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VJAZZ

Proactively Collecting, Archiving and Disseminating Australian Jazz

The Pianists **A new 2CD set** **Pg 12**



Graeme Bell A **Tribute Edition** **Pg 8**

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Letters to the Editor

Good on Eric Brown for correcting the myth about saxophones and early New Orleans jazz in the latest VJAZZ (May 2012). As Eric says, there is plenty of recorded evidence that saxophones were used in New Orleans jazz bands in the 1920s. Yet apparently the offending statement by Hugues Panassié led to the prejudice against saxophones by revivalist purists such as Ken Colyer. I recall that saxophones were also frowned upon by some Australian traditional jazz purists in the 1960s.

By the way, the saxophone in the 1916 photograph on page of the VJAZZ newsletter, looks too small to be a tenor. It is most likely an alto or C-melody sax. Also the 'trombone' being played by Freddie Keppard looks like a slide trumpet.

Cheers

Tim Harding

Dear Sir,

I always enjoy reading issues of the VJAZZ. The mention of elder musicians brings back fond memories of the days when I collected Australian jazz 78s and LPs. And mention of newer musicians helps me to keep abreast of the current jazz scene. I am proud to be a member of the Archive.

I particularly enjoyed the two recent articles by Ken Simpson-Bull: What is an Acetate? in VJAZZ 52, and Inside versus Outside Start in VJAZZ 54.

The former gives an excellent explanation why we continue to refer to an "acetate record". I intend to quote this article to members of the jazz-record collectors club to which I belong.

The latter article reminds me of the days - in the late 1940s - when I was a studio technician with the Canadian Broadcasting Corporation in Toronto, Ontario. One of my jobs was to play the phonograph records (hopefully at the correct speed) over radio stations CBL and CLBC.

At the time, before tape recording became common, radio broadcasts might be recorded on disc for later broadcast. A half-hour program would be recorded at 33 1/3 rpm on two 16" aluminium-based lacquer discs, which we referred to as "soft cuts" or "instantaneous recordings". The common practice was to record the first part outside in, and the second part inside out. This recognized the difference in audio quality between the outer diameter and the inner diameter. The change in quality would be gradual throughout the course of the fifteen-minute side. But if the second part were to start on the outside, the abrupt change would be quite noticeable. When the segue was made from the inside of part one to the inside of part two, there would be no change in sound quality.

We also played pre-recorded programs from the British Broadcasting Corporation. These were on three 16" records at 33 1/3 rpm, double sided pressings, containing two half-hour programs - one on each side. Parts 1 and 3 were outside in and part 2 was inside out. Thus two segues, both avoiding an abrupt change in quality. It was the studio technician's job to ensure that he played all three parts of the same program. It was a legend that one technician (not me) played parts 1 and 3 of this week's broadcast, and part 2 of next week's!

If Mr Ken Simpson-Bull would care to write further articles, I would be delighted to read them.

Sincerely yours.

Signed

Jack Litchfield

The practice of playing consecutive discs of long programs first outside start, then inside start, was occasionally also used in Australia. There is a story of an announcer, unfamiliar with inside start, who gave up trying to play a recorded program because he could not make it start from the outside.

Ken Simpson-Bull

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The Editors
Vjazz

Dear Editors,

The March 2012 issue of our magazine *Back Beat* was given over almost entirely to aspects of the role of the saxophone in jazz so, over here in Adelaide, we found page 11 of your recent issue of *Vjazz* fascinating. Eric Brown, as one would expect, assembles an array of evidence for the use of the sax in New Orleans but I feel that Hugues Panassié, whom he is criticising, was not completely wrong. Note that Panassié said: 'Its use in jazz bands did not begin in jazz bands until about 1920'. Taken on its own, and in the New Orleans context, he is not far wrong. My source is Rose and Souchon's 'New Orleans Jazz, A Family Album'. Therein one can find only two pre-1920 photos of a sax in New Orleans.

The first is of the Happy Schilling Orchestra, a ten piece white group where there are two sax players as well as a clarinetist. The photo is captioned 1915. Frankly, given the size of the group and the fact that trumpets, not cornets, are on display, I have always been sceptical of the date. The second is the black Camellia Dance Orchestra of 1918 with one George Stewart cradling a sax with a clarinet beside him.

The sax seems to have entered what was then called 'jazz' via the Frisco Jass Band and its prodigious Rudy Wiedoeft. They recorded in mid-1917 but were mainly from California. Go back through Rose and Souchon to say 1910 and the sax does not appear at all. I read somewhere that some of the veterans could remember, so rare was it at the time, who first introduced the instrument into New Orleans, one Louis Warnick. Yes, around 1918. Perhaps someone out there can tell me where I read it.

Great issue. Keep 'em coming.

Signed

Don Hopgood

Archivist (SA Jazz Archive) 17.5.12

To the Editor, *Vjazz*.

A footnote, and I feel there will be many, to the Clement Meadmore story (*Vjazz* 54): the notes accompanying the Evan Christopher/Dick Hyman Arbors CD "Delta Bound," include a photo of the Meadmore sculpture "OUT OF THERE-1974; Hale Boggs Federal Building, New Orleans." Christopher uses "Out of There" for one of his compositions, reversing, rather nicely I think, Meadmore's usual practice.

Regards

Ian Pearce 14.5.12

Connections:

Australian Communism and the Jazz Convention

By Mel Forbes

DID YOU know about the links between Australian Communism and pivotal events in the post-war history of Australian jazz?

In 1942 the Eureka Youth League, an organization linked closely to the Australian Communist Party, set up business in Temperance Hall in North Melbourne, an irony probably lost on many people, given the venue's previous long-term association with the evangelical movement. At this time, given Russia's emerging role in combating Nazi fascism in concert with the Allies, there was a higher tolerance of the Communist Party than eventuated in the 1950s and 1960s.

According to an excellent article recently written by Bill Hannan*, the Eureka League supported jazz, and in 1944 the Eureka Hot Jazz Society was established. This, despite jazz being regarded with suspicion by "headquarters" in Russia. But jazz represented freedom from constrictions of form, and was in line with left-wing themes of rebellion. Among the membership of the Hot Jazz Society was a young bloke called Graeme Bell who, by 1946, was the main feature of what was called the Uptown Club, leading a band which included Roger Bell, Pixie Roberts and Ade Monsborough.

The story gets better. Following on a suggestion by Ade Monsborough while still on active duty in 1944 (the Victorian Jazz Archive holds the original letter by Ade in our collection), and with the backing of the Eureka Youth League, the first Australian Jazz Convention, a gathering of, for and by jazz musicians which has continued annually to this day, was held in 1946 in the Temperance Hall itself.

But wait... it gets better still. The year after this ground-breaking Convention, the Eureka Youth League sponsored Graeme Bell and his Dixieland Jazz Band to perform at the World Youth Festival in Prague, an event firmly rooted in the "dreaming" of Australian

post-war jazz and which definitively placed the Bell band at the forefront of the Australian Jazz scene for many years. The subsequent tour of the band through Europe and the UK also led to the establishment of relationships with overseas musicians which were to resonate with the local jazz scene for a long time to come.

It all fizzled out in the end. The band had a falling-out with the Eureka Youth League shortly after its return to Australia and, with the rising imperialism of the Soviets during the 1950s, the Communist movement in Australia was quashed. Nevertheless, this unlikely association between those out-there jazz musicians, a former evangelical venue, and a bunch of bolshie youths remains an integral part of Australian jazz history.



First AJC 1946 Eureka Hall
Queensberry St. Nth Melbourne

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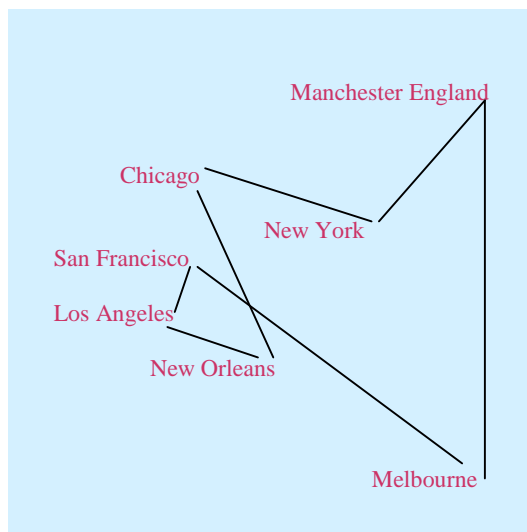
*Hannan, Bill, "First sixty years of the Temperance Hall" (Part 2), North and West Melbourne News, December 2011

Thanks Bill Liddy for drawing our attention to this excellent News article.

Thanks to Kim Harris you can find us on Facebook

Hot Record Shops - An Odyssey - USA 1962

By Eric Brown



TOWARDS the end of 1961 I took leave from ICIANZ and travelled to England with the **Melbourne New Orleans Jazz Band** on the Aurelia.

While working for ICI in Manchester I made contact with Ken Mills in New Orleans. He was organizing recording sessions of New Orleans jazzmen and promised to look after me when I visited the city.

After deciding to return home via USA I first visited New York and took a trip to the **Jazz Record Center** which was the original of the record shop mentioned by Ralph Powell in VJAZZ 52, November 2011.

Access to the store was up a big flight of stairs, each step having a slogan like "Everything from Bunk to Monk" painted on it.

On reaching the store on the first floor there was Joe Clauberg (Indian Joe) sitting in a big arm chair smoking ????. It was a wonderful store with many desirable records but, being on a strict budget, I went to the **Condon Club** where Sammy Price was intermission pianist.

Following New York I went to Chicago to meet up with my great friend Wayne Jones, drummer with the original Salty Dogs, and record collector. He introduced me to Bob Koester and his **Jazz Record Mart** which is the home of Delmark Records. After visiting **Roses Record Store** we called on John Steiner whose famous studios were in the now disused **Kosciusko Bath**

House. What a treasure trove of Chicago history! More about these in a possible future article?

Next stop was New Orleans where I contacted Ken Mills who invited me to four of his recording sessions in the **Société des Jeunes Amis Hall**. This is an old dance hall where, back in those days, the band was located on a balcony over the front door to minimize damage from dancers. The bands Ken put together to record for his **ICON** label were mind blowing and something I will never forget.

While in New Orleans I did not seek out record shops except for **Werlein's** in Canal Street who also sold musical instruments. However, I did go to Joe Mares recording studios where he produced his Southland Recordings.

Following that I visited the shop run by the eccentric clarinet player Raymond Burke. He played cylinder records for me of various bands from back in the 1910 -1920 era and proudly demonstrated his slide clarinet.

On leaving new Orleans I used my 99 days for a 99 dollar ticket to travel to Los Angeles by Greyhound Bus. Here I walked out to the famous **Jazz Man Record Shop** run by Don Brown. He was a record collector and publisher of the **Record Finder** which was a publication which listed auctions of 78 rpm recordings for collectors. He also issued **Jazz Man Records** which was one of the first to issue Bunk Johnson's 1942 Superior band.

As I had been out to Disneyland

that day I didn't go again thus missing out on Sweet Emma Barrett's band featuring many famous New Orleans musicians.

Next stop was San Francisco courtesy of Greyhound Bus Co. I had nearly run out of money so I took the bus out to Reno sleeping on it and arriving back in San Francisco early in the morning. There I had breakfast courtesy of an airline who were promoting their flights to Boston by putting on free Boston baked beans.

That day I went out to **Norm Pierce's Jack's Record Cellar** in Scott Street. Once again it was full of recordings I could not afford. Norm was very friendly and he told me it was he who backed Ken Mills **ICON** recording sessions which I was lucky to be at. He also told me he had been made an honorary citizen of Mexico but didn't explain why.

Next was to board the Himalaya and sail back to Australia. Being broke, except for £10, needless to say I wasn't a social success on the voyage.



Original Jazz Record Center secondhand store 47th St. New York where many a rare disc is found.

Source: JAZZWAYS Ed. George S. Rosenthal & Frank Zachary. Greenberg Pub. NY 1946 p89.

HIGH NOONE

By Bill Brown



Jimmie Noone

WHEN Jazz collectors run through the pantheon of the legendary clarinet players of the Golden Age, the names of Johnny Dodds, Omer Simeon, Sidney Bechet, Albert Nicholas and Barney Bigard usually get a Guernsey. One fellow, sometimes overlooked is Jimmie Noone. He was a very sophisticated player, famous for his trills and swoops. This relegated him to the 'sweet' category in some minds of a more 'purist' inclination. He made a few records with the legendary **King Oliver Creole Band** in 1923 and also played in the bands of Freddie Keppard, Doc Cook and Ollie Powers. Eventually in tandem with alto sax man Joe Poston he started a long residency at the Apex Club (originally The Nest) in Chicago.

This band at times containing the great pianist Earl Hines recorded quite often over this period. My interest in Noone was rekindled by listening to a set of four CDs put out on the JSP record label. This collection covers his career on record up until 1943 and has very thorough sleeve notes from the English critic, the late Sally-Ann Worsfold. Poston in my opinion was a lesser light than Jimmie, a bit like the way that Mezz Mezzrow was in Sidney Bechet's shadow, but like Sid and Mezz Jimmie and Joe worked well together. Poston's vocals were not great but then a lot of the male singers of that twenties period did sound as if they had tight underwear.

Volume four of this set covers the thirties and early forties. Poston was missing and Jimmie used a trumpet player in the front line. Some of those tracks are among my favourites with trumpeters Charlie Shavers, Guy Kelly and Jimmy Cobb on hand. Guitarist Teddy Bunn is in the rhythm section and

is prominent in a version of Jimmie's *Apex Blues* (sometimes known as *Bump it* or the *Bumps*). Most of those tunes are on Nevill the Swaggie man's label S1226.

Jimmie also appeared on two tracks with trumpet man Natty Dominique and guitarist Lonnie Johnson. *New Orleans Hop Scop Blues* and *Keystone Blues* were a sort of precursor of the great jazz revival that was just around the corner.

By the early forties Noone had a trio or quartet at the **Yes Yes Club** in Chicago. In

1943 he appeared with a varied group featuring the star trombone man Jack Teagarden and trumpet man, future band leader Billy May. This aggregation recorded under the name of the Capitol Jazzmen. He was next a member of the **Kid Ory Band**. They had a regular spot on Orson Welles radio show, sadly on 19th April 1944 Jimmie suffered a heart attack and died. That day's broadcast with Wade Whaley filling in on clarinet Ory's band did a moving *Blues For Jimmie Noone*. Ory recorded this number a few times in future years and many bands play it to this day.

It would appear that Jelly Roll Morton, Johnny Dodds and Jimmie all died at a time just before they could benefit from the World Wide movement that was the Revival pertaining to the earlier hot music that was to be called the Classic Period.

Although Jimmie probably didn't have the acclaim accorded to the music of Dodds or that other New Orleans hero George Lewis, there were clarinet men who admired his work. Benny Goodman certainly did and I think Pee Wee Russell, Bud Freeman and probably Joe Marsala worshipped at the shrine. European revivalists recognized Noone's prowess. Bent Persson, the trumpet man and his other Swedish cohorts often refer to him. In the UK Wally Fawkes clarinet and Bruce Turner alto sax also nodded in his direction in the recording studio. Writer and critic Albert McCarthy referred to Jimmie's music in that album's sleeve notes.

However the story doesn't stop there. In the eighties there

emerged another Noone, Jimmy Noone junior, Jimmie's son, also a clarinet player who doubled on various saxophones. Swiss writer/critic Johnny Simmen tells how he heard about Jimmy's activity in following his father's footsteps from US drummer Hal Smith.

Seemingly Jimmy recorded with Smith's group doing a reprise of Kid Ory's forties band with Noone senior. Then during a trip to the UK, Jimmy made a record for Stomp Off Records with various UK players such as Keith Nichols and that doyen of historic vintage jazz John R.T. Davies. The LP called rather obviously '*Jimmie Remembers Jimmie*' certainly captures the feeling that the Noone band created in that earlier era.

Jimmy however played in a variety of jazz genres and made a few recordings with a swinging blues band called the **Sweet Baby Blues Band** co-led by husband and wife team Jeannie and Jimmy Cheatham. Jimmy played trombone and Jeannie played bluesy piano backing her raunchy vocals. Jimmy Noone fits in well along with more contemporary jazzmen like reed player Frank Wess and trumpeter Snooky Young. I possess two LPs and one CD of Noone in this lusty aggregation. However, sadly, although the son inherited his father's prowess in music, his gene setup was similar as he too died from a heart attack in March 1991 aged only 52.

I recall many years ago a UK magazine which had a reputation for getting jazz musicians' names wrong talked about Jimmie No One. How wrong could they be. In my estimation Jimmie Noone was definitely someone.



Jimmie Noone Jr.

VJA ADDS TO LOUIS ARMSTRONG HOUSE MUSEUM

By Ken Brandt

A FUN musical cross-cultural event took place Wednesday 2 November 2011 at the Louis Armstrong House Museum (LAHM) in New York City. The VJA augmented the LAHM's already huge collection of Louis Armstrong music, photos, and memorabilia with a Louis Armstrong tribute album by Melbourne's **Syncopators Jazz Band** and photos of Louis Armstrong's 1954 trip to Australia. Satchmo toured Australia four times.

The LAHM and VJA have worked together a bit in the past and want to continue to strengthen their ties. Ken Brandt, a lifetime VJA member and member of the LAHM since its founding, was planning a trip to New York and offered to go on a musical "ambassadorial" mission for the VJA. Ray Sutton, Terry Norman, Mel Blachford, and Ralph Powell brainstormed a bit, then Mel and Ralph came up with the gift ideas and created the photo CD. Mel handballed the CDs to Terry at the VJA, Terry handballed them to Ken at their Wednesday night trad jazz rehearsal, Ken's partner Judy created the commemorative presentation covers, and then Ken presented them to the LAHM on behalf of the VJA. The Australian Consulate General's New York office headlined the event on their web site in an article entitled: "AUSSIES ADD TO LOUIS ARMSTRONG JAZZ ARCHIVE"

<http://www.newyork.consulate.gov.au/nycg/consulateneews.html> (go part way down the page).

The donations were unique additions to the LAHM collection and were greatly appreciated by the LAHM. The event was attended by representatives from LAHM, VJA and the American Australian Association, as well as a mix of Louis Armstrong fans from New York City and Atlanta, Georgia. Following the presentation, attendees were treated to a private tour of the museum and archive material, and a ride in the **Satchmobile**.

At the museum, the group listened to an Australian TV interview in which Satchmo and his wife each picked a horse to win the 1954 Melbourne Cup. Ken explained the importance of the Melbourne Cup, which provided some much needed context to the LAHM archivists. We then listened to the flip side of the record (recorded by Louis), which was the calling of the race – documenting for his fans that Louis had picked the winner.

For further information: <http://www.louisarmstronghouse.org/>



One of the photos donated by VJA to the LAHM: Louis being welcomed on his 1954 arrival at Melbourne's Essendon airport.



Ken Brandt (2nd from right) on behalf of VJA presenting the music and photo CDs to LAHM museum director Baltsar Beckeld (right) and Ricky Riccardi (2nd from left) LAHM archivist and author of the Armstrong biography "What a Wonderful Life", accompanied by Brendan Moffit (left) chairman of the American Australia Association's Cultural Committee.



Travelling from the Louis Armstrong House Museum to the LAHM archives in the Satchmobile.

TRIBUTES

The Legacy of Graeme Bell AO MBE (7 Sept 1914 – 13 June 2012)

IT is with a sense of loss and a desire to mark his life that the next issue of our Magazine No 56 is dedicated to **The Legacy of Graeme Bell.**

Ideally we would like it to include a number of writers that will bring together information and an appreciation of Graeme's life and work. If you would like to contribute please email your contributions by the end of August to clem1@ozemail.com.au For further information contact 9758 5273 or 9800 5535

Jim Loughnan by Graeme Pender

YOU were born in Richmond on 30 December 1928. It wasn't until your teens that you became interested in jazz music; especially the music of Benny Goodman and Artie Shaw. The music of these geniuses inspired you to learn the clarinet. During the late 1940s and early to mid-1950s you went to the Collingwood Town Hall each Saturday night to listen to **Frank Johnson and his Fabulous Dixielanders**. It was there that your love of traditional jazz began to emerge, and your playing of the clarinet was inspired particularly by the playing of Geoff Kitchen. You knew every recorded solo of Geoff's off by heart. In 1949 you began playing with jazz bands which included Ron 'Zeke' Williamson and Graham 'Smacka' Fitzgibbon as members.

Jimmy, you were the first Melbourne musician to start playing the soprano saxophone in local jazz bands around Melbourne, and I think you told me a few months ago that you had recently donated your soprano to the Victorian Jazz Archives. I was saddened to hear that, my old friend, because that signalled to me that you had given jazz performance away. I know how much Sidney Bechet meant to you as an influence in your playing, and how you especially enjoyed playing the soprano in jazz groups and trying to emulate his style, much to the chagrin of any trumpet player in your band!

During the 1960s you played and free-lanced in various local jazz groups around Melbourne, including the **Southern City Jazz Band**, and **Sny Chambers' Bayside Jazz Band**. Both of us had the pleasure and privilege of playing with Sny. Such fond memories.

I met you in 1979 when I was just 19 years old at the infamous Lord Jim's Hotel, North Fitzroy where you played each Saturday afternoon with Jimmy Beale (drums & leader), Jan Tankard (vocal), Barry Webb (piano), Ronnie Williamson (sousaphone) and Alfie Hurst (trombone). Both you and Jimmy Beale graciously allowed me to 'sit-in' with the band and learn this marvellous music. Lord Jim's became my regular haunt, and it was there I learnt some of the most wonderful jazz tunes ever written. You took me under your wing, and it was at Lord Jim's and under your keen tutelage that I began to learn the basics of jazz clarinet playing. Eventually I became a member of the band and played with you each week for about six years.

I will never forget your wry sense of humour and sense of the ridiculous, inspired by Monty Python and other comedians. Your wit amongst your peers during breaks was hilarious. I used to just sit there and listen. It was not unusual for people like Ade Monsborough, Neville Stribling, Roger Bell, Frank Johnson and others to regularly call in to Lord Jim's for a sit in. I believe 'Smacka' Fitzgibbon used to as well, although that was before my time. To hear you all chat about the Melbourne traditional jazz scene in between brackets was truly inspiring. For me, as a young jazz musician trying to work out what everything was about, I found you and most of your friends truly supportive in my desire to be a jazz musician in the traditional style.

I remember fondly after each Saturday gig at Lord Jim's, you, Bonny, my mum Joan, my sister Tracey and I would always head to the Victoria Police Club at Russell Street for dinner and a beer or three! Our meal at the Club became a weekly Saturday night tradition which lasted until we were eventually sacked from Lord Jim's in the mid-1980's due to new management policies.

After Lord Jim's, you followed me around every now and then and sat in with my groups playing in the style of Benny Goodman and Artie Shaw. That was a privilege. Unfortunately, you seemed to slowly retire from the music business; although your love of reel to reel movies never waned. I recall fondly the many nights I spent at your apartment watching 'Key Largo', 'The Maltese Falcon', 'Casablanca', 'The African Queen', numerous Chaplin movies, Laurel and Hardy movies, and the amazing Spike Jones movies over a 'red'. Thank you for sharing your love of cinema with me. Because of you Jim, I have a wonderful collection; albeit on video.

Jim, I loved being your friend. After my mother's sudden death, you called around to see me. You were always there to offer advice about life issues when I needed it and you continually helped me in the music game. You were a good friend, a wonderful musician, and you will be sadly missed.

Rest in Peace Jimmy. Your friend always, Graeme Pender

Jim Loughnan was a volunteer and regular visitor at the Archive until his health deteriorated. As a continuing legacy to Jim, the Archive exhibits a CD in the shop—VJAZZ 010, Jim Loughnan's 'Indigo Five', recorded live at the "Le Pion" Coffee Lounge, Rochester Road, Canterbury by Ron Halstead on 27th Feb. 1964.

Jim was proud of the recording and occasionally remarked that he didn't know he was being recorded. The band consisted of Jim Loughnan (ss, cl); Paul Martin (cl) Ross Collins (p); Keith Cox (sb); Wes Brown (d).



Remembering Rex Green by Graham Coyle



STORY BEHIND THE PHOTO: "APEX ANTICS OF 1952"

In Shepparton, like many country towns, there were various Associations that raised money for charity and projects. One was the Apex Club. Rex Green and I were asked to produce some sort of 'act' for their 1952 Fundraiser, so we asked in turn for the Apex Club to provide two pianos. And they did! Before our 'act' we practiced playing our duets and planned piano set for the show. Here we both are taking a bow at *The Apex Antics of 1952*. Rex Green on the left and Graham Coyle on the right.

Maurie was a great friend to the Victorian Jazz Archive. For several years we would know when he arrived when his booming voice resonated "How are you going Sport?" or "Mate" – or "How the bloody hell are you?"

A friend to everyone, he would be at the Archive either to play or deliver something. He performed regularly with his 'Jolly Rollers' for our group visits. Not only did he play, in his inimitable style, but he would also give a potted version of the history of jazz to the audience, in his own colourful vocabulary. Doreen his wife, always at Maurie's side, made sandwiches etc. for those same groups over many years. He never refused a request – if it was possible to help he was there. We were lucky to have him as our Musical Director at the Archive.

Maurie loved his jazz and was never happier than when he had an audience. His own personal motto was 'Drink wine, make love, play jazz and have a happy life'. We know he lived by that rule until the day he died. We were all lucky to have shared in (some of) these experiences with him. He was always generous to a fault lending the Archive a very good keyboard (on permanent loan), which is used constantly for the Musicians' Workshops.

We have to thank Maurie for cementing the most favourable relationship between the Victorian Jazz Club and the Victorian Jazz Archive. The Board of Management and members of the Archive send their deepest sympathy to Doreen and the Fabrikant family on their, and our, sad loss.

I first met Rex Green in 1951 in Shepparton. He was a teller at the Commonwealth Bank there. I was working as a pupil to the local Surveyor. Myself and The Chairman were on pauper's wages so we sold hot dogs at the week-end football matches to help make ends meet!

On Mondays I took our hot-dog takings to the bank in a calico bag and tipped the booty into Rex's highly polished brass in-tray. Our takings were covered in hot dog fat which clung tenaciously to Rex's brass. His wife Helen supplied Rex with cotton cloths to clean up the in-tray; she also, bless her, mothered me at 19-20 years of age with roast dinners on a Sunday.

This then enabled me to stand behind Rex at his piano and study his style. Rex's expertise was already famous in the jazz scene at that time. At nearly 30 years of age his style was well set and developed. His love of Earl Hines was apparent, but he was very much his own man, not just a copiest.

I loved the sounds he made and was very fortunate to see at close quarters just how he made them. You see, you have the mix of melody, harmony (chords), and rhythm using two hands on the keyboard. To understand and achieve it, gradually at first, is exhilarating.

Rex taught me all this and I will remember and honour him forever for it.

Maurie Fabrikant and the VJA by Gretel James



Message of Thanks from Doreen, Ruth, Sue & Simon Fabrikant & Family

To our many friends in the jazz world, friends from his school days at Ripponlea Primary and Wesley College, friends from Melbourne University, Caulfield Technical College and Monash University, our wine-gathering group, cards and scrabble friends and many others. We thank you all from the bottom of our hearts, for all of you and your high regard for our darling husband, father and grandfather – Maurie

Thanking you all once again Doreen and Family

Remembering Clem Meadmore. Artist, sculptor and jazz dag.

By Bill Haesler

The following article is based on an unpublished obit I wrote in April-May 2005 after news of Clem Meadmore's death appeared in the Sydney Morning Herald on 21 and 22 April 2005.

I CAN'T recall exactly when or where I first met Clem Meadmore, but will never forget the tall, quiet, bearded man in his distinctive long black coat. It was on the Melbourne jazz scene sometime in the late 1940s.

My introduction to jazz music was in 1944 when I first heard Bob Crosby's Bob Cats records. Then, in 1946, I discovered that the same music could be found in Melbourne after hearing Graeme Bell's Dixieland Jazz Band at Williamstown Town Hall. It was one of many fundraising dances the band played in preparation for its proposed tour to Europe and Britain. But I wasn't aware of this at the time.

A mate and I shadowed the Bells everywhere until their departure in July 1947 then continued to follow jazz music across Melbourne during the band's absence. And found jazz on radio, the Tony Newstead and Frank Johnson bands and jazz concerts.

I had just started work where I met an older apprentice who had been to the

shop window display where a coin inserted in the shop-window slot activated the magnificent train layout.

However, in those days, the egalitarian Melbourne jazz clique was more interested in playing, listening and enjoying the music than in the private lives and occupations of its individual members.

At this time a larger-than-life character, Alan Watson, held what appeared to us to be a continuous 'jazz rort' at the large family mansion in Rockley Road, South Yarra where he lived. Alan was heir to the famous J.C. Watson Wine Merchant business and wine bar restaurant, Jimmy Watson's, in Lygon Street, Carlton.

Watson's, as Alan's home was known, became a musicians' paradise and home to numerous itinerant musician-boarders and jazz characters, stories of which comprise a whole chapter in John Sangster's musical autobiography *Seeing the Rafter*s (1988. Penguin Books). I lived at home with my parents, had a day job, was studying at Melbourne Technical College, and too young to take part in the legendary events there, apart from several memorable parties.

Clem, a teetotaler who only drank water, had discovered the First Australia-

editorship (and became the owner) of the *Australian Jazz Quarterly* magazine from my jazz mentor, William H Bill Miller, the elder statesman of Melbourne jazz, record collector and producer, washboard player and solicitor.

Swaggie's first 10" LP 1001 was released by Nevill at the 9th Australian Jazz Convention in Sydney in December 1954 and was reviewed in my first issue of AJQ in March 1955. Our friend Clem Meadmore designed the covers for this and subsequent Swaggie LPs and I commenced writing cover notes for Nevill.

My association with Nevill and Swaggie grew, as did my casual friendship with Clem who was now aware of my decision to undertake the architectural course at Melbourne Tech, where he had initially studied aeronautical engineering before moving on to its then new industrial design course. At this time, as I recall, he was living with his wife Enid and baby son Quentin in a house in Punt Road, South Yarra, with his intriguing workshop in its former horse stables.

But Clem was restless, along with many other Australian artists and jazz musicians at that time, and in 1953 left to explore England, France and Germany for about a year. Two years later he was commissioned to design the distinctive interiors of the Legend Espresso and Milk Bar (for which artist Leonard French painted seven wall panels) and the Teahouse café and milk bar for jazz enthusiast Ion Nicholades. Sadly, both these acclaimed establishments in Bourke Street, Melbourne are long gone.

It was also during the mid 1950s, encouraged by the success of the Sydney Jazz Club formed in 1953, that a small group of us decided to open the Melbourne Jazz Club, a live music venue run along the same lines. The MJC debuted in Richmond on 6th June 1958 then, several months later, moved to a more permanent location, an old church in Swan Street, Burnley. Clem offered to design and construct the portable interior and lighting of the Club that we set up every week. He also designed and printed handbills, tickets and other ephemera for the frequent MJC social events. Watching him at work introduced me to the importance of good graphic design. Clem then encouraged my interest and taught me the basic principles and techniques of typography and layout. I well remember him redesigning the typeface book for a major typesetting company to supplement his meagre income and settle his own

"We knew that he was an artist, furniture designer & sculptor"

first Australian Jazz Convention in December 1946 and seemed to know everyone. We formed a close friendship, and he introduced me to some of the jazz 'big kids'. I attended the 3rd Convention at Prahran Town Hall in December 1948, helped on the door, met others my age with the same passion for the music, and mingled with the musicians in the adjoining pubs. With the Bell band away I followed Frank Johnson's Dixielanders and by the time they returned in August 1948 was a young addition to the Melbourne jazz family.

The Bells promptly rejoined the local scene alongside the Newsteads and Johnsons (as they were all affectionately called), the emerging Barnard brothers' South City Stompers and their jazz followers. Collingwood Town Hall and the Maison de Luxe Ballroom were our weekend stomping grounds and Clem Meadmore was a member of the older mob. We knew that he was an artist, furniture designer and sculptor and that his dad owned the legendary Meadmore model shop in Exhibition Street, Melbourne; with its wonderful

lian Jazz Convention in 1946 and owned a trombone. But that was before my time. When I finally got to know Clem he was living in the turret of a large mansion at Fawkner Park, Melbourne.

By then he was playing drums and its washboard alternative popular on the local jazz scene in those days. He was an extremely good exponent of it but, to my knowledge, never belonged to a group. Out of this mix of enthusiastic amateurs emerged a new generation of jazz musicians who formed bands, found venues and became competent semi-professionals, working by day and playing jazz at night and weekends. My dear friend Nevill Sherburn, another Melbourne Tech alumnus, budding pianist, banjo player and eventual band-leader was one of these.

The Bells went back to Europe and Britain in March 1951, returned triumphantly in April 1952 but, musically exhausted, disbanded by mutual consent later that year. In mid 1954 Nevill Sherburn purchased the Swaggie Record label rights from the Graeme Bell band cooperative. About this time I took over

mounting typesetting account. I still have my complimentary copy of this magnificent work.

In 1960 Clem designed the logo for the 15th AJC in Melbourne, which was used for all publicity, badges, car stickers, posters pre-Convention concerts and the official Convention programme.

At that time, stifled by a seeming lack of opportunity, Clem left Melbourne seeking a better situation in cosmopolitan Sydney; and joined the jazz movement there. He worked as an art director for Vogue Australia, sat in on washboard and drums at the Sydney Jazz Club and the then numerous pub venues and social events. I saw less of him, apart from Jazz Conventions and my irregular architectural working trips to Sydney.

By the time we moved to Sydney in June 1966 Clem had gone. He had left Australia in 1963 and settled in the US. But even there he apparently had a difficult time until his outstanding talent as a sculptor was finally recognised. He became an American citizen in 1973 and

returned to Australia on only two occasions that I know of. Once for family reasons and the second to say goodbye to friends after he realised that Parkinson's disease had taken over his life. We met both times, the last in Darlinghurst for lunch with a few of his old jazz mates including his friend and fellow artist Graeme Bell.

Clem settled in New York and lived in a large Manhattan studio apartment on Fifth Avenue stacked with jazz records and permanently set up with a drum kit and piano; the scene over the years for monthly jazz jam sessions with his friends and acquaintances. We were offered accommodation if ever we visited New York, but unfortunately never made it. I believe that the building was owned by Stanley King the celebrated US textile designer, washboard-playing member of the New York's jazz inner-circle who, for a few years in the 1990s, came to Sydney over the Christmas-New Year period. But that's another story.

Clem was also a founder member of

the Sidney Bechet Society launched in 1997, one hundred years after the pioneer jazz reedman's birth. The brainchild of Eric D. Offner, attorney and jazz scholar, the Society board of directors comprised distinguished US jazz musicians, record producers, impresarios, writers, historians and photographers including Bob Wilber, Jack Lesberg, Arvell Shaw, Michael White, Bross Townsend, Nat Hentoff, Phil Schaap, Dan Morgenstern, Dick Hyman, Walter Schaap, and William P. Gottlieb. Sidney Bechet's only son, Daniel, was its Honorary President.

Clement [Clem] Lyon Meadmore was born on 9th February 1929 in Burwood, Victoria. He died on 19th April 2005 following a fall shortly after his 76th birthday. He lapsed into a coma, was taken to Bellevue Hospital, New York City, never regained consciousness and died there. His son, Quentin, granddaughter Jade, brother Roger and sister Roz survived him.



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Thursday September 13th

Tour 10.am, Jazz Band 10.45am,
Lunch 11.30 am.

Thursday September 27th

Tour 10.30am, Jazz Band 11.30,
Lunch 12.15 pm.

Friday November 16th

Tour 10.00 Jazz Band 11am,
Lunch 11.45am



Above: Ken Forbes (t), Barrie Boyes (rds), Ivan Videky (b), Allan Smith (d), Grahame Taylor (p).

Left: Pippa Wilson (v), Ron Sandilands (d), Ron Trigg (rds), Barrie Boyes (rds), Michael Harding (p).

For information and booking contact
Allan Dinnar 9800 5535

Congratulations Mel Blachford

Mel Blachford our Collections Manager was the proud recipient of a Victoria Day Award.

He received a medallion and a certificate presented by Nick Wakeling MP at a ceremony to recognize the hard work and dedication of volunteers in the Fern-tree Gully Electorate. Well done Mel.



From the left: Mel Blachford, Nick Wakeling MP.
Hon. Hugh Delahunty Minister for Sport and Recreation.

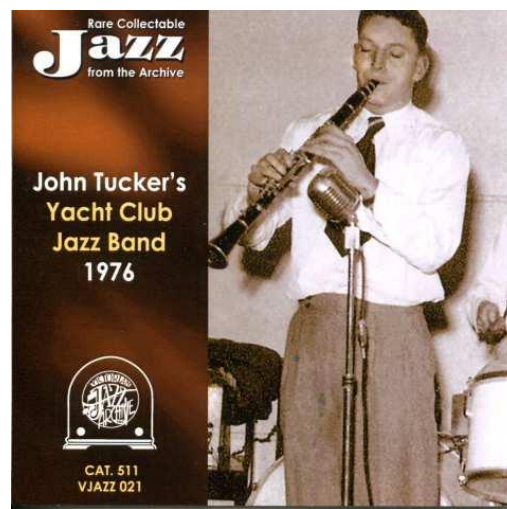
Sound

Two New CD Releases on the Vjazz Label

By Ken Simpson-Bull

IF YOU didn't read the back of your address sheet with the last issue of *Vjazz* magazine then you may not be aware of our excellent two most recent CD releases. Here is a rundown on them:

The Pianists A Showcase of Melbourne's Jazz Pianists 1993



ON the weekend of the 7th and 8th of August, 1993, fourteen of Melbourne's top jazz pianists got together for a marathon recording session organised as a fund-raising event by the Victorian Jazz Musicians' Benefit Fund. (The VJMBF is a charitable organisation dedicated to providing assistance to Victorian jazz musicians in cases of financial hardship due to ill health or other unusual circumstances.)

The pianists played tunes of their own choice on a fully restored Steck concert grand piano (circa 1924) in the studio of the School of Music, Box Hill College of TAFE. The sessions were recorded by the staff of Champion Sound Services who donated their services free of charge as did the pianists.

Without going into individual biographic information, the calibre of these musicians may be gleaned by referring to just a few of their achievements. Most have played with Australia's top jazz bands such as with Graeme and Roger Bell, Frank Traynor, Tony Newstead, Len and Bob Barnard, Kenn Jones, Bruce Clarke, Tom Pickering, and many more. Some have accompanied visiting celebrities like Dizzy Gillespie, Milt Jackson, Bobby Shaw and others.

Sadly, six of the pianists who performed at that event in 1993 are no longer with us—Dave Eggleton d. 2005, Merle Phillips d. 2007, Frank Milne d. 2007, Frank Gow d. 2009, Ben Johnston d. 2011 and Rex Green d. 2012.

At the time, a double Compact Audio Cassette was released of selected tunes from the Box Hill TAFE recordings. It contained 28 tracks. Even though many more numbers were recorded, the limited available playing time of the cassettes made release of the complete session financially impractical.

Now, the Victorian Jazz Archive, in

conjunction with the Victorian Jazz Musicians' Benefit Fund, has released a double CD of the event. This new issue, for the first time on CD, contains almost the complete recorded session. It has a total of 40 tracks on two CDs and includes many alternate takes and items that were not previously issued.

The complete list of performers feature: Graham Coyle, John Adams, Frank Milne, Merle Phillips, Bob Sedergreen, Doug Rawson, Rex Green, Dave Eggleton, Stan Spragg, Ben Johnston, Stephen Grant, Brian Cochrane, and Margie Lou Dyer. As an extra value-for-money bonus we have included two newly recorded numbers by Kim Harris. These were recorded in October, 2011 on a Yamaha upright piano at the Victorian Jazz Archive. The sound quality of all tracks is exemplary.

The Archive intends this CD set to serve as a permanent tribute to the talent and various playing styles of a selection of Melbourne's professional jazz pianists of the period.

John Tucker's Yacht Club Band 1976

In 1976 a *Swaggie* twelve-inch LP record was released which featured clarinetist John Tucker and his well-known (Brighton) **Yacht Club Jazz Band**. Nevill Sherburn had arranged the stereo recording sessions at the South Yarra studios of Media Sound.

There were twelve tracks on the original record release although an extra four numbers were recorded at the time. Now, for the first time on CD, the complete recording session has been released thanks to the kind permission of Nevill Sherburn who has given us access to the original master tapes. John

Tucker himself has assisted in the release of this important landmark recording.

The original LP sleeve notes were written by legendary jazz performer Tom Pickering. Here is an excerpt from what Tom had to say:

I have long considered John Tucker one of Melbourne's most fluent and sensitive clarinetists... his harmonic ear is always apparent and his repertoire is both extensive and unusual. Geoff Kitchen's resurrected (and still brilliant) clarinet pops up here and there on this record. He just happened to be working in the studio at the time and on the two-clarinet tracks the mood is empathy rather than competition, which is as it should be. Probably the best known musician participating is trumpeter Tony Newstead... It is Tony who flavours this recording most strongly ... his melody line never lacks interest and the cohesive ensembles here are largely due to his direct, unfussy lead.

Geoff Bland is another veteran whose playing here will remind enthusiasts that he is one of the best pianists we have produced. On two tracks, Geoff is relieved by another fine thoughtful pianist—Dave Eggleton, originally from Adelaide. Trombonist Steve Waddell's reputation has grown steadily and this is undoubtedly due to his uncompromising approach to his music. Other contributors to the rhythm: the ubiquitous "Zeke" (of the extra ear) on brass bass; Tony Orr on banjo; and percussion shared by Barry Markby and Allan Browne. As a section, it swings and does not obtrude, thus performing its function to perfection.

Both of the above CDs are available from the Archive shop or on-line at the VJA web-site.

RESTORATION OF A LUDWIG BANJO

By Jeff Blades



LIFELong personal friend and Archive member, Bruce Thomas donated the Ludwig Banjo, which belonged to his youngest brother Geoffrey, to the VJA in March 2011. Geoff was a fine young musician who learnt his skills from Don Standing, one of Melbourne's most under-rated banjo players.

At the age of eighteen, Geoff played his way to Greece aboard the Chandris Line M.V. Patris playing the "Ludwig" with a small combo from Melbourne, then travelled to London where he joined his brother Bruce, me and a couple of others in mid 1961. Geoff played and recorded with the John Hawes Jazz Band and can be heard on the Crest E.P. No. CRT7 E.P. 014, recorded in 1964.

Tragically Geoffrey drowned in Port Phillip Bay some years later while fishing alone from his boat off Frankston, and his body was never recovered.

The instrument was in pretty poor shape when it arrived, with a broken neck and a missing bridge. The case was a mess. Bruce asked me to fix it and while I said, "Yes", and despite the personal connection, my heart wasn't in it. I'm a maker not a fixer.

To the rescue came Jim Mills, long time Melbourne banjo player, good bloke and very clever fellow. Jim is a regular volunteer player for our group visits at the Archive and was heard to say how much he enjoys restoring both instruments and their cases. I'm out of gaol!!!

Jim took to the Ludwig with great enthusiasm, making regular reports on his progress to us. From the serial number he was able to establish the time of manufacture as between 1927 and 1930.

The work involved straightening, aligning and re-attaching the neck to the body, adjusting the body and

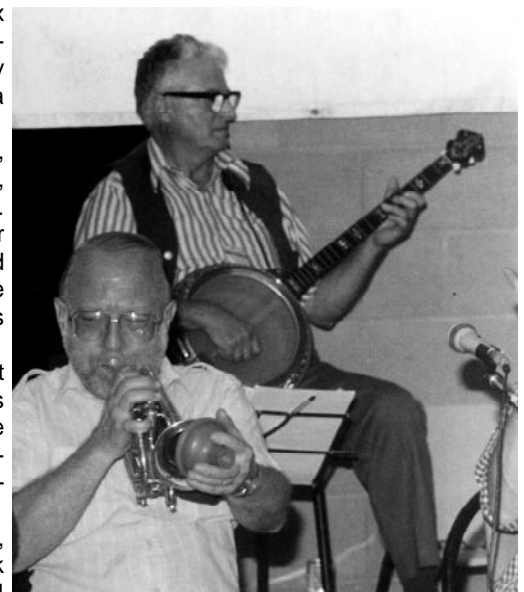
making and fixing a new bridge. The instrument has been sympathetically cleaned with a few lightly burnished highlights, without altering the patina or original decoration in any way. The case was approached with the same care and attention to detail without trying to make it look new. Cracks were filled, lid and body realigned. The handle, straps, hinges and catches were strengthened or repaired.

To cap off thirty hours of his labour, Jim has included a handbook in original condition and an original tortoise shell plectrum (no longer available) to the project. A wonderful effort.

Thank you Jim.



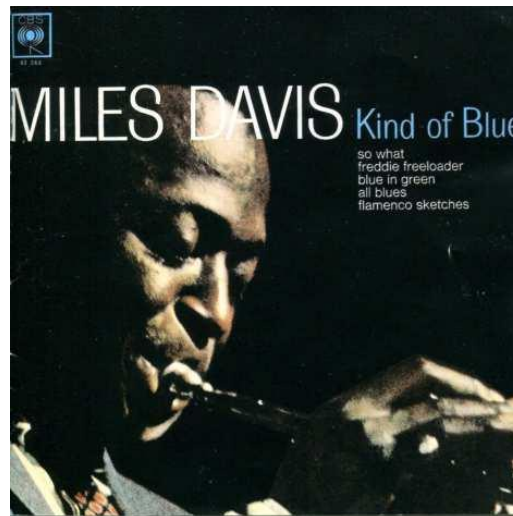
Geoffrey Thomas



Jim Mills (bj) Ernie Carson (cnt)

THREE OF THE BEST

By John Kennedy



Recently I was asked by a volunteer at the Archive, what I considered the three greatest jazz recordings. My first thought was, it was such a personal choice it was not worth the considerable use of brain power to come to a conclusion.

Pondering on the question later, I decided to have a crack at deciding on my own three greatest recordings. Firstly, I want to point out that my choices are purely personal, and most readers will disagree with my choices. What I am looking for is passion, technical expertise and sheer performances of a different level to the norm.

Number One on top of the list is the Louis Armstrong Hot Five OKek recording of **West End Blues** from June 28th 1928. Jazz critic and writer Sally-Ann Worsfold commented "*superlatives lavished upon this extraordinary testimony to Louis Armstrong's technical resources, music artistry and communicative powers have long been exhausted over the past. Yet no description really could capture the aura, from the resplendent fanfare introduction,*

which when transcribed has flummoxed even the most technically accomplished, to Zutty's final cymbal tap." I think that says it all.

The second recording would have to be Miles Davis **Flamenco Sketches** from the "Kind of Blue" album for Columbia on the 22nd April 1959. Jimmy Cobb the drummer on the session commented that the album "*must have been made in heaven*". The performances from Davis, John Coltrane, Cannonball Adderley, Bill Evans based on the five modal scales with an insistent repeated musical figure, has an ethereal aura to all the solos.

For readers who may be interested, I would suggest reading Ashley Kahn's "Kind Of Blue – The Making Of The Miles Davis Masterpiece", where he listens to the original tapes at Columbia. It is a fascinating read.

Now we get to the real problem area of naming my third recording. I listened to many of my favourite discs, to determine who it would be.

There are so many to choose from including Bechet's **Blues In Thirds**; a

host of Johnny Hodges tracks; The Duke; the wonderful Bud Freeman session that produced **Jack Hits The Road** and **47th and State** with Teagarden and pianist Dave Bowman superlative; Jelly; Coleman Hawkins; Stan Getz; many Bill Evans piano discs. I could go on and on, but finally decided on a recording from left field.

The death of Bill Evans in 1980, was felt deeply by many musicians, and there have been some wonderful musical tributes, but none to match the Enja recording made in January 1981 by Phil Woods, alto; Tommy Flanagan piano; and Red Mitchell string bass; **Goodbye Mr Evans** written by Phil Woods, from the album, "Three For All".

The best way to describe the music would be likened to a requiem, beautifully played as each soloist pays tribute to Bill Evans.

Well there are my three recordings. What are yours?

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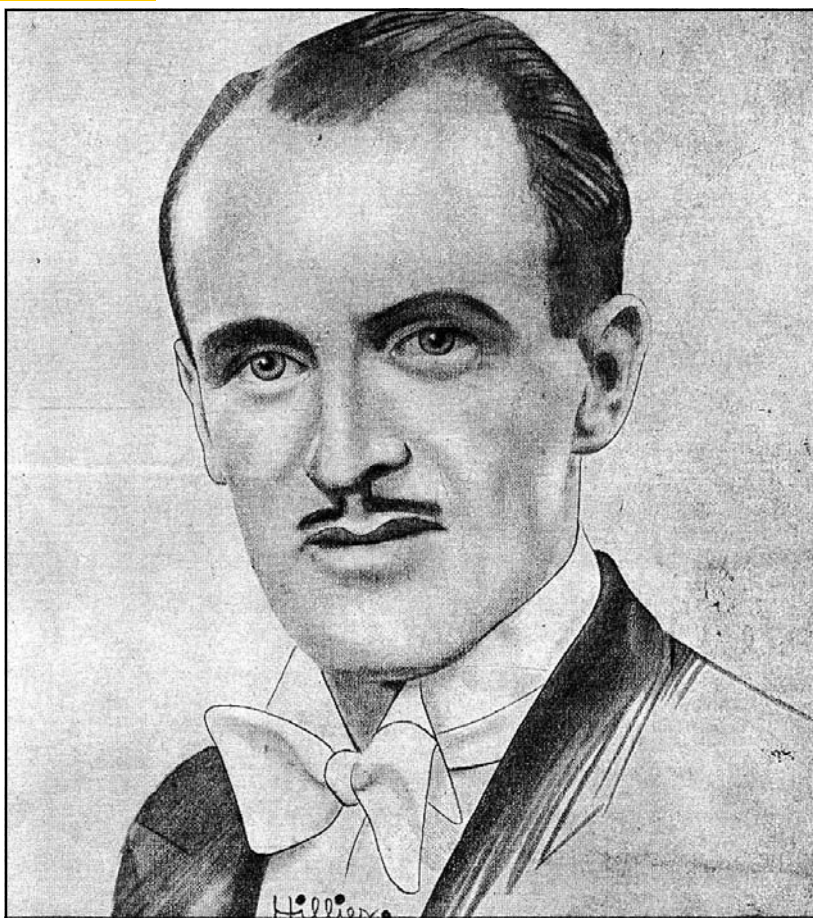
VJA's AGM Sunday 11.30 am November 11th

Review

"COGGY"

By Jack Mitchell

Reviewed by Ken Simpson-Bull



Jack Mitchell's book is full of such interesting and sometimes surprising facts—like, do you know what the Swyngphonic Concerts were? The book is peppered with Coggy's discography. Unfortunately Frank Coughlan's recorded output is not as extensive as might be desired, especially his pure jazz performances, but there is enough to appreciate for those who never got to hear him in person. The book also contains many rare and interesting photographs.

Frank Coughlan had an enormous variety of engagements and the book appears to cover them all by way of meticulous research. Probably the best known and longest of these engagements was with the Sydney Trocadero. (Frank had left the Melbourne Trocadero, where he spent a shorter time than at the Sydney venue, in 1954.) Perhaps because of the commercial nature of these stints, he became recognised by many Australians as a *dance* band leader. But as Jack Mitchell states in the forward to his book, "Coggy was Australia's first major *jazz* musician". [Emphasis mine]

The February, 1949 issue of *Tempo* stated, "Coughlan, in our opinion is not only the greatest jazz trombonist this country has produced, but could also take his place in the first ten on that instrument in the world."

Frank Coughlan was still under contract with the Sydney Trocadero when it closed down in December, 1970. He died on 7th April, 1979.

The Victorian Jazz Archive has a copy of "Coggy" which may be accessed by members for research. But the book (a must for those interested in Australian jazz history) may be purchased from Jack Mitchell at 10 Carbine Street, Lithgow, NSW, 2790, for \$21.80 which includes postage.

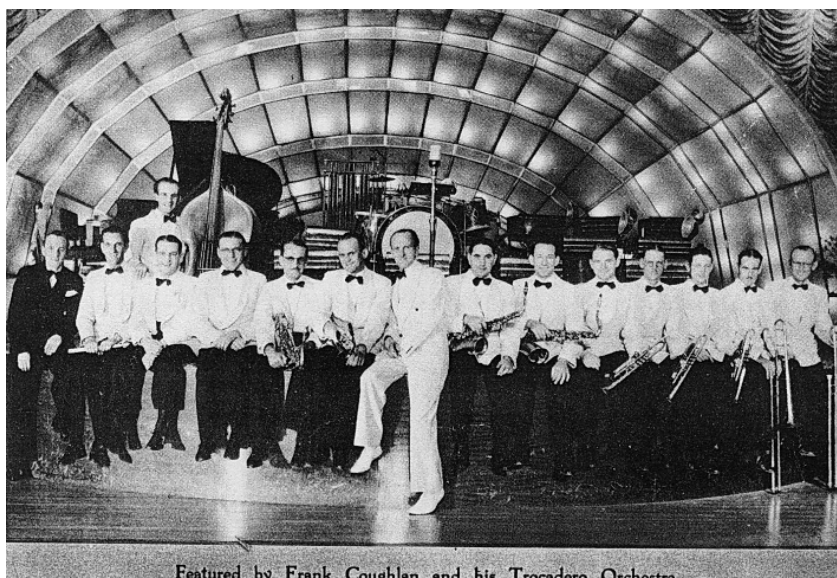
MELBOURNE'S Trocadero dance hall was located just over Princes Bridge from Flinders Street station, where the Art Centre now stands. As a youth—in my dancing days—I went there twice. But I didn't like it. I thought the crowd was too old. But then I was just seventeen and the "old crowd" would have been in their early twenties. Nevertheless, at least I got to see and hear the great Frank Coughlan.

Jazz historian and discographer Jack Mitchell has written a masterly short book on the professional life of this most important figure in Australia's jazz history. He has named it "Coggy".

Francis James Coughlan was born in Emmaville, N.S.W. in 1904. He had four brothers and, with their father, all became members of the local brass band. Frank particularly liked the trombone, and at the Queensland State Band Championship in 1922 he won the novice trombone solo section. He moved to Sydney soon after and began a series of gigs with a jazz band at the Concord Dance Palais.

But he was really introduced to jazz by listening to the records owned by his

friend Eric Barbier. Frank's particular idol was trombonist Miff Mole. Little did he know that within a few years (in 1929) he would be playing with, and replacing, Miff Mole's famous contemporary Adrian Rollini (who played bass sax) in the Fred Elizalde band in London.





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