



**VJAZZ 54**  
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# VJAZZ

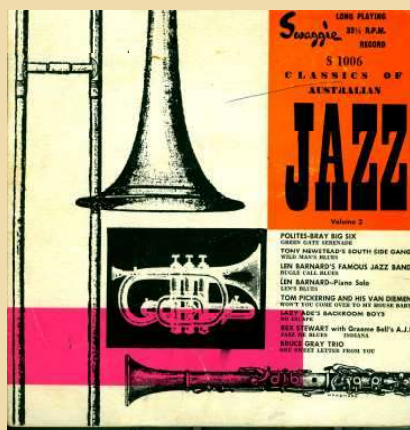
**Proactively Collecting, Archiving and Disseminating Australian Jazz**

## The New Melbourne Jazz Band At The Archive



**Jazz Impresario  
Diana Allen seen  
here in 1999 with our  
own Ray Marginson Pg 3**

## The Many Talents of Clement Meadmore Pg 6



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

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## Contents

- 03  
Diana Allen Jazz Impresario  
By Mel Forbes
- 05  
Inside versus Outside Start  
By Ken Simpson-Bull
- 06  
VJA - Not Just Playing Records  
By Ralph Powell
- 08  
Start Playing Jazz Now  
Reviewed By Kim Harris
- 09  
Sedergreen Evergreen By Bill Brown  
A Date with the Duke By Bill Brown
- 10  
Maria's visit to the Music Archive in  
Amsterdam
- 11  
The Saxophone and New Orleans Jazz

### Images

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Ralph Powell  
Ken Simpson-Bull  
Ray Sutton

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The New Melbourne Jazz Band  
Brian Abrahams (d) Peter Upman (t)  
'Charley' Farley (bj) Ross Anderson (sb)  
Ron Trigg (cl).

Diana Allen and Ray Marginson

Swaggie Record Cover designed by  
Clement Meadmore

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Wantirna  
Mel Ref 63 C8  
Open Tues & Fri, 10am-3pm

## WHAT A FUN DAY WE HAD



Our Fundraiser  
for the first time  
at the  
**Burvale Hotel**  
was held on  
Sunday March  
the 25th.

It was WONDERFUL. It was supported by so many Jazz enthusiasts who enjoyed **The New Melbourne Jazz Quintet.**

Ross Anderson (Ldr,sb), Ron Trigg (rds), Peter Upman (t,fh), "Charley" Farley (bj), Jason Linsoon (d).



We are all looking forward to the next one on the 1st of July with Pippa Wilson at the Burvale Hotel.

## "Australian Women in Jazz"

**A pictorial display at the VICTORIAN JAZZ ARCHIVE**

**This display celebrates the contribution made by women to the Australian Jazz Scene. It will change approximately every three months over two years.**

**If you have something that can contribute to this Exhibition please contact Gretel James (secretary) 9800 5535**

## We Welcome these New Members:

Brian Abrahams, Judy Aitken, Selwyn Blackstone, Denis Cox, Geoff Delacy, Ken Donnelly, Brendan & Mia Edwards, Ian McDonald, Keith Murley, Charles Palfrey, Lyn Thomas, John & Joan Wardlaw.

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

Brian Abrahams, Marie Ballantyne, BlueTone Jazz Band, Rowan & Monica Constable, Geelong Jazz Club, Richard Hughes, John & Dorothy Kessner, Jacqueline O'Neill, Patterson Lakes Community Group, Terry Piper, Ringwood Community Garden, Ann Scriven, Threlkeld "Chappy" Siddins, Ralph B.Stride, Daryn Wallace.

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# DIANA ALLEN, JAZZ IMPRESARIO

By Mel Forbes

**I**F YOU'VE attended a major jazz event in Victoria in the last few years, chances are that the event was organized, and the performers introduced and farewelled, by a smartly-dressed, immaculately-coifed lady of a certain age. This is Diana Allen. But is this what a jazz impresario is supposed to look like?

Diana Allen has spent much of her adult life promoting jazz music and musicians, along the way associating with not only some of the great icons of jazz, but also nurturing up-and-coming young musicians who are now at the forefront of the Australian jazz scene.

All of this had the most unlikely beginning. Nearly 40 years ago, Diana was living in Terang in the Western District of Victoria, the mother of three sons. The local community hall, a building with some charm but in serious need of restoration, had been threatened with demolition and replacement by the managers and the Shire council. Diana was enraged at this attitude towards the community's assets and was stirred into action, winning a stay of execution, and heading up a fund-raising committee to facilitate restoration of the fine old building. Having loved jazz as a young woman, and being married at the time to a jazz trombonist, she dreamed up the idea of organizing a jazz concert (in a town most of whose residents had never heard jazz before), which was a great success. From this beginning developed a concert series of three concerts a year, all jazz, over a period of 10 years. This, combined with determined lobbying of Ministry of Arts, resulted in the re-birth of the hall into a full-fledged multi-purpose performing arts and community centre which is still going strong.

***"Diana was enraged at this attitude towards the community's assets and was stirred into action"***

Along the way, Diana introduced the young Tom Baker and his Swing Street Orchestra to Victorian audiences, established music therapy trials in local hospitals and care institutions, ran jazz concerts in local schools, and set up a music scholarship in the local area which continues to this day.

In 1985, having returned to Melbourne after 25 years' raising her family in the Western district, Diana decided to pursue the organizational side of jazz. In quick succession she formed her company **Jazz Australia** and, recognizing the potential market for jazz in venues a bit more genteel than pubs, she launched **Club 177**, so called because it shared the premises of the Danish Club at 177 Beaconsfield Parade, Middle Park.

**Club 177** offered Sunday jazz luncheons once a month, featuring the royalty of local and visiting jazz bands – **Allan Browne (featuring Peter Gaudion and Fred Parkes), New Harlem, Graham Coyle, Bob Barnard, Tom Baker** (again) – the list goes on. Throwing off the constraints of some jazz bands, Diana often preferred to invite specific musicians to play a gig, and let their complementary talents create something new and magical. Food in nice surroundings was important too: not for Diana a rough-and-ready counter lunch, but an elegant Sunday lunch. A menu we hold at the Archive reflects the food tastes of the times, with prices we can now only dream of: how about house wine for \$0.80 per glass, Seaview Moselle at \$7.50/bottle, and at the premium end, McWilliams Mt Pleasant Sauterne at \$10.40?

The Club's stint at #177 was short-lived however, and in 1986 it underwent the first of many moves around Melbourne while retaining its name of **Club 177**. Over the next few years it moved to Belmare in Beaumaris, Rialto Receptions in Fitzroy St., St. Kilda, and Richmond Cricket & Football Social

Club. Diana sometimes took to the waterways too, with a number of cruises being organized on the Yarra and Murray rivers.

The venture came under some financial pressure in 1988, with Diana coming to the realization that she was providing more value to customers than her prices reflected. But the club bounced back by March the following year (with realistically higher prices), this time at La Brochette in Kew. In 1990 the club moved to the Kooyong Lawn Tennis Club, where it settled in until 1996, when it finally moved back to the Danish



**Diana Allen and Graeme Bell**

Club at 177 Beaconsfield Parade. There it stayed until cost pressures again forced a reappraisal. This time Diana decided to really call it quits, and **Club 177** bowed out after 13 years of presenting outstanding jazz musicians on a monthly basis. She decided to focus on jazz consultancy and special events instead.

During the **Club 177** years Diana introduced some distinguished overseas musicians to Melbourne audiences – performers such as **Ralph Sutton, Kenny Davern, Jim Cullum, and the Swedish Jazz Kings**. And also during this era, from 1987 to 1990, Diana was the convenor of the **Decanters Jazz Club** at the Melbourne Hilton, which, on Friday and Saturday nights, featured slightly more contemporary quartets and vocalists.

Diana also introduced events to celebrate the birthdays and milestones of some of the icons of Australian jazz, such as the numerous celebratory concerts for **Graeme Bell**, who staged more comebacks than Nellie Melba, and concerts celebrating the birthdays of **Ade Monsborough**. She also was adept at recognizing young talent, featuring the likes of **Stephen Grant, James Morrison, Doug de Vries**, and later the brilliant young **Michael McQuaid**. It was she who brought Michael down to Melbourne from Canberra to do the tribute to Ade Monsborough at the Rialto 10 years ago.

In 1983 Diana travelled to the US and UK to study the local jazz scenes and to observe the latest trends in the presentation of live jazz. Not only did this trip confirm Diana's belief that Australian jazz bands were among the finest in the world, but they made her aware of some of the regional jazz treasures awaiting travelers in places such as New Orleans, San

Antonio, and so on. This trip was the start of what was to later become almost a vocation, leading jazz tours to the USA.

As with any profession involving creative people who work hard and party even harder, the jazz world spawns deep and abiding relationships. In the course of a long career which has involved organizing, promoting, hosting and caring for countless hundreds of musicians, Diana has formed very strong relationships which last to this day. Her first husband was trombonist **Bruce Allen**, who was a member of the legendary **Frank Turville's** first band, the **Melbourne University Jazz Band**. Later, she lived in Langwarrin with clarinetist **Freddy Parkes**. Diana and **Graeme Bell** have been firm friends for over 25 years (he once lamented that she had not been around to organize his band's gigs for him in his earlier years), and she has organized a number of his milestone concerts. Another close and respected friend is **Ian Smith**, with whom Diana has worked closely for over 20 years. She can always count on him for support – whether it be to head up a quartet for a private gig, the trio at the Amora Hotel, or a 7-8 piece band for a big concert. The respect is mutual - Ian often sets up or checks the sound system at her Sunday concerts lately, then heads off to do his gig at the Amora Hotel, and rushes back afterwards to catch some of the music. Among her overseas friends is bandleader **Jim Cullum**, whose jazz club is open virtually every night, and whose band Diana rates as the best traditional jazz band in the USA, and among the best in the world. She's been associated with 5 visits by Cullum's band to Australia.

A little bit at odds with her current image, is the Diana that used to get up to the microphone at jazz concerts during her Terang days, and sing along with the band. After she moved to Melbourne and discovered the wealth of talented female vocalists there, she decided to give the singing away and concentrate on organizing.

Diana is a cultural events organizer *par excellence*, with a staggering list of organizational achievements in her CV. She has either organized, or been Artistic Director, of events such as

**Candlelight Christmas Jazz** in St Paul's Cathedral;  
**The York Jazz Festival** in W.A.;  
**The Morningstar Jazz, Wine and Food Festivals**, the jazz component of several of the Castle-



**Cornet Copia and Diana 2010**

**Festivals, The Yarra Valley Jazz Festival, Twilight Jazz at Werribee Park and Four Seasons soirees at Tanglewood Winery in Merricks North.** She was runner-up for the position of first Artistic Director of the Melbourne International Jazz Festival, and was the driving force behind the establishment of Smithy's Riverwalk Jazz, still held every Sunday at the Amora Hotel. She was a compere at the Montsalvat, Wangaratta and Southern Highlands Jazz Festivals for many years. And finally, Diana has been appointed as a consultant to a number of events or organizations, including the Lord Mayor of Melbourne's Jazz Reference Group, and Twilight Jazz at Hawkstowe Park. It is interesting that, with her enormous fund of experience, Diana still gets tense before an event, and is never complacent enough to deliver a speech without notes. Nothing is left to chance, but still she wants absolutely everything to be perfect for her audience and musicians.

Diana believes strongly that the event and its surroundings should honor the music and the musicians. The pub scene, with its jazz band "thrown in for free" as a barely-heard accompaniment to shouted conversations, is not really for her. Hence **Club 177**, and her other ventures held in fine surroundings, which have ranged from the former Miettass', to the Assembly Hall in Collins Street, to Leonda, to Dallas Brooks Hall, to riverboats on the Yarra. And the music is always in a concert setting, often accompanied by good food and service. That's her style.

You'd think that, in almost 4 decades of organizing musical events, Diana would have had her fair share of disasters. Sure, there have been the odd musos who gave her a scare by getting sloshed on stage, or who turned up with terrible hair or clothing. And she remembers the very first concert she presented in Melbourne where she sported a black eye as a result of a fall the previous evening (that was the concert where she first met Fred Parkes, with whom she later fell in love). But there have never been disastrous musical performances on her watch. There have been a few letdowns by caterers and kitchens, but, given Diana's passion for ensuring that every detail of her events is perfect, they probably were noticed by very few people apart from her.

When asked about the highlight of her 38-year career, Diana has no hesitation in nominating her collaboration with Graeme Bell. She represented Graeme for 25 years in Melbourne, beginning with the launch of his autobiography in 1988, and culminating with the launch of his double CD of 40 of his own compositions, compiled at her urging, and which marked his final retirement from public appearances. In between there were numerous grand milestone events, and many other performances in between. Diana's observation is that Graeme Bell had a strong affection for people and his audiences, and people flocked to hear him in return. With his flair for marketing and his strong attitude of cooperation and his appreciation of others' efforts, to say nothing of his musical talent, she found him a wonderful person to work with.

As might be expected, Diana is a strong supporter of the Victorian Jazz Archive, having provided encouragement to Ray Marginson prior to our founding, and she maintains close friendships with a number of our members and volunteers. In 1999, when we were still struggling to get the Archive on a sound financial footing, Diana gave us a generous donation from the proceeds of the Graeme Bell 85<sup>th</sup> birthday concert. She has also donated her papers to the Archive, and we hold a full collection of her newsletters dating back to 1985.

Although even the strongest jazz scene in any city is still precarious and subject to the whims of fashion, Diana is strongly positive about Australian jazz musicians of all genres. She feels that they are well-trained, creative, dedicated to their art, and that they take better care of themselves than their predecessors. At the risk of being controversial, she thinks that the Melbourne jazz scene is the best in Australia, and that the Australian jazz scene in general might be the world's best. To her, as to so many of us, the key to the future is, of course, in attracting younger people to the genre, and she highly praises those musicians who reach out to involve younger listeners.

Organising big events is a pressure game, and nobody gets rich in the Australian jazz business. Operating without support from grants or subsidies, Diana has had to confront a number of "moments of truth" over the decades and has tried to sever her ties to the business and get a "real" job. But something has always called her back. You'd think a lady of her age might settle down to some knitting and listening to the radio. Not Diana – even though she "retired" to the seaside village of Point Lonsdale, she is busier than ever. There were 13 concerts last year, and about a dozen planned for this year, a mixture of charitable local fundraising and for-profit.

This lady just goes on and on...

## Sound

# Inside versus Outside Start

By Ken Simpson-Bull

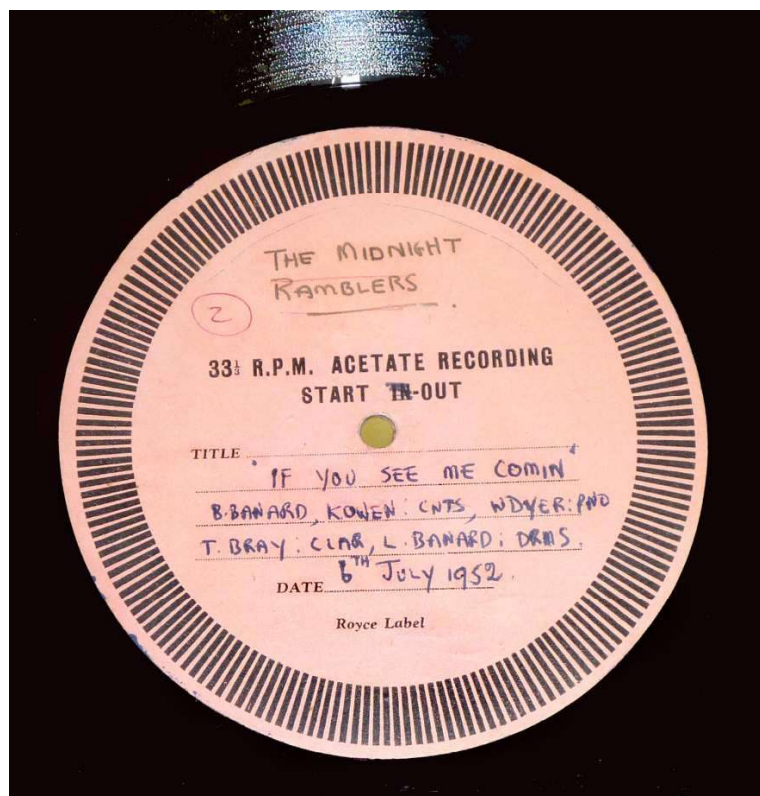
**R**EADERS who remember gramophone records (or still play them) will be well aware that playback is commenced by placing the pickup at the outside of the record and that it will follow the grooves as they slowly spiral towards the centre of the disc. This is naturally called "outside start" and all commercial gramophone records use this convention. But many may not be aware of *inside* start discs. The Jazz Archive has in its collection, many transcriptions and non-commercial records which begin their playback from the centre, and the recording moves towards the outside diameter of the disc. Why?

A disc recording begins as a recording blank which is usually an aluminium disc coated with nitro-cellulose lacquer. A cutting stylus cuts a spiral groove in the relatively soft lacquer coating in a similar fashion that a lathe tool cuts through, say, a soft metal on a machine lathe.

As the gramophone record is being cut, a fine thread called swarf is excised from the surface of the disc and spirals towards the centre of the disc. With outside start this thread-like swarf gets in the way of the cutting stylus as the cutter moves towards the centre and so must be constantly cleared, usually with a soft brush or, on sophisticated recording lathes, by a suction device.

With inside start, because the cutter is moving towards the outside of the disc, the inward-spiralling swarf thus moves clear of the recording stylus at all times and so no constant attention is required. This was ideal for amateur or home use.

There is another reason for inside start relating to replay stylus wear. In the days when once-per-side replay needles (styli) were used, a stylus worn during its passage from the inside to the outside of the disc, could more easily trace the spread-out sound waves at the outside of a recording



In broadcast or non-commercial situations a notification was usually given on the label to designate inside or outside start (as shown). This indicated where the pickup would need to be placed to start the playback. On this label a stroboscope is included to check turntable speed. When viewed under a 50 cycle mains lamp, the lines would appear to stand still at the correct speed.

(where the linear speed is greater) than the bunched-up sound waves near the centre. If this is an advantage, why use outside start at all?

The best quality sound on a record is found in the outer grooves because the linear speed there is faster resulting in a more accurate recording of the sound wave. (More space is available to fit-in all of the high frequency nuances of the sound.) Because the exact duration of a recording is very often not known in advance, the question becomes: at what diameter do you start the recording so as to finish at the outside of the disc? Too large a starting diameter could cause the cutter to run out of space at the outside of the disc before the end of the item being recorded. Conversely, too small a starting diameter may have the recording finishing a long way before the coveted higher-quality outer diameter is reached.

With outside start, an over-running item might finish at a very small inner diameter but at least the recording will be complete. Another important advantage of outside start is that, when using an automatic record changer, the pickup is always lowered to the same fixed starting point on the disc.

It is of interest to know that Compact Discs, unlike gramophone records, do not rotate at a constant number of revs per minute (which is known as constant *angular* velocity). Instead they rotate at constant *linear* velocity which means that they rotate faster near the centre and slower at the outside. In addition they use inside start! In this case we again ask, why? The answer is to provide a fixed reference starting point for the recording (and replay) device, regardless of the outside diameter of the CD. Because of the fixed linear speed, there is no "coveted higher-quality outer diameter".



## V.J.A. - Not just playing with records

THE Victorian Jazz Archive is becoming increasingly recognized as a source of significant and rare resource material. Over recent months we have had several requests for information from a wide variety of people - musicians, PhD students, artists, journalists, writers, family historians, radio presenters and documentary makers. The accompanying article illustrates this and, in future issues of VJAZZ, we will provide further examples of why the Archive and the donations you provide are so critical to Australian jazz.

### Clement Meadmore - A Man of Many Firsts



SYDNEY documentary film makers Amanda King and Fabio Cavadini are researching Clement Lyon Meadmore (1929 - 2005) and, as part of their research, came to the Victorian Jazz Archive seeking information about his involvement with jazz.

The obvious question was, "Who is Clement Meadmore?" Many things as it turned out. In Australia he was an industrial designer, furniture maker, gallery director, artist, photographer, writer and magazine editor. Born in Melbourne, he moved to Sydney in 1960. Settling permanently in the USA three years later, he went on to become a founding member of the Sidney Bechet Society and benefactor to aspiring jazz musicians through his Clement Meadmore Trust.

Most notably, as an expatriate Australian living in New York, he became known as one of the most highly respected sculptors of his generation. His work is included in the Metropolitan Museum of Art in New York and in all state gallery collections in Australia.

A search of the Archive's database showed that he also had a not insignificant role in Australian jazz as a washboard player, record cover designer for Swaggie Records and photographer of local jazz personalities.

Armed with this information we were able to greatly assist Amanda and Fabio with their research for their documentary on Clem Meadmore *A Matter of Looking* - [www.frontyardfilms.com.au/clementmeadmore](http://www.frontyardfilms.com.au/clementmeadmore)



Graham Spedding (sax) with Clem Meadmore on washboard - Adelaide 1961.  
Sydney jazz identity Kate Dunbar named the group *Tree-Oh!* when joined by Norm Koch on banjo.

At the 1954 Australian Jazz Convention in Sydney Clem on washboard accompanied Nevill Sherburn and **The Pied Pipers** in their performance of *Bucket Got A Hole In It*. He is also listed as washboard player in **Speddo's Backroom Six** rendition of *Everybody Loves My Baby* performed at the 16th Australian Jazz Convention in Adelaide in 1961.

Bryan Kelly states that Clem played washboard at the Royal George Hotel in early 60s' Sydney, something he continued to do in the USA. He was also a keen amateur drummer and admitted to Eric Child, as having attempted to master the flute. Nevill Sherburn recalls him trying, at one time, to play trombone "not so successfully" and in one of the early 'Trad Pad' television programs Clem played washboard with the Graeme Bell Band.

The close relationship between the VJA and the Australian Jazz Convention led to the AJC's Margaret Anderson providing invaluable documentation on the inaugural AJC logo competition won by Clem Meadmore.

In early 1960 the Committee of the 15th Australian Jazz Convention (AJC) decided that a logo for their Convention would be good idea. This logo would not only be the face of the program, but it would encompass all official documentation viz; pre-Convention concert material, ticketing for the Convention, rectangular registration badge and instrument case sticker/label.

This would be the first time an all embracing logo would be used at an AJC.

The information went out to the jazz community on a quarto sheet printed with the old purple roneo ink, and entitled *Conditions Under Which 15th Australian Jazz Convention Poster will be judged*. It was sent to jazz clubs and the jazz community.

At the encouragement of his friend, saxophone player Ross Fusedale, Clem Meadmore was encouraged to draw a suitable logo and enter the competition. June 24, 1960 was the dead-line, and there was a prize of ten guineas. The AJC would soon be happening in six months time.

The resultant logo proved to be classic Clem Meadmore. Lovely simple lines, an Australian flavour, complete with trumpet. Indeed the Committee did agree. This was an enduring logo.



Clem Meadmore's 15th Australian Jazz Convention logo

Nevill Sherburn's *Research History of the Swaggie Record Activities and Releases* provided further detailed information on Meadmore's involvement. When Nevill took over the Swaggie label in 1954, Clem's flair for graphic design led to an invitation to do the artwork for the 10" LP and 7" EP album covers. According to Nevill, "The labels were printed on a small hand-printing press that Clem owned." He later did the design for *The Jazz Makers* 12" LP series.



One of the first jazz reviews in *The Age* newspaper, filed by reporter Annie Gillison for 13th June, 1960, was of an Oscar Peterson Trio gig at Melbourne's Embers Nightclub which she attended with Meadmore. She nominates Clem as the article's creator.

He is also credited with designing the interior fit-out for *Thomas'* Record shop in Exhibition Street, Melbourne, located next door to Meadmore's Model Railways store.

The VJA has a small number of Clem Meadmore's photographs of Frank Traynor; Nick Polites, Frank Turville and Llew Hird; George Tack, Willie McIntyre and Ion Nicolades, a friend of Clem's from the Melbourne jazz scene, who commissioned him to design a new interior for his Legend Café with its jazz ambience.

There is also the Eric Child interview previously mentioned, a very small number of sound-files, several *Swaggie* record covers, some magazine clippings and some books which make passing mention of his involvement with Australian jazz.

In New York he continued to play washboard and his beloved drums, regularly hosting his legendary Monday night *Jam Sessions* where the likes of Vince Giordano would play.

After his death in April 2005, the Clement Meadmore Foundation was set up to distribute funds to aspiring jazz musicians.

As of the end of 2011, US\$655,000 had been distributed to the Jazz Foundation of America, the New School for Jazz and Contemporary Music, the Juilliard School, The Manhattan School of Music, Oberlin College and Rutgers University the latter four having endowed scholarships in Clement Meadmore's name.



BRYAN KELLY &amp; PETER NEWTON

Clem Meadmore on drums

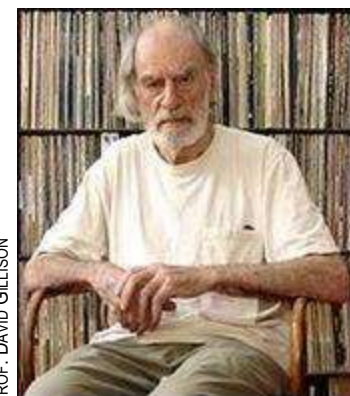


RALPH POWELL 2012

Meadmore's *Paraphernalia* [1999] - McClelland Sculpture Park

As a sculptor, he was one of the first to use Corten® weathering steel's rusty surface properties in his monumental outdoor works.

His love of jazz emerges in the naming of some of his creations. Titles include *Swing*, *Upbeat*, *Perdido*, *Night and Day*, *Riff*, *Round Midnight*, *Upswing*, *Crescendo*, *Stormy Weather*, *All of Me*, and *Sophisticated Lady*.



PROF. DAVID GILLISON

Clement Meadmore - 2004

Describing him as "arguably, father of Australian sculpture", the Australian Academy of Design named their main exhibition gallery in honour of Clement Meadmore, locating it on their first floor. Where else for a man of firsts? Few could argue that Clement Meadmore was a larger-than-life individual whose impact has been quite extraordinary. As Clem's life-long friend Graeme Bell says in his autobiography *Australian Jazzman*, "Clem was always one jump ahead."



My thanks go to Margaret Anderson, AJC, Melbourne; Bill Haesler OAM, Peter Newton SJC; Bryan Kelly, Amanda King, Sydney; John Nixon, Melbourne; Prof. David Gillison, Lehman College, New York City; and Ellen Goldberg, The Clement Meadmore Foundation, New York, for providing advice, information, permissions and material in the preparation of this article:-

**Ralph Powell - Collections and Research Section - VJA**



## Review

# “Start Playing Jazz Piano Now!” By Steve Sedergreen

Reviewed By Kim Harris



Steve Sedergreen at the Archive

MANY, if not most, of the musicians whose performances and lives are celebrated in the Victorian Jazz Archive's collections learnt their craft by doing, and the part played by formal musical education in their development is, to say the least, highly variable and not particularly related to their achievement or to their place in Australian musical history. In contrast, many of the current generation of jazz musicians have had the opportunity of entering formal jazz education through courses presented by institutions such as the Victorian College of the Arts or a number of colleges in the TAFE system. Ironically, most of these courses were, and probably still are, presented by musicians who got their jazz education the old-fashioned way, and there remains a certain tension between the individual and creative jazz experience and the formal and prescriptive elements of teaching.

Can this tension be satisfactorily resolved? Steve Sedergreen obviously believes it can. And in addition to an impeccable jazz pedigree, he brings to the task formal jazz and education qualifications, and 25-plus years of performing and teaching experience. In particular, he has worked for a number of years at the Centre for Adult Education, where he presents eight-week beginner and continuing courses in jazz piano. His premise? "Everybody can experience the joy of jazz performance. The only essential pre-requisite is that you know where to find the notes on the piano."

Sedergreen presents what he refers to as three key concepts: listening rather than thinking, minimal hand (and mind) movement, and "playing in the moment". Learning by doing enables the student to undergo ear and memory development while performing. Ear allows the patterns of melody, harmony and rhythm to be recognized, and memory files them away for future use. Obviously this comes more naturally to some than others, but there is hope for most. When applied to a "jazz chart" (a leadsheet) Sedergreen recommends learning the elements in the following order: title/ lyrics, melody, chords, relevant scales and modes. This works for me.

Five "jazz charts" are provided for the student's use. They are *Satin Doll*, *All of Me*, *Fly Me to the Moon*, *Summertime* and the author's own composition *Musician and Chef*. These tunes are used throughout the book to illustrate various musical concepts as they are introduced; for example the role of scales and chords in melody structure (and later in improvisation), the circle of fourths, the building of different chord qualities (major, minor and dominant sevenths); the contrasting of different piano styles (solo, backing, trio, or group); structure and form of songs, and many more. The idea of limiting the references to a small number of tunes as new concepts are introduced is a good one.

Two CDs are provided in the package. They are recorded by the author on piano, accompanied where appropriate by bassist James Clark and drummer Mike Jordan. The first comprises 80 musical examples illustrated and referenced in the text, while the second contains the five tunes referred to above, each first performed by the trio with sample piano improvisations, followed by the same recording with the piano track omitted to enable the student to practice. While a full track listing is provided as an appendix it does not contain references back to the figures in the text, which might usefully be added. It might also be useful for students using a computer if the tracks on the actual CDs were labelled to match the appendix.

A couple of lists within the text point to suggested listening in the four piano performance settings, and to suggested other songs which might help build a repertoire. In total, **Start Playing Jazz Piano Now** is a thoughtful approach to jazz piano for the beginner which is mindful of the need to balance instruction with listening and creative development. It can be used independently but perhaps the aspiring student might consider the option of acquiring it free when enrolling for one of the author's CAE courses.

Self published, 145 pp., 5 leadsheets, 2 CDs, \$79.85 through <http://www.stevesedergreen.com/shop>



## Sedergreen Evergreen

By Bill Brown

JAZZ is always full of surprises. Musicians or enthusiasts suddenly finding they have similar tastes in the music, a shared liking for a certain player, finding out that a fellow devotee has a record or track in his collection that you've been searching for.

A coming together of two fine musicians happened recently at the Jazz Archive. A visit by pianist **Steve Sedergreen** (a member of a Melbourne jazz dynasty) was a great event in itself. It's good when musicians show an interest in our activities at Castle Wantirna.

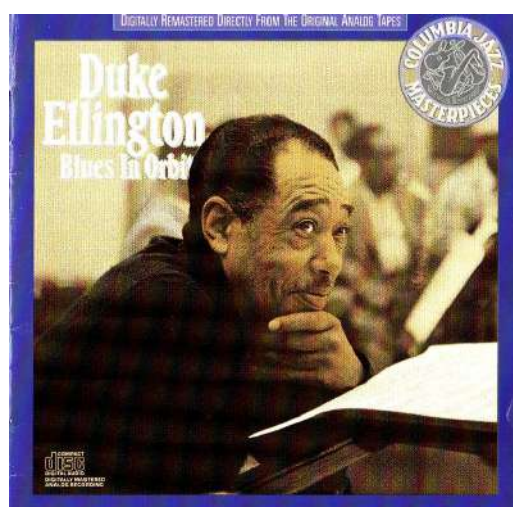
Recently we acquired a new volunteer apparently by chance. By name **Brian Abrahams**. Originally from South Africa he arrived at our outpost via London, New York, the World. He brought his smiling disposition, his jazz knowledge and his drum sticks into our midst.

As it happened, Brian and Steve had played together before whilst they were both in the USA. So an impromptu session of piano and drums took place in the Archive library. A fine work out on **Miles Davis' All Blues** and **Duke Ellington's Satin Doll** was enjoyed by the two of them and the volunteers privileged to be on hand.

Steve has promised to keep in touch with the Archive and hopefully repeat the performance with some young helpers in tow.



Steve Sedergreen (Piano) Brian Abrahams (Drums)



## A DATE WITH THE DUKE

By Bill Brown

THERE was a **Date With The Duke** or at least the vast legacy of his music at a recent Bentleigh Club lunch/concert presented by premier Lady about jazz, Diana Allen. As the band, arrangements and documentation of events in Duke Ellington's career was organised by multi-instrumentalist Michael McQuaid, everything ran smoothly and a receptive throng were entertained and educated at the same time.

As Duke was a successful and influential figure in jazz for around fifty years there was a broad field of achievements to cover, especially with a seven-piece group. That they succeeded in this goal says a lot about the acumen of the musicians on hand. Although they covered tunes and compositions from Duke's bands big and small, inevitably a lot of the tracks picked were from the small groupings that were recorded during the late thirties early forties under the leadership of the various talented individuals present in the band at the time: Cootie Williams trumpet, Rex Stewart cornet, Barney Bigard clarinet and Johnny Hodges alto and soprano sax. Normally numbering around seven players, sometimes Duke himself or his alter ego, Billy Strayhorn was at the piano.

After attending this Ducal cornucopia I perused my collection and immersed myself in a two-CD set I have of those aforementioned small bands. Although I've been knocked out by all of those players for about half a century, my personal favourite has been the urbane Johnny Hodges. During a four-year spell away from the band in the fifties he was prolific in his visits to the recording studios and produced many gems, again often including his comrades from the Ellington circle. Into the sixties he continued recording, often with a line-up featuring organ and guitar. I read something from a UK critic. He said he was "watching Hodges impassively playing on

stage with his eyes moving around the auditorium as if he was noting the position of all the fire exits, all the time emitting that glorious alto sax magic".

Recently I acquired a set of CDs featuring the full band from 1945. They were broadcasts performed at various venues Detroit, Chicago, Toledo, Indiana and the Apollo Theatre, New York. They were issued on LPs on the **Fairmont** label under the title of "**Date With The Duke**". The band was in a sort of transition phase at this time but it is interesting in that it's the band away from the studios, on the road, one night stands, earning a crust as it were, very much of the time, during the last year of World War 2. There were topical references. For instance, one broadcast was interrupted by the news that President Truman had made a new political appointment (something I really had to know). Also in another set, much is made of the fact that reed player, Russell Procope, had just been demobbed. The band play a lot of their old favourites plus then - new compositions like, *New World A Coming* and of course some of the popular songs of the day.

Interesting that when Hodges comes up to play *Daydream* there is an outburst of loud sighing from some of the females in the audience—*Bobby Soxers*?

Anyway, I'm very happy to have all that great music in my possession and it's heartening that Michael McQuaid and Co. are reminding us of its existence.

The 'Ellingtonians' at the Bentleigh Club on 5th February 2012 were Michael McQuaid and Jason Downes on saxes and clarinet, Eugene Ball trumpet, Rob Moffatt trombone, Kim Harris piano, Mark Elton bass and Sandra Talty drums and vocals.

A date with The Duke indeed.



Maria and Hendrik Matser

## Maria's visit to the Music Archive in Amsterdam

**I**N 2011, MARIA MATSER, a volunteer at the VJA, went on holidays to the Netherlands with her husband Hendrik. They were visiting their homeland which they had not seen for fifty years. While they were there they took the opportunity to call in at the **Jazz Archive** in Amsterdam.

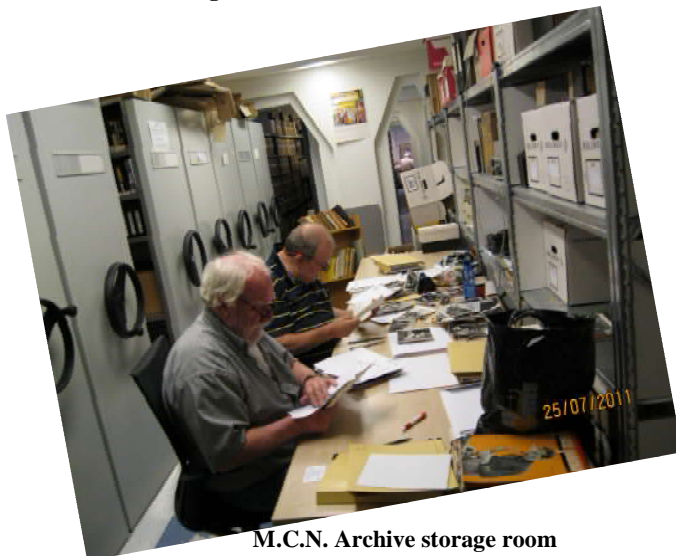
The Dutch Jazz Archive was founded in 1980 and merged with the Music Centre in 2008. It is the centre for Dutch music in general, with a section set aside for Dutch Jazz. Funded by the Government, it is spread over three levels with four full time-staff and six volunteers.



Maria with sound engineer Ger van den Beuken



M.C.N. Front room



M.C.N. Archive storage room



M.C.N. Filing room—records

As Jan Bouwer guided them through the Centre, Maria found much in common with our own Archive, especially in their way of sorting, archiving, and the organization of their sound room.

Maria and Hendrik enjoyed their time spent with musical colleagues in Amsterdam, coming away with the Centre's Dutch magazine, an English version information sheet and CDs. The CDs were:

**Chet Baker-Jazz** at the Concertgebouw 1955,

**Gerry Mulligan-Jazz** at the Concertgebouw 1956,

**J.J.Johnson** - What's New-Jazz at the Concertgebouw 1957 as well as others they purchased.

Maria says "Thanks MCN (Music Centre The Netherlands - Jazz), so glad we went."

Since her trip, the two Archives are keen to keep in Contact. Thanks Maria.

[www.jazzinstitut.de/jazzarchive/netherlands01.php](http://www.jazzinstitut.de/jazzarchive/netherlands01.php)



## The Saxophone and New Orleans Jazz

In Vjazz No 52, under the heading of “**Did You Know?**” we published the following statement:

*Although the Saxophone was invented in 1844, it was absent from early jazz orchestras. Its use within jazz bands did not begin until about 1920, a time when New Orleans had practically ceased to be the world's jazz centre. For that reason no definitive “New Orleans style” exists in which the saxophone plays a part.*

While we did not state the source of the statement, it actually came from the once reputable book “The Real Jazz” by noted French Jazz critic and writer Hugues Panassié (1912—74). We perhaps may have expected a response from offended saxophonists but, in the event, a critical letter came from the Jazz Archive's own jazz exponent Eric Brown. Eric wrote:

**Dear Anonymous,**

**I thought I would reply to your “Did You Know?” paragraph in VJazz ...**

**Did you know you were wrong? Saxophone players have been used in many New Orleans bands ever since their introduction in the 1920s.**

**Below is my research which lists only some of the, mainly black, musicians, their instrument, plus the year of recording.**

**I was lucky to talk to and listen to Paul Barnes, [who was] Saxophonist with the Jelly Roll Morton Band in the 1930s. This was at Preservation Hall in 1969, and guess what? He was playing saxophone that night.**

**Incidentally, \*Emanuel Paul and \*Sammy Lee toured Australia on saxophone with the Kid Thomas Band and the Geoff Bull Band. It's a pity you did not check your “facts” before launching into print. A good starting point would be listening to the fabulous Sam Morgan band of New Orleans in the 1920s.**

### 1920s –1940s

|                  |           |         |
|------------------|-----------|---------|
| Lorenzo Tio Jr   | Ten.      | 1923    |
| Paul Barnes      | Alto.     | 1926/47 |
| Sam Lee*         | Ten.      | 1947    |
| Earl Fouche      | Alto      | 1927    |
| Andrew Morgan    | Ten.      | 1927    |
| Leon Rappolo     | Alto.     | 1923    |
| Charlie Cordella | Alto.Ten. | 1925    |
| Joe Loyacano     | Alto.     | 1927    |
| Louis James      | Ten.      | 1927    |
| Pinky Vidacovich | Alto.     | 1926/27 |

### 1950s / 1960s etc.

|                  |       |                  |
|------------------|-------|------------------|
| Capt. John Handy | Alto. | Many times       |
| Harold Dejan     | Alto. | Many times       |
| Andrew Morgan    | Ten.  | 1960, 65, 69     |
| Paul Barnes      | Alto. | 1960, 66, 67, 69 |
| Louis Cottrell   | Ten.  | 1962, 63         |
| Emanuel Paul*    | Ten.  | 1954, 69, etc.   |
| Eddie Miller     | Ten.  | TV               |
| Floyd Ankle      | Ten.  | 1962             |
| Adophe Alexander | Alto. | 1954             |

**Any Archive magazine should give credits to sources of articles and photographs.**

**Many thanks to Peter Haby and Barry Wratten for their encouragement and help.**

**... Eric Brown**

We thanked Eric for his extensive research in providing this informative and interesting contribution containing many little-known facts. However, it was pointed out that he had not presented evidence of saxophone use in New Orleans before 1920 (the year Panassié had stated as being the cut-off date for definitive New Orleans jazz).

To confirm his stance, Eric very quickly came up with some additional valuable material which now establishes conclusively that Panassié was wrong. We have been provided with photos of “Big Eye” Louis Nelson playing tenor sax with the Original Creole Band in New Orleans in 1916, and another of James Palao with tenor sax who played with the same band in 1917. An advertisement actually exists for this band playing in Sydney.



**“Big Eye” Louis Nelson Delille tenor saxophone, Fred Keppard trombone. Kansas City December 4th 1916.**

Reference.

*Gushee L. Pioneers of Jazz: The Story of the Creole Band* Oxford Uni. Press Oxford & NY. 2005



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