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Front Cover Image:
10 inch disc of **Larry Adler's** recording of **St. Louis Blues**, signed by the performer himself with a "chinagraph" (wax) pencil just below the record label.

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Letters to the Editor

Dear Editor

I would like to add a few personal comments to John Trudinger's obituary for Bill Miller in the latest issue of JazzBeat.

I first met Bill back in 1946 as I struggled to put my lessons from Graeme Bell into practice and was included in the record evenings that Bill held in his home at South Yarra. Whilst these were part of his continuing determination that "jazz should be heard as much as possible", they were also as much for the education of we younger members of the local jazz fraternity.

Bill extended this education to some practical support for this younger generation by assembling bands of us to record for his Ampersand label, which already carried performances by the Bell and Newstead bands in Melbourne and the Pickering groups from Tasmania as well as different combinations of their various members.

Most of the recording sessions were at Broadcast Exchange Studios in Market Street in Melbourne, scheduled for 10:00 on a Saturday morning so that there was time for some nerve-settling tonics beforehand at one of the local hostels. The excitement of hearing ourselves on a released record was not tempered (as perhaps it should have been) by the quality of some of the performances!

The other aspect of Bill's support was to mentor many of us who he recorded – John Sangster, Keith Hounslow, Dick Hughes and me among them. Dick still refers to us as the two surviving members of the Bill Miller School of Ragtime. Bill would include us in the many variations of personnel he used in The Portsea Trio.

Bill's love of the music from the earlier days of jazz never waned. I can remember his frustration at the Rosstown Hotel gatherings of pianists when some of the more florid offerings would cause him to yell: "Just play a fast blues in Bb".

Jazz includes more than its fair share of eccentrics and, in his own way, Bill was one of them. I will always regret that in the latter days of his life, I never got around to thanking him for helping me onto a musical path that I have been able to follow and enjoy, even if sometimes sporadically, for the rest of my life.

(One of the lesser known aspects of Bill's career was that he won a rowing blue from Oxford when he studied there. You would only find out about his interest in rowing from the souvenir oar that hung on the wall in South Yarra.)

Graeme Bull

Graeme Bull mentions recording at Broadcast Exchange. The original recording engineer Monty Mazels is still alive.

We Welcome these New Members:

Pauline Baxter, Central Coast Jazz League, Yang Chen, Maureen & Graham Couch, Marcus Finno-Larson, Elaine & Peter Haby, Joshua Juandy, Erin & John Lidgerwood, Andre Lew Lim, Jennifer McCluskey, John Miles, Geoffrey E. Moore, Des & Anita Morris, Aaron Robertson, Liam Robertson, Ashley Thomas, Lizzie Watkins.

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

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Fundraiser Frolic at the Burvale



New Melbourne Jazz Band L to R: Charley Farley (g), Ron Trigg (rds), Ben Rushworth (d), Peter Upman (fh), Ross Anderson (sb).



Maria Matser strutt'n' her stuff



Ron Trigg (rds), Kim Rushworth (v), Peter Uppman (t).



Charley Farley (bj), Ross Anderson (sb), Ron Trigg (rds).



Some of the audience enjoying the afternoon.

**Come and join us on June 2nd
and listen to the fabulous
HOT 'B' HINES**

Jack Varney – Rhythm Man

By Ken Simpson-Bull with Marie Varney

LAST year the Victorian Jazz Archive released an excellent CD by the talented Jack Varney and his Quintette entitled **"Australia's Answer to the Benny Goodman Small Groups"** featuring Jack on vibraphone. This recording, for the first time on Compact Disc, was originally released as **"Sweet and Hot"** on a 12 inch LP record in 1970 on the **"W & G"** label. (Jack was then Artist and Repertoire manager at W & G.)

Then, in August this year at the "Tribute to Graeme Bell" memorial at the Clayton RSL, we caught up with Marie Varney, Jack's former wife whom he had married in Czechoslovakia in 1947. Now in her eighties but still bright and chipper, I asked her at a more convenient time about her life with Jack and the early years of the Graeme Bell Band with which Jack had played banjo and guitar on that famous trip to Europe that had put Australian jazz on the world map.

main square there was a café called Phoenix where you could have a cup of coffee and go dancing. The Graeme Bell band was playing and Jack caught my eye and I caught his and he asked if they could play without him while he danced with me". Fortunately Marie could speak English (along with Czech, German and Spanish) which certainly assisted the romance which was to blossom very quickly into a marriage proposal. They were married in a Prague registry office on the 2nd December but there were many technical and language problems to be overcome at the ceremony and the magistrate actually had to be bribed. Immediately after the ceremony the happy couple joined the rest of the band who were waiting with their instruments in the cold winter's morning to give them a send-off in a nearby café.

The band had almost finished their engagements so Jack and Marie left Czechoslovakia for London with the rest

tinued, "Coming back to Australia he brought an English lady with him whom he had met on board; Elizabeth was her name. They married in Melbourne and Jack and I picked them up and drove them to Traralgon for their honeymoon. They later had one daughter, Faye. Unfortunately that marriage didn't end very happily, but then he went to live with his former girlfriend, Joan, in Nathalia, and that's where Ade eventually died."

I asked Marie about the other members of the band. "I don't know much about Pixie Roberts", she said. "When he came back to Australia he lived close to us, in Oakleigh I think, but we didn't see much of him". Graeme [Bell] was great. He was married to Elizabeth, and Christina was born in England. I kept in touch with Elizabeth even after Graeme married Dorothy. Roger [Bell]! I didn't know his first wife. He had, I think, three children by her. I went to his funeral, by which time Roger was married to Lorraine whom I had known since 1948".

"all I could see was mud"

Soon after the band had arrived in London from Czechoslovakia, Marie found that she was pregnant and Jack sent her off to Australia on the 13th August to be with his family. "The boat trip cost 75 pounds," Marie said, "which, because none of the group had much money, had to be paid off pound by pound over a year."

I asked Marie what were her first impressions of Australia. "In Prague I had seen the Australian film *The Overlanders* and all I could see was mud, mud everywhere, so I was surprised with what it was really like. Jack's grandma and his sister looked after me and I stayed with them in Belgrave Heights. Jack came back later and [he and I] went to live in Gippsland where Jack found work with the Victorian Banjo Club. We ran classes in Maffra, Bairnsdale, Sale, Traralgon and Morwell. By this time I had a little baby, George."

Marie recalled that Jack was now only playing very occasional engagements with the Bell band. She mentioned that Dennis Farrington, who was a good friend, was also able to arrange a few gigs for Jack, and later for Jack's sons, George and John. Marie went on to say that Jack's mother was very musical and, when he was young, used to take him to all the musical concerts in Port Melbourne and surrounds.

Although Jack had a daughter, Jacqueline (who became a dancer), from



Jack Varney was born in Port Melbourne in 1918 and learned to play guitar, banjo, and vibes. (Although not his instrument of choice he also played piano.) Jack was active in his teens performing in local dance bands before war service interrupted this activity. After the war he started playing with some well-known musicians and their bands such as Hadyn Britton, Cy Watts, and Graeme Bell. He was chosen to play with the Bell band on their famous 1947 Czechoslovakian trip and it was in Prague that he met young and pretty Marie Tůcková who came from a little village some 65km away.

Marie, who was working and living in Prague at the time, remembers, "In the

of the group on the 12th December. While the band went touring, Marie, now with a British passport, got a full-time job earning six pounds a week with a Czech exporting company. She said that she seldom saw the band in action because of her job.

Marie remembered, "In London, where we were always broke, Jack once said as Ade Monsborough, who had more money than we did, walked up, 'Here comes five pounds!', laughing of course. On another occasion Ade was visiting some of his relations and they said, 'Let's go and see the cathedral', and Ade said, 'Can't you just show me a picture of it'."

Still on the subject of Ade, Marie con-



a marriage prior to his marriage to Marie, he went on to have four children with Marie, all of whom were musical—George (who studied classical guitar in Spain and became a guitar teacher),

Lorraine (who became a cello teacher but died recently in Boston), John (who studied classical music, played with various Symphony Orchestras, and became a Doctor of Music and taught at a Columbian University), and Paul (who, after becoming a music teacher at Brighton High School, went to London to teach for 18 years). Marie has nine grandchildren.

Jack, with the family, later returned to Melbourne to live and continued playing on many engagements, on television and at top Melbourne jazz venues. He even got to accompany musical greats like Frank Sinatra and Gene Krupa. He was Artist and Repertoire manager for W and G records for 17 years during which time he produced many important Australian recordings. Jack was once named one of the world's top four banjo players.

Although Marie's marriage to Jack broke up in 1984, after which he married Glenys Carter, a pianist and music teacher, she remained on friendly terms with Jack until his death in May, 2008. "Jack was always just a boy," Marie remembered fondly.



Opposite: Jack Varney, Marie Tůcková, Graeme Bell, Russ Murphy, Roger Bell, Lou Silbereisen.

Top: Jack Varney on Banjo

Middle & Below: Jack Varney on vibes

JAZZ 'N' JAPAN

TRADITIONAL JAZZ is alive and well in Japan. During February 2013 I had the pleasure to meet Takeshi Otsuki, who is an old friend of Eric Brown our long time volunteer at the Archive. They both share a love of New Orleans jazz. Over the weekend in Tokyo I was invited to share two afternoons of jazz in a basement bar and restaurant in the Shinjuku area in the city. There were four bands playing on each day in varying styles: New Orleans, Dixieland and some hot violin from Tammy. Several of her friends sang songs like *Pennies from Heaven* in clear unaccented English.



**Mel Blachford with
Takeshi Otsuki**



**Band members jamming
it up with a traditional
New Orleans line-up.**



On the national holiday, Monday, the highlight was hearing Yoshihiko Kono's **New Orleans Sounds**, a band dedicated to playing the tunes made famous by George Lewis.

Coming from Australia I was made welcome and felt honoured to be invited to join this select group playing for their own enjoyment.

For those with big pockets Tokyo has two big jazz venues. **The Cotton Club** and **Blue Note Tokyo**. My son and I were lucky to see Monty Alexander, a wonderful pianist originally from Jamaica, now resident in the USA. He headed a seven piece band of Harlem and West Indian musicians playing some very lively jazz.

Hearing this music was the highlight of my short stay in Tokyo.



Blue Note Tokyo

It is located about 400 metres east of the Aoyama Gakuin University. According to Wikipedia it is described as Tokyo's best venue for live jazz. A cousin to the famous Blue Note New York club, it was established in November 1988 by two wealthy New York sisters and seats about 300 people. Over the years it has hosted jazz musicians such as Sarah Vaughan, Tony Bennett, Roberta Flack, Chick Corea, Oscar Peterson, Maceo Parker, Dr. John, David Sanborn, the Milt Jackson Quartet, the Jim Hall Quartet, and the Kyle Eastwood band. Toshiko Akiyoshi has released several albums of live recordings in the club.

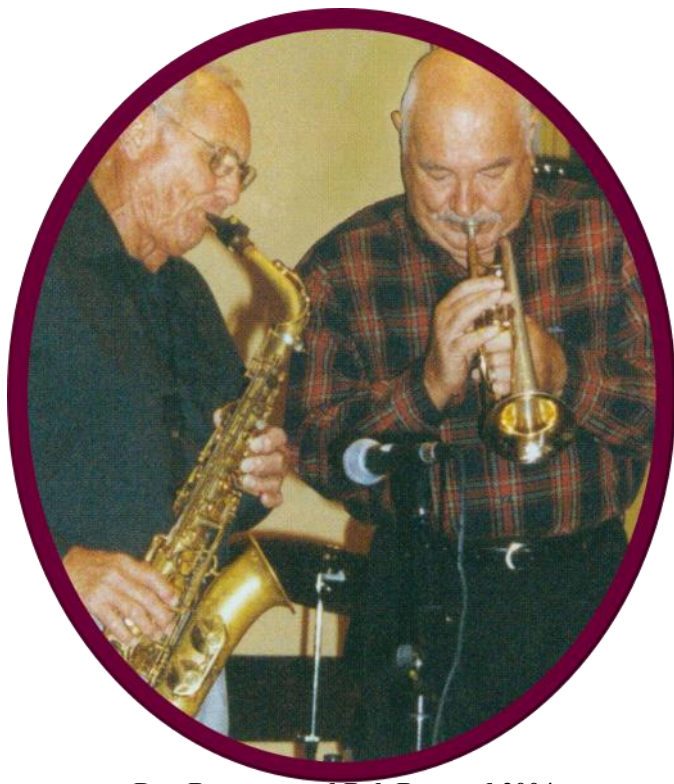
Cotton Club Tokyo

Jazz In Japan review says it is one of the most expensive music clubs of its type in the world. Fancy, sleek, chic and posh, it is an impressive place, where they have filmed scenes for TV dramas. Drama and background are not always what you want in a jazz club, and like with the Cotton Club's close relative, Blue Note, a show-event-spectacle experience is more the norm here than a jazz club session.



Tammy on violin with several of her friends.

Bob Barnard Jazz Parties 1999 to 2008



Don Burrows and Bob Barnard 2004

THE annual Bob Barnard Jazz Party Series was run in various Melbourne venues for the 10 years from 1999 to 2008.

Extending over 3 days in late April each year, they sought to recreate the spirit of the Gibson Jazz Parties held annually in Colorado in the 1970s and 1980s. Like their U.S. model, they presented the best Traditional and Mainstream Jazz, in surroundings that were ideal for performers and patrons alike.

Cabaret style seating at tables surrounding the bandstand ensured close interaction between audience and musicians, catalysing the creation of hot, exciting jazz, with spontaneity seldom heard in concert or studio performances.

Bob Barnard, one of Australia's most appreciated Jazz exponents, and for many, the world's leading Cornetist, was the Leader and was responsible for the selection of musicians and programming in conjunction with John Trudinger, who is to be commended for his involvement for the entire 10 years.

For each year they brought to Melbourne an overseas artist who had not previously played in Australia. This inclusion of overseas musicians, together with leading local and interstate performers, ensured that the music was fresh and exciting.

Included were at least two exponents of each instrument, who were deployed and re-deployed in a variety of combinations, offering each player the opportunity to be featured with a different range of musicians. Successive sets were led by different players, and each had several opportunities to be featured in an extended solo performance.

Due to the talents of James Clark, a

wonderful series of 42 quality CDs under John Trudinger's Nif Nuf Label resulted.

The typical outcome for each party was one "Highlights" CD, plus 2 or 3 CDs featuring guest artists. Eg, Danny Moss, Don Burrows, Ralph Sutton and many others, plus several featuring Bob Barnard himself.

The full range is available from The Archive Shop, and can be viewed on our website.

(www.vicjazzarchive.org.au) under the alphabetical section "B" of the Shop Catalogue.

All are priced at \$25.00 (\$22.50 for Members) plus \$5.00 postage.

CDs can be purchased at The Archive on Tuesdays and Fridays between 10.00am and 3.00pm.

Alternatively orders may be placed by phone (9800 5535), email at (info@vicjazzarchive.org.au), or by mail (PO Box 6007, Wantirna Mall, Vic. 3152).



Bob Barnard Jazz Party 2006 David Gardner (cl) Simon Stribling (t) Leon Heale (sb) Dan Barnett (tb).

1957

What A Year! By Bill Brown

TRUE enough. No different from any other year perhaps but of great significance to me. Aged twenty-one and a Jazz fan of a few years standing mainly through the aegis of the Melody Maker and the broadcasts on the BBC radio I had been indoctrinated with this strange affliction for jazz that has existed to this late stage of my life. On a personal level that year was a watershed for me. A childhood chest ailment had caused problems for me, and a lung operation in March of '57 had eradicated this problem and enabled me to fulfill an ambition of mine to join the Merchant Navy. Thus in August of that year I was sailing on various ships, firstly on the home coast on relieving-duties prior to voyaging on deep sea travels. These duties entailed visits on the home coast – Glasgow, Swansea, Liverpool, Birkenhead etc. all within striking distance of Jazz concerts.

The past year 1956/1957 was, in my opinion, a great year of development on the UK scene. The visits of Louis Armstrong's All Stars, Eddie Condon's Band and individual blues-artists like Big Bill Broonzy and Brother John Sellers and the New Orleans clarinet player George Lewis had a great effect on the local scene. The raising of the ban on the foreign players had occurred in '56 and I recall in that year seeing Stan Kenton's large progressive Orchestra at Green's Playhouse in Glasgow even if, at that time, I wasn't a great fan of his music.

Also in those years predominated by the twin movements of the jazz scene traditional and modern I recall my enthusiasm for the radio broadcasts of the Kenny Baker Dozen sessions introduced by the laid-back Aussie Wilfred Thomas. A fine cross-section of jazz history put out by fine musicians not affiliated with either of the two current "isms". Or so it seemed to me. I recall racing home from night-school to hear those programs. The other source of my rush to get home from my studies at that time was of course the Goon Show. Thereby hangs another tale.

In the autumn of 1957 great things were happening on the Jazz scene. Humphrey Lyttelton's Jazz Band had broadened its approach in the music, not content with having one saxophone it now had two plus a more thirties swing-based rhythm section causing a bit of angst in the hearts of the purists who were former fans of Humph's music over

the years. One of my newly acquired shipmates said. "He's got a bloody Palais Band," an ultimate insult I suppose.

so called.

As for my own modest fortunes, my join-

| NATIONAL JAZZ FEDERATION | |
|--|---|
| ROYAL FESTIVAL HALL (General Manager: T. E. Bean) Saturday 16th February, 1957. "JAZZ SCENE '57" | |
| 5.30 Concert: MAINSTREAM/TRADITIONAL SANDY BROWN and HIS BAND plus guests MICK MULLIGAN and HIS BAND with GEORGE MELLY THE 'JAZZ TODAY' UNIT: ALAN LITTLEJOHN'S JAZZMEN. Tickets: 5/-, 7/6, 10/- | BIG BILL BROONZY and BROTHER JOHN SELLERS on tour with CHRIS BARBER'S JAZZ BAND. Feb. 17 HULL Feb. 19 WOLVERHAMPTON Feb. 21 BRIGHTON Feb. 23 SHEFFIELD Feb. 24 COVENTRY Feb. 25 EDINBURGH Feb. 26 DUNDEE Mar. 1 BIRMINGHAM Mar. 3 IPSWICH |
| 8.30 Concert: TRADITIONAL BIG BILL BROONZY BRO. JOHN SELLERS KEN COLYERS JAZZMEN. Tickets: 5/-, 7/6, 10/-, 12/6, 15/- | BIG BILL BROONZY and BROTHER JOHN SELLERS on tour with MICK MULLIGAN and HIS BAND with GEORGE MELLY. Mar. 2 NOTTINGHAM Mar. 5 NEWCASTLE Mar. 6 GLASGOW — MEMBERSHIP — If you are interested in jazz you should be a member of the National Jazz Federation. Send now for full details and a free copy of 'Jazz News', the N.J.F.'s newsletter to:— National Jazz Federation, 37, Soho Square, London, W.1. |

On the "Modern" front there were lots of interesting groups also that year. Tenor Sax man Don Rendell had his Jazz Six containing a new star saxist Ronnie Ross, drummer Tony Kinsey had a swinging quintet, the two tenor-sax stars Ronnie Scott and Tubby Hayes had their Jazz Couriers Group. Another tenor sax man had an interesting LP recording with his Afro Cuban ensemble. His name was Kenny Graham and indeed he had led this ensemble in earlier times. Sharing tours around the UK with the band of one Graeme Bell.

At the same time of all this activity back on the traditional front the Chris Barber Band were the flavor of the month, recording prolifically and reaching new audiences with their concert tours. Ken Colyer had an established audience at his cellar club in Great Newport Street

off Leicester Square, and in that year with an augmented group made the first recording of a New Orleans marching Band in the UK. This event was enthusiastically covered in the pages of Jazz Journal at the time by one, Tony Standish, not unknown to local Jazzers. Then, Tony was the number-two to Sinclair Traill on that worthy publication. Clarinetist Acker Bilk from Somerset and trumpet man Bob Wallis from up north also appeared on the scene then. All contributing to the emerging Trad Boom

ing the Merchant Navy in that autumn meant that I was in and around the UK coast including London quite a lot. I cashed in on this. Whilst In Liverpool I saw a concert including a band co-led by US giants Jack Teagarden and Earl Hines and in that band were Max Kaminski, Peanuts Hucko, Jack Lesberg, and Cozy Cole. In London, in November, I visited Humph's Club at 100 Oxford Street and saw the bands of Humph, Sandy Brown and Alex Welsh. Great! However, reality took over on Sunday, December 1st when I sailed from Tilbury on my first deep-sea voyage so the Jazz Saga of the magic year was over. Other times were great as well of course including my arrival in Australia after my seagoing time ended in 1966. But for me 1957 had a special magic.



1957 Record Cover

We miss them

JILLY WARD 29.8.1929—5.1.2013.

Jilly Ward passed away peacefully in her sleep on 5th January 2013, aged 83.

I first met Jilly over 20 years ago. We spent many great times with her and her husband David enjoying jazz together patronising Jazz Festivals and at their holiday house in Goughs Bay.

My last adventure with Jilly was when I accompanied her to Noosa not long before she was admitted to Darley House in Heidelberg where she spent her last days. She so enjoyed showing me the sights although some of the details were sketchy. We got lost several times and, laughing all the way, managed to find our way back home. We spent time with Jilly's daughter Lisa and were hoping for Giselle to join us but this did not happen.

We both shared a great interest in the Victorian Jazz Archive where Jilly and David were great friends and benefactors, how we miss them both.

Many others will have wonderful memories of Jilly and the warmth she extended to all that came in contact with her. Our friendship was short compared to her friendships with so many others of the jazz fraternity, all the same, I treasure the time we spent together as I know many others do.

Pages could be written of Jilly's bubbly, fun-loving and outgoing life but suffice to say "That Lady Truly Had Style".

Jilly I thank you

Marina Pollard

JOHN TIPPING 6.4.1932—5.12.2012

John Tipping passed away on the 5th of December 2012, aged 80. He devoted many decades of life to enjoying his dearly loved Jazz music with his partner Joyce.

John joined the Victorian Jazz Archive in 2007 as a guide and was most respected amongst his fellow guides. He will be greatly missed by all at the Archive for his friendship, interest in all things Jazz and especially for his quirky sense of humour.

John and Joyce also helped for many years at the Victorian Jazz Club on Saturday nights on the door and welcoming guests to the Jazz functions.

John was farewelled on Thursday the 13th of December at the chapel of W. D. Rose of Cheltenham. The chapel was full of family, friends and members from the Archive and Jazz Club. The music (supplied by the Archive) was of Ade Monsborough and Stephane Grapelli which was played in the background as Greg Ross the Celebrant spoke of John's life and experiences as a young man. His daughter Kym spoke of their special bond and the 33 wonderful years he and his partner Joyce spent together jazzing their way around the world.

One of John's favourite jazz tunes was "Take Five" by Dave Brubeck. This was played as background to photographic reflections of his life. It is to be noted that Dave Brubeck passed on on the same day as John.

Marina Pollard

MARGARET CLEAVER

I was just seventeen years old when I first met Margaret in 1947. She was a few years older and married to Bill Patey. Margaret had attended the first Australian Jazz Convention where bands led by Graeme Bell, Frank Johnson, Tony Newstead, Ian Pearce and the Southern Jazz Group from South Australia led the programme. She was right in the thick of this and continued to be involved over the years ahead.

Margaret soon married the love of her life, banjo/guitarist Peter Cleaver. Her general, sincere interest in traditional jazz blossomed in this partnership opening a record shop together in Frankston.

Margaret and Peter for some years owned a semi-rural property in Montrose in Melbourne's East. Many "gay-n-hearties" were held there; of particular memory was the gathering to celebrate the visit of the Spike Jones Band. It was a riot well remembered by Peter and Margaret's two sons Adrian and Timothy.

Margaret was associated with everything that was associated with traditional jazz music, particularly the Jazz Archive which is still supported by selfless individuals who devote countless hours to this enterprise.

Margaret will always be fondly remembered for her honest approach to the music, people and life generally.

Good-bye "Cleavage"

Graham Coyle

ONLINE MEMBERSHIP RENEWAL

We're pleased to announce that membership renewals can now be done online, by credit card, Paypal, or by direct deposit to the Victorian Jazz Archive. Your renewal notice will give you full details. Alternatively, for credit-card or Paypal payments, go into the Membership page on our website at <http://www.vicjazzarchive.org.au> and find the payment option at the lower right-hand corner of the page.

Review

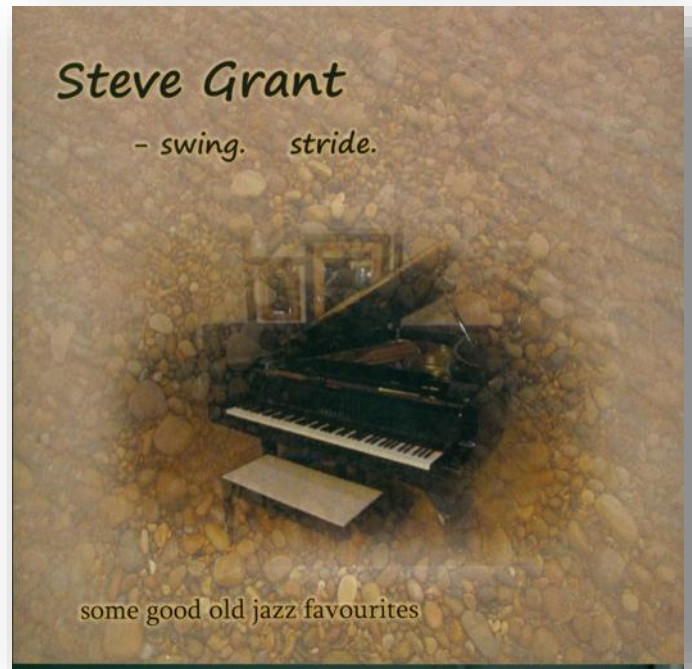
Swing. Stride – some good old jazz favourites

Steve Grant, solo piano

By Judi Anderson

Sweethearts on Parade (Lombardo – Newman, 1928)
 Old Fashioned Love (James P Johnson, 1923)
 Laura (Raskin – Mercer, 1945)
 Baby Wontcha Please Come Home (Warfields – Williams, 1919)
 The Midnight Sun Will Never Set (Jones – Salvador – Cochran, 1958)
 These Foolish Things (Strachey – Link – Marvell, 1935)
 How Deep is the Ocean (Irving Berlin, 1932)
 Body and Soul (Johnnie Green, 1930)
 Did I Remember (Donaldson – Adamson, 1936)
 Passport to Paradise (Sidney Bechet, 1956)
 Bye Bye Blackbird (Henderson – Dixon, 1926)

CAT. #540



On writing this review, I remembered that I had reviewed Steve's first solo piano CD "Jazz Hands" CAT. #456 back in mid 2010 for the Victorian Jazz Club magazine and what pleasure that recording had given me. This new CD extends the pleasure. Steve is a prodigious talent and the bandless situation allows him to really stretch out and display his virtuosity. He is a wonderful band pianist but we don't often get the opportunity to hear him in a solo performance.

His first CD was subtitled "Some Classic Jazz and Ragtime". "Some Good Old Jazz Favourites" is less descriptive of style and this CD ranges across a pretty long timeframe. There are some very well known tunes and, for me, a couple with which I was totally unfamiliar.

In Jazz Hands, Steve brought something new and fresh to familiar tunes and made them his own, and on this new recording I particularly noticed that his playing of stride piano is a little more delicate than one often hears from the early exponents of the style. I think I was expecting tunes played in the James P Johnston-style and although the stride style is certainly there, it isn't the stronger rolling stride style associated with James P. Sure, the solid driving left hand is there, but Steve isn't heavy-handed. It is a light driving force (a fist of steel in a velvet glove?). And the right hand over the top is

delightful, dancing along like a feather – beautiful tunes sensitively played.

I've heard Steve play *How Deep is the Ocean* as a feature while doing a band gig (with Stevenson's Rockets at both Wangaratta and the VJC) and was struck by the tinkling waterfall of notes, and in playing the whole CD, that cascading of notes over the left hand is entrancing and, as a style, appears on the other tracks as well.

Bye Bye Blackbird is a complex rendition of a tune which I associate with my childhood (not that I was born in the late 1920s!) and culminates with a stride approach which turns the tune around and gives it a whole new feel.

It is always a pleasure to hear familiar tunes, but I also love hearing new and different tunes, the ones that perhaps don't get played too often and so I think that I most enjoyed a couple of the tracks that were new to me, the beautiful ballad *The Midnight Sun Will Never Set* and, especially, *Passport to Paradise* which is a Sidney Bechet tune that I thought I might have heard some time, but it doesn't seem to be played very often and I don't remember hearing it before. It is a very pretty tune and Steve's delicate touch made this the highlight of the CD for me.

We're looking for Guides to show people around the Archive.

No experience necessary. Training supplied.

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Contact Marina Pollard 9800 5535 Tuesday

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New CD Releases on the VJAZZ Label

THE Archive has just released two new CDs on its VJAZZ label. Firstly, for those who enjoy jazz violin in the style of Joe Venuti or Stephane Grappelli we have a collection of performances by **Don Harper**, Australia's answer to these two world renowned fiddlers.

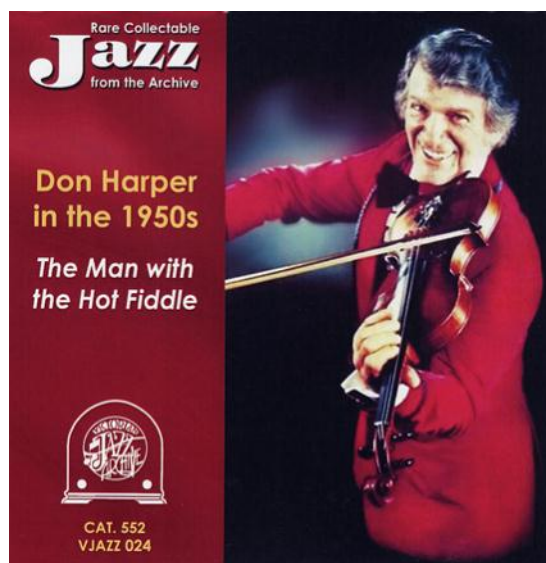
Don was born in Melbourne in 1921 and studied violin from the age of 9. After completing studies at the NSW Conservatorium of Music he soon became popular through recordings and radio broadcasts featuring his virtuoso violin skills. He led a successful dance band at St Kilda Town Hall for 10 years from 1945 and later had a big hit with his rendition of *Hot Canary* (featured on this CD).

In the 1960s Don worked in England for several years where he was in great demand for his compositions and arrangements as well as appearing on television and radio. He later returned to Australia where he regularly performed on radio, television and at jazz clubs. He was Head of Jazz Studies at Wollongong University for seven years. Don Harper died in 1999.

The name of the new release is '**Don Harper in the 1950s – The Man with the Hot Fiddle**'. The CD features 25 jazz oriented tracks with Don performing with a variety of groups. There are six tracks with Graeme Bell's Jazz Band plus additional selections from Don's own groups—his Sextet, Quartet and Quintet plus "his gang" and "his Music". Four tracks, recorded in London, feature George Chisholm on trombone. In all, it's great value!

THE second release is for those who just want a little of everything. It's '**Sampler No 2**' and features a collection of the Archives last 13 releases on the VJAZZ label. It's also a way of sampling a CD before you buy. There are 24 tracks with a total playing time of 77 minutes and 35 seconds. The bands include those of Len Barnard, Ade Monsborough, Cy Watts, Frank Johnson, Ron Gowans, Bruce Clark, Rex Stewart, Splinter Reeves, Frank Traynor, Graeme Bell, Jack Varney, the Ilawarra Jazz Gang, pianists Frank Milne and Frank Gow, John Tucker, Sny Chambers, the Driftwood Jazz Band, the Ballarat Jazz Messengers, Tony Newstead, Tom Pickering, and Bruce Gray.

All of our discs may be purchased from the Archive's shop, by phone on 9800 5535, or on line at w.w.vicjazzarchive.org.au.



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