famous pocket trumpet



Keith on trumpet with John Shaw on piano.
Photo from the Mike Sutcliffe collection.



Keith and Warwick (Wocka) Dyer adding to their record collection. Photo from the Mike Sutcliffe collection.

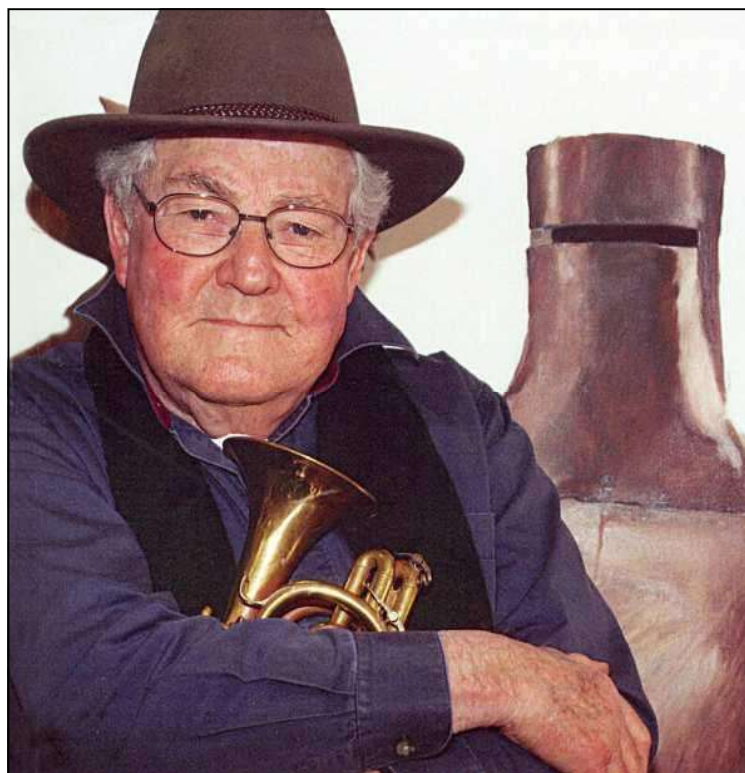
So what is Keith doing in retirement? He lives with his partner whom he first met in his youth. They parted, each independently marrying and raising a family, and then met up again in later life. His major current pastime is writing, about which he is passionate. He has recently published a book on improvisation called **"Oh Looketh Ahead Babe!"** and is currently working on another to be called **"Ode to a Rumpled Overcoat"**.

Some of Keith's observations on music and improvisation, as outlined in his book, are worth repeating. About modern jazz and C.I.M. (Contemporary Improvised Music) he advises one to keep an open mind. "We [jazz musicians] have all played the same tunes all our lives," he states, "popular melodies from 1900 on. You created your improvised solos based on a particular tune. Why not create the tune as well. That is the objective of C.I.M., imperative for the projection of improvised music into the future."

"One aspect of improvisation not normally acknowledged," he said, "is its use when formal composing and notation is under way, in order to find or confirm the right notes required for the melody line or chord."

On musical instruments Keith takes a humorous bash at the banjo—or is he serious? He advises banjo players to take up the four-string guitar instead, thankfully so as not to get the truly obnoxious banjo sound that goes CLUNK, CLUNK, CLUNK! "Piano players and guitarists are lucky," he says, "they can play chords. With the trumpet I can only play one note at a time."

Keith is in good health and lives in Hampton. Those interested in obtaining his CDs or books should contact him on (03) 9598 9782.



**A recent photo of Keith from the cover of his book
"Oh Looketh Ahead Babe!"**

Extracts From The General Managers Report

Key areas of interest were:

The Collection VJA continues to receive many donations of jazz material, both Australian and overseas. Our Australian collection is searchable on line by accessing our website www.vicjazzarchive.org.au and following the link to the database. The collection currently includes 2835 Audio CDs, 3323 Posters, 1552 Photographs, 3198 Audio Cassettes, 237 DVDs, 641 VHA videos, 2281 LPs and EP records, and 1112 78rpm 10 inch records.

Highlights of the year included:

Completion of storage in archive-standard albums of our extensive collection of posters and photographs – made possible by a grant from the National Library of Australia. We continue to digitise our collection as a priority.

Major upgrade to the Australian Jazz Convention vault located in a shipping container within our archive made possible by a grant from the trustees of the AJC.

A sensitive restoration of Ade Monsoor's plastic Grafton Saxophone, which was given to him in London on the second Graeme Bell tour in 1951-52. This instrument is playable again. At the same time minor repairs were made to Ade's 1903 Besson valve trombone.

A donation of the late John Costelloe's trombone, which came to us from interstate for safekeeping (*the instrument collection will be a major priority for 2012 to move the large collection into a special area devoted to storing and displaying them in a better manner*).

A growing number of requests from musicians and the public for recordings, photographs and other information from the Archive.

VJAZZ CDs. This year has seen the issue on the VJAZZ label of 8 new CDs of rare jazz, taking the total to 19 including several double CD sets. These brilliant CD releases have been mastered by volunteer Ken Simpson-Bull, an ex ABC sound technician. Ken was assisted by Bill Brown (from the sound room) and many others who contributed their time and knowledge to helping with liner notes, tune identification, design etc.

Replacement Computer Server: As foreshadowed at the last AGM, our old computer "network file server" was replaced by a new machine, accompanied by installation of eight additional PCs throughout the Archive. This was a major project, necessitating the support of a professional IT consultant. A new "sound mixer" unit, and a DVD caddy drive in the Sound Room, and LED lighting under the shelving in the Sam

Meerkin room, were also installed.

Visitors Services

Marina Pollard our Visitor Services Coordinator for the past seven years or so, continued to work tirelessly in promoting the Archive via our group visits and fund-raising efforts at the Rosstown Hotel in Carnegie. Since January 2008 there have been 89 such visits with 2,226 visitors who have enjoyed a tour of the Archive, live jazz and refreshments. \$23,245 has been raised in entry fees, plus \$13,215 (gross) in CD sales and \$3,315 for memberships, whilst the fund-raising events at the Rosstown have realised in excess of \$11,000 in two years. This has gone a long way to promoting the VJA in general, and has had a major impact on assisting us to meet our financial commitments in the general running and operational aspects of the Archive over the years.

Marina has also been involved with establishing a School Jazz Beginners Program at the Archive - together with Viv Doolan of Lilydale Secondary College. This program, with assistance from reed player Ron Trigg, has proved to be quite successful, and shows much promise for 2012.

We have needed to re-assess the uneven road surface adjacent to our visitor carpark, following a fall by one of our key volunteers, with subsequent hospitalisation. Until the issue is resolved we have temporarily withdrawn our group tour visit service for the general community. However, I'm hoping matters will be resolved in time for a resumption of the service in February or March, 2012.

Exhibitions / Pictorial Displays:

The VJA mounted a pictorial display some weeks before, during and after the **Stonnington Jazz Festival** during May 2011 with particular emphasis on jazz musicians who lived (or still reside) in the City of Stonnington and surrounding suburbs.

At present, we are preparing material for an "Australian Women in Jazz" exhibition which is anticipated to be on display early in 2012. There are currently over 200 women on our list of possible participants, so this will be a "rolling" pictorial exhibition for an extended period with relevant photos and memorabilia being changed frequently as new material becomes available.

Website and Sales: We are still working towards using the internationally recognised and accepted **PayPal** payment system to accept payment for

sales of our full range of CDs etc through the VJA website. We are hopeful of a successful outcome during the first half of 2012.

Volunteers: I again pay tribute to the wonderful team of volunteers we have at the Archive. Without them and their unstinting dedication to the job, this organisation would not be recognised as the premier jazz museum/archive in Australia. During the past 12 months, we have warmly welcomed several new faces, all of whom have comfortably settled into working at the Archive and are likewise making a very valuable contribution.

The task of putting our huge collection of Library books into proper order and cataloguing them has now been completed after a four-year effort under the direction of Ralph Powell – assistant to our Collections Mgr. Where appropriate items on our internal database are properly linked to the National library systems.

Rosstown Fundraiser

THE LAST Fundraiser for the year was held on Sunday, 30th October and was a resounding success. The band entertained a large audience who, during the afternoon, won many door prizes and raffles. **Marina Pollard Visitor Services**



PENINSULA RHYTHM KINGS JAZZ BAND
John Kent (Leader, v), Lee Treanor (bj), John Roberts (t), Graeme Davies (rds, tb, v), Frank Stewart (rds), Peter Grey (b), Kay Younger (v).

THE OTHER PARLOPHONES

By Bill Brown



Humphrey Lyttelton (t), Lou Silbereisen(b), Keith Christie (tb), Wally Fawkes (c), Don Pixie Roberts (ts), Ade Monsborough (as).

THE ABOVE title stems from a CD put out by the Canadian Jazz label Sackville. The contents mainly focus on the recordings of British trumpeter bandleader Humphrey Lyttelton from the years 1951/1954. The 1951/52 material has certain relevance to us here in Australia as it features members of the Graeme Bell Band then on their second European tour. The tracks were originally put out as 78s on the Parlophone label. They comprised various groupings under diverse headings. For instance –**Lazy Ade's Late Hour Boys, Humphrey Lyttelton Band With Ade Monsborough**, and the various tracks by the combined units, the **Bell/Lyttelton Jazz Nine, Ten, and Twelve**. Other tracks on this CD deal with later sessions Humph did with West Indian musicians, resident in London under the leadership of clarinet player Freddy Grant. Their Caribbean calypso rhythms give a new vigor to Jelly Roll Morton tunes like *Original Jelly Roll Blues*, *London Blues* and *King Porter Stomp*. Not so strange I suppose as Jelly used to talk of the influence of the 'Spanish Tinge'.

Lyttelton and a quartet also accompany American singer Marie Bryant on four numbers. However, my interest was drawn to the '51 Anglo-Australian sides. Not that they were new to me, far from it. A seven-inch Swaggie LP of the **Jazz Nine** etc. was the first album I purchased in Melbourne when I swapped the claymore for the boomerang back in the mid sixties. Those tracks have surfaced a few times on the original Parlophone, Swaggie and now on Sackville.

The idea for this spiel came about when in the latest Archive magazine I saw a picture of my Archive colleague Ralph Powell with a Swaggie LP called *Backroom Joys* which, of course, contains those tracks. Great hot jazz they are. In the purist circles of the time they were considered revolutionary, nine or so musicians playing partly-arranged material. Sacrilege.

To me it just sounded like the sort of music the **Luis Russell Band** had put out in the late twenties featuring the likes of Henry Allen, J.C Higginbotham, Albert Nicholas et al. Swinging ensembles with fine hot solos.

Lazy Ade fitted well into Humph's band and indeed he was invited to join the band but decided to go home. In the event of the UK weather and the ghastly post war austerity that prevailed that wasn't a bad call.

Humph too sat in on a couple of tracks with Ade's group. In one of his books Lyttelton relates how he had a hangover on the day of the recording and he had a red eye caused by a burst blood vessel. During the tune *Back Room Joys* the irrepressible Roger Bell playing washboard shouts out something about 'old red eye or bad eye', a typical reaction from that gent.

In the eighties a lot of Humph's early output on record came out on LP on a label called Dormouse. Later still Humph himself put this material out on CD on his own Calligraph label not, however, including the 'experiments' as they were called with the Australian and West Indian contingents. This explains, I suppose, the reference on the Sackville issue to the 'Other Parlophones'.

Anyway, it's good to see that those worthy examples of Anglo-Australia music keep coming up. In cold, damp London some heat was generated. Thus, 1951 was an important year. As Spike Milligan would say, 'It would have looked silly without it'.

How Sweet It Is

THE REPAIRS carried out on Ade Monsborough's plastic Grafton alto saxophone which was given to him during the second tour in the UK 1951/52, would fit neatly into the definition of conservation (to prevent further deterioration of an item) rather than restoration (returning an item to its original condition).

VJA was very conscious of the need to undertake conservation carefully. We spent a great deal of time and consultation with reed players including Michael McQuaid and Barrie Boyes to locate a suitably qualified conservator. Phil Noy was commissioned to undertake the necessary work. He is a reed player himself and enjoys an excellent reputation amongst musicians for quality work. The replacing of missing springs and felts involved taking the whole instrument apart. The unique construction of the Grafton means doing even minor repairs is very time consuming and challenging.

Our brief to Phil was to make it playable. This involved new felt pads, hand making missing springs from copper wire and repairing a crack in the fragile plastic. This took more than 30 hours. No work was done on the exterior nor any attempt made to make it look like new thereby ensuring the original patina was maintained. Of the 3000 Graftons made there are probably only a handful left that are playable. Happily VJA owns one of them.

During a recent visit, Michael McQuaid, a well known reed player and band leader, gave us an impromptu recital on the Grafton accompanied by Kim Harris on piano. We were able to experience this musical instrument the way it was meant to be experienced. The tone was warm and different from a brass alto sax.

Michael's first words were, "It even sounds like Ade".



KNOCKIN' A JUG

By Jeff Blades

Thursday, August 18th came and went without making a single blip on our radar. This is a shame as it was exactly fifteen years to the day since the inaugural meeting of the Archive was held at the now defunct Whitehorse Hotel in Burwood Road, Hawthorn one wet Sunday morning.

No one in attendance at the time imagined the dream of forming a jazz archive from nothing would develop into the highly successful voluntary operation we enjoy today. While change over the years was inevitable, most of it has been for the better and, thankfully, we have not changed direction or lost our way.

Now is a good time for reflection to consider some of those changes while we keep our eyes on the future. It should be recognized that, while recording and documenting past Australian Jazz history, we have also created fifteen years' history of our own making.

The original fifteen or twenty volunteers had a life-long interest in jazz, be they musicians, collectors or devotees of "the music" and had known each other for most of their adult lives. Sadly most of them are no longer with us or cannot attend regularly for health reasons. While we now have fifty plus regular volunteers, a lack of depth of knowledge on the subject makes it difficult for them to identify tunes, musicians or other faces in old photographs. A recent example of this occurred when the names of Geoff 'Thomo' Thompson (Brass Bass), Geoff Thomas (Drummer) and the late Geoffrey Thomas (Banjo) appeared on the database. They were presumed to be one and the same person. We would love to hear from volunteers that have over the years accumulated a knowledge of jazz.

Our library has grown enormously—it would be hard to find a more comprehensive jazz library anywhere in Australia. It is indexed using the Dewey system and can be searched on computer but few of our members avail themselves of this wonderful asset.

The Archive shop began modestly with the hope of creating our own CD label using unissued material from the vaults. After a slow start we have issued some nineteen titles to date with more in the pipeline. Our publications are few in number and rarely mentioned by the tour guides but include the wonderful discography of the late Adrian (Lazy Ade) Monsborough. While there has been steady improvement in the sound room, there is still a long way to go—all the technical work of mastering our new CDs is done off-site by a professional volunteer—videotapes are transferred to DVD in the sound room.

Recent renovation to the catalogue area has increased the number of work stations by 50% from ten to fifteen with the removal of an internal wall and the addition of purpose-built desks housing computers below and shelving above, replacing a mish-mash of odd-sized tables, chairs and open cupboards.

Our kitchen and toilet are no longer from the third world and do us proud. Bring your friends and show off the Archive. In conclusion, I would like to pay tribute to Ray Bradley, John Kennedy and Ray Marginson. These three men, who are often overlooked, led a team of dedicated, fanatical volunteers whose combined enthusiasm and skills recognized no boundaries.

It could only happen in Melbourne.



FROM THE LIBRARY

"Of Minnie the Moocher and Me"
An autobiography by Cab Calloway

Reviewed by Ken Simpson-Bull

It's a pity that there are not many books written about Australian jazz performers. Nevertheless, jazz is jazz, and the Archive's library is full of books about international jazz greats. One such book, written in 1978 and now long out-of-print (but still available for access by VJA members) is "Of Minnie the Moocher and Me", the autobiography of Cab Calloway.

In the book's forward Cab explains how he became associated with that popular song of the 1930s, *Minnie the Moocher*, and scat singing:

*Now here's a story about Minnie the Moocher,
She was a low-down hoochy coocher,
She was the roughest toughest frail,
But Minnie had a heart as big as a whale.*

"That's how I'd start out; then somewhere in the middle I'd start to hi-de-ho. You know, singing:

'Hi-de-hi-de-hi-de-ho.'

Then the band would answer:

'Hi-de-hi-de-hi-de-ho.'

Then I'd holler for the audience to join in. And the band and the audience would answer back.

"I don't know how the scat singing started. I think one night in the Cotton Club I just forgot the words and started to scat to keep the song going. That was in 1931 and it went over so big that I kept right on doing it." (Cab was to become perpetually known as the Hi-de-ho Man.)

Cabell (his christened name) writes, with the help of journalist/writer Bryant Rollins, in an engaging easy-to-read style—it's hard to put the book down. His story takes us from the back streets of Baltimore where he hustled as a kid, through the jazz clubs of Chicago in the roaring twenties, to the celebrated Cotton Club of New York.

Born in 1907, Cab rose from humble beginnings to become one of America's most successful band leaders. We are told how he entertained presidents and crowned heads of Europe, and became a national institution through his popular radio broadcasts and film and stage appearances.

We are introduced to his friends and colleagues—Louis Armstrong, Duke Ellington, Lena Horne, Chic Webb, and Al Jolson, as well as many of the jazz greats who played in his band like Dizzie Gillespie, Benny Payne, Jimmy Smith, Doc Cheatham, Ben Webster, Chu Berry, Cozy Cole, and others.

The Cotton Club

Cab's fame really started in 1931 when he began a season at the Cotton Club. Cab explains: "I was singing and emceeing with my band, *The Missourians*, at the Crazy Cat on Forty-Eighth Street.

"We weren't in there but a couple of weeks when, one night after the show the head waiter came over to me and said, 'There's some guys here want to talk to you.'

"Who the hell are they?" I asked. "I'm beat and I don't want to see no one."

"You'd better see them, Cab."

"I could tell they were from the mob—four guys with coats and wide brimmed hats. One of them had shades." "Tell Moe Gale [Cab's booking manager] that we want you at the Cotton Club."

"But I can't, I've got a contact."

"We'll talk to Moe Gale. Just you and your band be at the Cotton Club at two tomorrow to rehearse."

"After they left Moe Gale came in. I'd never seen him look so bad. I can imagine them saying to Moe, 'If you give us any trouble you'll find yourself at the bottom of the East River with cement boots.'"

Cab replaced Duke Ellington, who was going on tour, at the Cotton Club. He never looked back. In his own words he succeeded because, "I was always an unrelenting black-born son-of-a-bitch." Yet he also reveals that, "Offstage I was a loner and sometimes even shy."

Although the book ends in 1976 when Cab had, in his own words, "reached semi-retirement" he continued to actively entertain audiences until his death in 1994.

Latest VJAZZ CD Release

"THE BEST OF THE ELMAR / ZENITH RECORDINGS"

**The Elmar / Zenith Story by
Jack Mitchell**

The immediate years after World War Two were a great time to be a jazz fan. Records of overseas artists were becoming available again and a smattering of local bands could be heard on disc at last.

Bill Miller led the field with his Ampersand label, presenting us with the first recordings by Graeme Bell's groups, followed by Bill Holyoak's Memphis label featuring the Southern Jazz Group.

In Sydney, distribution of Ampersands was first handled by Eric Dunn, of the Sydney Swing Music Club. In practice this meant that one had to contact Eric at a monthly meeting of the club, or chase him up at home. Consequently, sales in Sydney were rather low.

Norm Linehan had met Bill Miller during visits to Melbourne, and when he suggested that he sell the Ampersands from the Personality Photo Service on Wynyard Ramp where Norm was working with his cousin Tommy Lyons, Bill readily accepted. When the Memphis discs appeared in 1947 they too were available at the Personality shop, which became a gathering and gossip place for jazz fans.

So, in mid 1948, both Norm Linehan and Ross Fusedale (still then living in Sydney) decided to start their own record labels. Ross was first off the mark with Zenith 100 and Norm followed shortly after with Elmar 2—he reserved Elmar 1 for the Riverside Jazz Band preferably playing *Riverside Blues*, but that never eventuated.

As Norm himself expressed it, his venture into the record business was characterised by an excess of enthusiasm and a lack of finance and business knowledge. Ross registered the name Zenith Recording Company on July 18, 1948 six days after his first recording session. Norm registered the name Elmar Recording Company on July 28, 1948, six days before his first recording date. Despite the names, neither was a company as generally understood—there was no prospectus, no constitution, no shareholders.

Ross got around to issuing a second disc, and both he and Norm did organise some more recording sessions, not necessarily with the issuing of the results being a consideration. In fact only 62 copies of Elmar 2 were pressed, 150 of Zenith 100 and 220 of Zenith 101. Both men decided that the record business was not really for them, given the prices they had to ask for their discs, sometimes more than twice that of the major company's product.

About January 1950, Ross passed his Zenith discs over to Norm and moved to Melbourne. The casual and unbusiness-like methods of the day were revealed by Norm in Jazzline, Winter 1975, where he wrote that he bought the Zenith Recording Company "For I believe ten pounds—and naturally

there is no bill of sale or anything else to confirm this."

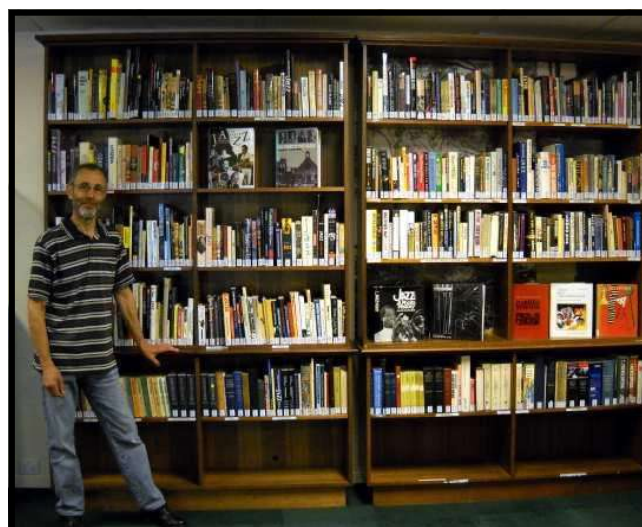
Bruce Johnson inherited the acetate collection when Norm died and when he went overseas he passed them over to Mike Sutcliffe for safe keeping. When Mike realised that his illness was terminal, he handed them to the NSW Jazz Archive for security, and finally, courtesy of Neil Cairns, they were loaned to the VJA for digitisation. Finally, with Bruce's blessing, we are able to present a selection of the tracks that are of musical and/or historical importance.

THE above text is extracted from the insert notes prepared by Jack Mitchell for inclusion in the Victorian Jazz Archive's latest CD release "THE BEST OF THE ELMAR / ZENITH RECORDINGS" (VJAZZ 019). This CD is available from the Archive Shop or on-line via the VJA web site.

There are 23 tracks and the bands include the Warwick Dyer Stompers, Yarra City Stompers, Keith Hounslow's All Stars, Graeme Bell, The Illawarra Jazz Gang, John Sangster's Jazz Six, and more, covering the period 1947 to 1949.



Just What We Wanted



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