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VJAZZ

Proactively Collecting, Archiving and Disseminating Australian Jazz



INSIDE : Melbourne Jazz Dance Halls

QUARTERLY MAGAZINE OF THE VICTORIAN JAZZ ARCHIVE INC. FOUNDING PATRON: The late WILLIAM H. MILLER M.A., B.C.L. (Oxon.)
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Tom Lucas
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Ralph Powell
Bill Brown
John Tucker
Dr Pam Clements

Image: Front Cover



Peggy Morris (Dyer)
and John 'Cummo'
Cummins strutting
their stuff in the early
50s.

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Letters to the Editor

Dear Editors,

I was intrigued by the references to the tune 'O' (subtitled I note 'Oh!') on page 3 of your August issue and the reproduction on the same page of the record label of the version by Art Mooney. My own memory of this singular opus is the Pee Wee Hunt version. I've never forgotten the tune and my band played it in concert as recently as June 2 of this year.

What is less well known is that 'O' is a reworking of a tune called 'Johnson Jass Blues' recorded on May 10, 1917 by the Frisco Jass (later Jazz) Band. One of the players was pianist E Arnold Johnson hence the title of the tune and the composer designation (Gray and Johnson) on the Mooney label. The star of the band was the same Rudy Wiedoeft from whom Rudy Vallée took his stage name as indicated in Ken Simpson-Bull's informative and entertaining article in the same issue.

Nine titles were issued, the discs reaching Australia well before those of the Original Dixieland Jazz Band. My guess is that when Ben J Fuller put the band together for that pioneering vaudeville tour around Australia, he used the only model aurally available hence its eccentric instrumentation based, minus banjo, on the Frisco's – violin, sax, trombone, piano and drums.

Keep up the good work

Don Hopgood
President S.A. Jazz Archive

DID YOU KNOW

Rudy Vallée, featured in a light-hearted article in our last issue, once asked his local municipal council if they would change the name of the street where he lived to "Rue de Vallée". They didn't!

Dear Editor

Your anonymous correspondent in VJAZZ 59 has discovered a tune with a very short title. The record label pictured on the page shows this as "O". Very short indeed! Even shorter if spelled O.

However, there is a song title that is even shorter! I well remember a song entitled simply I. When the record label uses a sans serif font, the letter I is considerably narrower than the letter O. Hence, I propose this as the shortest song title.

Tom Lord's The Jazz Discography lists a jazz recording of I by Tony Allen and the Champs, recorded in Hollywood in 1955 and issued on Specialty 560 (a 78 rpm record).

Our grand-children would tell us about another tune entitled I, this one recorded by Black Sabbath in Wales in 1991/92 and issued on I.R.S. 13155 (a CD).

My letter is intended, not to criticize your fine magazine which I read avidly, but to set the record straight (no pun intended).

Sincerely yours Jack Litchfield

PS. If you print this letter please use a sans serif font. I used DejaVue Sans.

Thanks for that Jack. We spent quite a bit of time searching through our fonts. The font you mentioned was not available in Publisher, however, we thought Arial Narrow might illustrate the point you wanted to make so we used that rather than f'rinstance:

I O Garamond
I O Lucida Console
I O SimSun
☞ ☞ Wingdings

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"That was some groovy piano playing"

Melbourne jazz pianist George Fong

18 July 1922 - 8 January 1945

By Ralph Powell



George Fong

Flying Officer George Fong enlisted with the RAAF in October 1942. He later disappeared on a reconnaissance flight out of Palestine on the afternoon of 8th January, 1945 thereby cutting short the life of a budding jazz pianist with a close association with many artists who went on to become Australian Jazz greats. Both plane and crew disappeared without trace.

The Fongs were one of the prominent Chinese families of Melbourne, being contemporaries of the Ah-Kets and Rev. Cheong. George's three sisters were sent to St Michaels whilst he attended Melbourne Grammar, as befitted the wealthy of that era. He completed Leaving Honours before undertaking an engineering degree at Melbourne University.

Music was a big part of growing up, each of the four children having had lessons, but George was apparently the most talented of the siblings, being able to master everything from keyboards to brass instruments.

Described by Bruce Johnson as "a Jess Stacy-influenced pianist" George was active in the burgeoning Melbourne jazz scene of the early 1940s.

He played with drummer Russ Murphy and clarinet/sax player George Tack at Melbourne University.

Elected to the Committee of the Melbourne University Rhythm Club in August 1940, George replaced D.M.H. Clarke as honorary secretary—a position he held for two years.

During this period George oversaw numerous *Variety* programs run for the students. On May 13, 1941 The *Campus Cats Dish the Dirt* performance included Ade Monsborough, George Tack, Russ Murphy and George Fong on "Boogie Woogie" piano.

In mid 1941 Ade Monsborough took a handful of Varsity men out to Thornbury, recording *Nobody's Sweetheart* which included George in the line-up.

George played **guitar** rather than piano on *Muskrat Ramble* and *Dinah* at another 1941 session recorded at the **Realistic Studios**.

Both George Fong and George Tack resigned from the University Rhythm Club in July 1943.

According to the *Benalla Ensign* reporter of the time, George Fong and Jack Varney displayed their undoubted talent when they "made the piano speak" during their performances at an

RAAF Review.

The day before George headed off to Canada for further pilot training, Ade managed to arrange what subsequently proved to be George's last recording session—one with the **East Side Ramblers**—where they recorded *You Must Have Been a Beautiful Baby*.

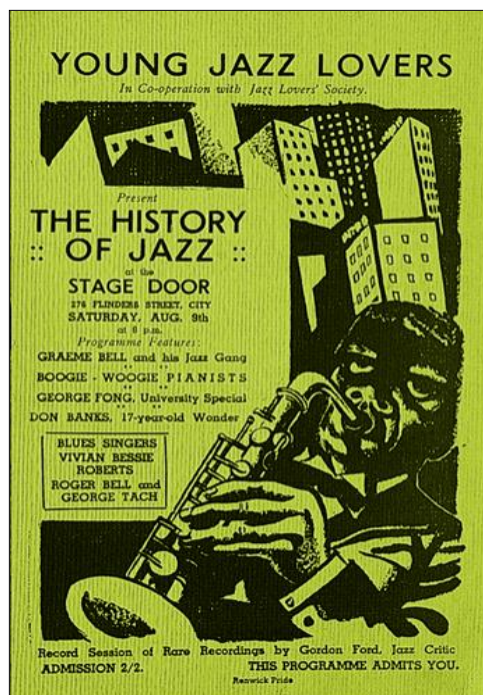


Original artwork from the Jelly Roll label for *You Must Have Been a Beautiful Baby*

In early January, 1944 George wrote to Ade from Ottawa saying that he was now, "an officer and a gentleman."

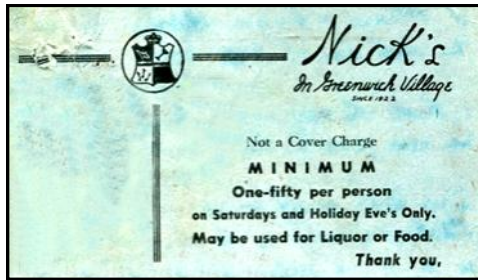
On a frenetic 3 week furlough in the USA the "jazz-starved urchin" (as he describes himself) indulged his passion for jazz by seeing Ellington in Chicago along with Johnny Hodges, Juan Tizol, Lawrence Brown, Harry Carney, Otto Hardwick, Sonny Greer, Rex Stewart, Red Allen and J.C. Higginbotham before moving on to New York where George overdoses on Ben Webster and bassist Slam Stewart; Coleman Hawkins at Kelly's Stables and Sydney and Wilbur de Paris at Jimmy Ryan's.

In letters home George describes how his visit to the Café Society Uptown and Café Society Downtown afforded him an opportunity to enjoy Teddy Wilson, Israel Crosby, Hazel Scott and Mary Lou Williams.



Poster announcing George Fong's *University Special* performance on 9th August, 1941

In Greenwich Village George frequented Nick's Tavern where he saw Sterling Bose, Miff Mole, Pee Wee Russell, Jean somebody ... Eddie Condon (and) Spargo from the original Dixieland Jazz Band.



"I talked to Pee Wee for about an hour in between numbers and he invited me to sit in, but Mole who leads the band ... sort of put the lid on things."

Despite his opinion that big bands were "anathema" he managed to take in Benny Goodman, Jimmy Dorsey, Tommy Dorsey, Woody Herman, Charlie Spivak and Sonny Donham, and reported the 56 year-old Billy Robinson was a "bloody wonder."

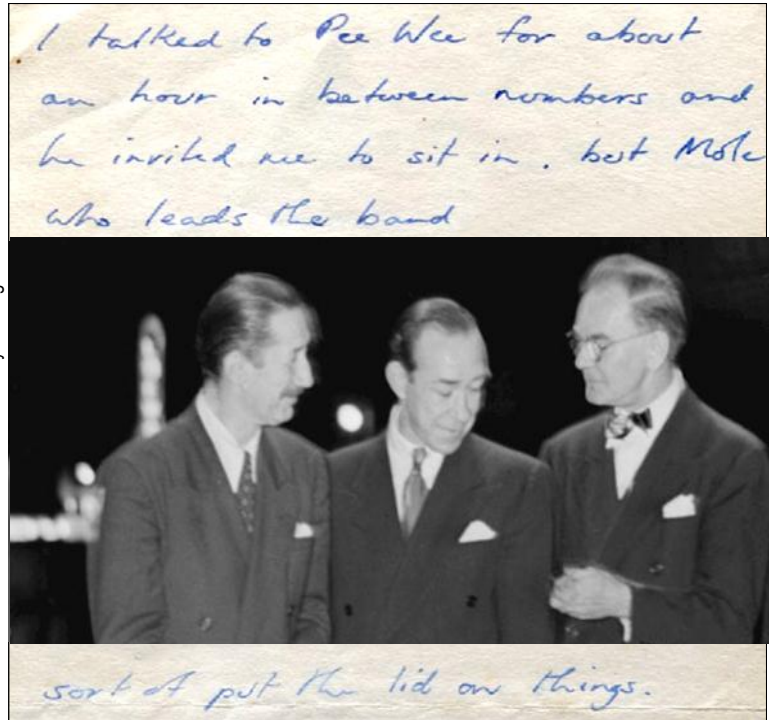
He made a further visit to Nick's, to the Village Vanguard and the Commodore Music Shop which he says nearly made him weep. "From the roof to the floor as far as you could see were jazz records." Lamenting a lack of funds George stated, "I've never seen so much jazz in one heap."

On March 10th, 1944 he wrote, "I will be leaving North America pretty soon," describing imminent departure as a "calamity".



Image from the William P. Gottlieb Collection - Library of Congress

The Commodore Music Shop
From the roof to the floor as far as you could see were jazz records.



William P. Gottlieb Collection Library of Congress

Pee Wee Russell, Muggsy Spanier, and Miff Mole at Nick's Tavern ca. June 1946.

"I am very much in love with Jazz I'm afraid," he told Ade before going on to describe an incident which occurred at the 19th Hole Club in Greenwich Village.

Perturbed by the small jazz outfit's desultory efforts, he volunteered to join them on piano.

"There was a four piece negro outfit—not very good with a not very better pianist. So yours truly ... asked to sit in, which he did—and you may believe it or not—"we rocked the joint," said George .

His absolute enjoyment was clear when he says, "The trumpet and alto really got going and I got sent and played some good stuff (for me) and the whole place, band, and audience rocked."

George reported, the trumpet player remarked afterwards—"That was some groovy piano playing."

A fitting epitaph to a jazz life cut so tragically short.



The Victorian Jazz Archive holds copies of some items with George Fong playing:

1. Unnamed Concert

Melbourne - May 29th 1941

The Bloos n' Boogie. Lady Be Good

Musicians: George Tack cl, George Fong p, Russ Murphy d.

2. Eastside Ramblers

Melbourne - Recorded in 1943

You Must Have Been a Beautiful Baby

Musicians: Ade Monsborough t, George Tack cl, Harold Broadbent tb, George Fong p, Jim Buchan sb, Brooks Jackson d

3. VJAZZ 003 'The Jelly Roll Label Sessions'

References:-

Australian Jazz on Record - Jack Mitchell, 1988, p.215

Australian Jazzman - Graeme Bell, 1988 pp.34; 41

Benalla Ensign Friday 30 April 1943.

"R.A.A.F. Revue a Huge Success".

Courage and Service - Diana Giese, 1999

Oxford Companion of Australian Jazz - Bruce Johnson, 1987, p. 274

George Fong's Armed Service Record

Victorian Jazz Archive Files

Jazz Notes Turner, C. Ian. "Jazz Room Chats" April 1944:

Jazz Notes Turner, C. Ian. "Jazz Room Chats" July 1944:

Personal correspondence of George Fong
University Rhythm Club Minutes Book

My appreciation to Peter Liefman and to those people who provided material for this article.

S O U N D

The Archive's Collection of Recorded Sound

An examination of the various formats used in the retrieval and preservation of jazz recordings

By Ken Simpson-Bull

graph in 1877. Before that, mechanisms for the recording and reproduction of any sound were not available, but finally musical performances (as well as other sounds) could be preserved. Edison's recorder used cylinders as the sound carrier, and over the next 40 years these varied somewhat in diameter, length and the speed of revolution. Although the Archive possesses a cylinder machine in its collection, it is unfortunately in an unplayable condition. However, we have no jazz-oriented cylinder records at all. (Does any reader have any to donate?)

Another American inventor (although of original German nationality), Emile Berliner, was awarded the patent for a *disc* recording device in 1888 which he called the Gramophone. At the time, the major advantage of the disc record over the cylindrical record was the ease of duplicating. Multiple copies of a cylindrical record had to be made by copying from one machine to another. Later, a moulding method was developed by creating a flexible mould. With a disc, a mould could be easily made from the original and used to stamp out any number of duplicates.

The disc eventually provided another advantage over the cylinder, namely that a separate recording could be produced on each side of a single disc.

Was jazz ever recorded on cylinders? After all, the last major company to produce cylinders (Columbia) phased them out in 1912. Well, according to the guru of jazz recordings, the late Brian Rust, jazz-affiliated recordings were made as early as 1897. But these were ragtime and regular dance music. Jazz on record, as we know it today, really didn't get started until around 1917 when the well-known white group, the **Original Dixieland Jass Band**, recorded *Livery Stable Blues* and other numbers. ("Jass" was very soon respelt "jazz".) The Archive is fortunate to have a rare original 78 rpm ten-inch shellac record of this *Livery Stable Blues* in its collection—our earliest jazz recording.

From this time on, a steady stream of American jazz records became available, although, because of the small number of jazz aficionados in Australia, not a large number of these records reached our shores until the so-called "jazz age" craze of the late 1920s. Once

again, the Archive is fortunate to possess a large number of these rare early American jazz recordings. There are also a number of records made by British jazz (or jazz-oriented) bands pre-dating the 1920s jazz boom. These include discs cut by Paul Whiteman who visited the UK in the early twenties. (Even though Whiteman was known as the "King of Jazz", few of his recordings featured real jazz!)



This is the Archive's oldest jazz record—a rare American original from 1917.

But what of the availability of Australian jazz recordings? According to Bruce Johnson in his book "The Oxford Companion to Australian Jazz", Australia's first live jazz *performance* was in 1918. Newspapers and magazines of the time decried jazz as "sinful" music. The first *recordings* of real jazz that were heard in this country were those of the above-mentioned Original Dixieland Jass Band. (Although, according to Don Hopgood of the South Australian Jazz Archive, the first recordings to be landed in Australia were those of the "Frisco Jass Band" from the same year.)

Australian bands on record playing their interpretation of jazz weren't heard until 1925 with the likes of **Bert Rawlton's Havana Band** performing *Copenhagen* and *Doo Whacka Doo*, and **Ray Tellier** with *Red Hot Mama*. Other early Australian Jazz performers whose performances were released on record in those days include **Frank Coughlan**, **Al Hammett**, and vocalist **Des Tooley** who made a number of records with some good jazz-oriented groups. The Archive possesses many of these early records as originally released on 78s.

THE CHARTER of the Victorian Jazz Archive involves the collecting, archiving and disseminating of Australian Jazz. Using the broad definition of "jazz", this includes photographs, musical instruments, magazines, books, newspaper clippings, and various other ephemera. But first and foremost is the *sound* of jazz.

Apart from live performances, and the Archive organises many of these, the only way of collecting and archiving the sound of jazz is by way of recordings. The purpose of this article is to examine the various forms of recordings received and held by the Archive. It should be mentioned that, as well as Australian jazz, a huge collection of international jazz recordings is in our possession. In fact, it may be confidently claimed that, overall, the Victorian Jazz Archive has the largest collection of jazz recordings in Australia.

Thomas Edison invented the Phono-



One of the Archive's earliest Australian jazz-oriented records from 1930.

It is interesting to note that in the early days of the disc recording process it was sound alone that caused the record cutting stylus to emboss the sound image in the grooves—no electricity or electronics were involved. From around 1926, electrical recording superseded this primitive method and the quality of the reproduced sound improved dramatically.

The 78 rpm disc lasted until a few years after the introduction of the Long Play Microgroove disc (and the 45 rpm disc) which appeared here around 1951. Microgroove discs used a very fine groove and a light-weight reproducing pick-up which, on good equipment, enabled a very high quality of sound reproduction. The Archive's collection of both Australian and overseas jazz LPs and 45s is very large indeed.

The LP revolved at $33\frac{1}{3}$ rpm. Why? Well, the slower speed allowed longer

playing time is around 15 minutes per side.

There are also "home" or amateur recordings on 8-, 10-, 12- or 16-inch discs which were recorded at this slower speed for the advantage of longer playing time. We have many of these in our collection, most of which are acetate. In the days before wire or tape recording, that is, before the mid to late 1940s, all original recording was made on acetate blanks. (Commercial recording was often onto wax blanks.) The disadvantage of acetate discs is that they deteriorate badly with age and so must be transferred to a more durable medium before this occurs. This is of major concern to the Archive and has always been given due urgency. (A full description of "Acetates" was covered in an article in VJAZZ No 52, November 2011.)

The microgroove disc, which from 1958 became available in stereo, was finally superseded by the Compact Disc

in 1984. Of course CDs are still with us and the Archive has a most impressive collection of commercially recorded jazz on this medium. We also make use of the CD for our own long-term storage of perishable or degradable recordings which have been made on other media. CDs need some discussion. Firstly there are commercial CDs. These are pressed from a master disc produced by a record processing company using expensive plant and equipment. These discs have a fairly stable, long-term life. Then there are home-recorded CDs made on domestic computers. These versions are "burnt", not pressed like the commercial discs, and although they are capable of high audio quality, may have a relatively short life of sometimes only a few years before the dye layer that contains the sound data fades and becomes unplayable.

The Jazz Archive uses a high-quality "long-life" preservation CD for its own internal archiving of sound (and other data). These discs make use of a layer of pure gold in the burning process and are guaranteed to last around 100 years. Naturally they are more expensive than regular computer-burn CDs—they cost over \$3.00 each even when bought in bulk.

Other variants of the CD are MP3 and various other audio compression coding programs which enable a much longer playing time than the normal 80 minute maximum. Many are capable of quite good sound quality, however they can generally only be played back on computers or other compliant devices.

Of course there are other sound recording and reproduction methods. Wire recorders, produced in the mid 1940s, rarely got into the hands of amateur recordists and were similarly rarely used for commercial recording. The Archive currently possesses no wire recordings or the equipment to play them. Well known recording engineer Bill Armstrong is one of the few locals who used wire commercially in the 1940s for the recording of jazz conventions and the like. We have copies of many of these performances.

Reel-to-reel tapes became popular for a number of years from the late forties. This system of recording was available in a variety of formats, and because we receive a large number of tapes at the Archive, this makes life for the Sound-Room staff rather difficult at times. The various $\frac{1}{4}$ inch formats include full track, half track mono, half track stereo, quarter track mono,

quarter track stereo, quarter track mono,



A selection of Australian records. Left to right: A 16-inch transcription disc, 12-inch 78, 12-inch LP, 10-inch 78, 7-inch 45. The USB flash-drive at the bottom is for size comparison.



There is a 10½ inch tape on the recorder. On the bench are 7-inch, 5-inch and 3-inch tape reels, also a Compact Cassette, a Digital Audio Tape and a Minidisc.

quarter track stereo, four track, and sometimes variants of these. In addition, recording speeds of $1\frac{7}{8}$ inches per second, $3\frac{3}{4}$, $7\frac{1}{2}$, and 15 were all used. Reel sizes varied from 10½ inches diameter (with a large centre hole) to 3 inches. Some tapes had to be turned over and some didn't, and threading-up was often quite tricky and tangles common.

One process which had great success over quite a number of years after

tears up to a few professional recordists. A major problem we encounter is the lack of written data pertaining to these donated cassettes. This entails much listening time in order to determine whether a particular cassette is merely a copy of a commercially available recording or a rare original recording of some important Australian jazz band. Where the music is found to be original it is converted to preservation CD. However

1964 was the Philips Compact Cassette. But it wasn't until 1970 that this medium became capable of high fidelity when Ray Dolby introduced his noise reduction process. From that time many commercial recordings were released which mostly merely duplicated commercial micro-groove records of the period.

The Archive is swamped, one may say, with cassettes of recordings made by a mixture of some well-meaning ama-

accurate identification of the performances is often still a problem.

Both reel-to-reel and cassette tapes have a finite life span, as does the short lived Digital-Audio-Tape format. All tapes shed oxide with time and/or become sticky and eventually unplayable. Incidentally, in the early days of the Jazz Archive some imminently perishable recordings were transferred to Digital Audio Tape (which is capable of very high sound quality) for preservation purposes, but these have now been re-transferred to preservation CDs.

Finally there are a few additional recording formats which, from time to time, we are required to convert to a more accessible archival form. These include minidiscs (which use a magnetic-optical system), USB flash drives, hard disc drives, internet downloads, and iPods or similar portable digital storage devices, and who knows what the future may bring.

Although this article only really discusses the *media* on which our donated and collected sound recordings are received and stored, the reader is invited to examine the lists of artists and performances that are *recorded* on this media by visiting our web site and linking to the Eastern Regional Libraries Community Data Base for a comprehensive listing of our Australian acquisitions. The listing is so extensive that you might need several weeks to get through it!

LATEST CD RELEASE ON THE VJAZZ LABEL

“Alvin Alcorn in Australia with the Yarra Yarra Jazz Band”

ALVIN ALCORN was a world famous jazz trumpeter. Born in New Orleans in 1912, Alvin began leading his own band from 1928. In 1932 he left New Orleans to work with Don Albert until 1937, after which he returned to New Orleans to join the band of a previous colleague, Armand Piron.

Through the 1940s he worked with Paul Barbarin, Sidney Desvigne, Tab Smith and Richard Alexis, and in later years with Papa Celestin, Kid Ory, Alphonse Picou and others. He appeared in the movie “The Benny Goodman Story” in 1955 and played on the sound-track to the James Bond film “Live and Let Die”. Alvin died in July, 2003.

The Jazz Archive is proud to release a double-CD of Alvin Alcorn's 1973 tour of Australia. Thanks to Eric Brown, who has given us access to the original recording and who has written the story of the tour for the CD insert notes, the music performed on this very important event can now be heard by the broader public for the first time.

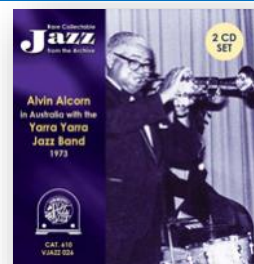
Eric explains in detail how Maurie Garbutt, leader of the Yarra Yarra Jazz Band, fortuitously arranged Alvin's trip to Australia and goes on to describe the tour. Starting in Melbourne, the first of three concerts were held at the AMP theatrette. The band next moved to Adelaide for a concert at the Unley Town Hall and a performance at the “Jazz and Jug”.

They returned to Melbourne for more performances and a recording session before moving to Sydney where Alvin played short gigs at the Captain Cook Hotel and, late at night, featured a couple of times with the Yarras at the “Rocks Push” in Pitt Street. There were also concerts at the Teachers' Federation Auditorium and at the Sydney Musicians Club.

In Canberra a concert at the Woden Tradesman's Club closed the tour. The hall was packed with an enthusiastic audience—a fitting finale! Eric says that Alvin left Australia taking with him a little of the hearts of those with whom he had come in contact.

The personnel on the VJAZZ double-CD are Alvin Alcorn, t and vocal; Maurie Garbutt, t; Roger Janes, tb and voc; Nick Polites, cl; Adrian Ford, p; Frank Stewart, b; Willie Watt, bjo; and Lyn Wallis, d. They play a variety of tunes which include such favourites as “I Want a Little Girl”, “Tipi Tipi Tin”, “Say Si Si”, “Bourbon Street Parade”, “Indiana”, “Fidgety Feet”, “St Louis Blues” and many more.

You can purchase this exciting new release (VJAZZ No. 026) from the Archive shop, by phone, or on-line through the Archive web site.



THE ORIGINAL 431 SUNDAY NIGHT CLUB

By John Tucker

THE 1950s was the decade of the casual dance. All that was needed was a suitable hall, a Dixieland band, and add a ticket-office doorman. Off-duty coppers were fine for this. Tea or coffee available in proper cups, no grog in the hall, low overheads, great profits. Dress casual, (smart of course), hence the name.

The Bombora Ski Club needed funds to build a ski lodge at Bulla. The club committee consisted of Gil Soloman, Felix Adena, Geoff Hayes and John Hilf. Hilf was a friend of mine, and a great fan of the Frank Johnson Dixielanders. He arranged with Frank to give an illustrated talk on jazz to the ski club members and their friends. The illustrators were Frank on trumpet, Frank Gow at the piano, I was on clarinet, and Wes Brown was on drums. The venue chosen was the Nurses' Memorial Hall at 431 St Kilda Road.

After the talk it was suggested that everyone move back the chairs and dance. The next week, Hilf arranged a meeting

successful that membership passed the first thousand in the first few weeks.

In a later life, John Hilf became a virtuoso on the washboard, most notably as the powerhouse of the rhythm section in Judy Taylor's and Bill Kerr's **Wombat Jazz Band**.

A promoter whose name I have forgotten rented the hall on Thursday nights, calling it the **Contemporary Club**, and we were lucky to get that gig. This dance was also a great success.

On Friday nights the hall was kept free for the use of the nurses. On Saturdays the place was let to promoters Keith Harrison and partners. (Trombonist Jeff Hawes has details of this dance for us under the heading "The 431 Club mark two".) Jeff explains that eventually the Federation decided to restrict letting the hall to only one night, and after three years we were let go. Saturdays continued for a further five years.



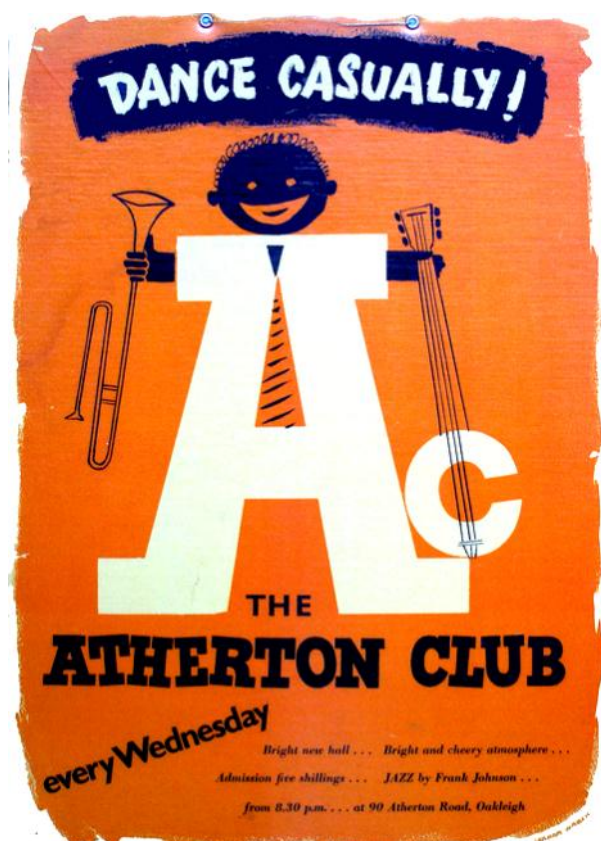
with Lady Maie Casey, the head of the Federation, and it was agreed that the club could rent the hall on Sunday nights for a casual dance. The name **431 Club** was registered. We became a sextet with the addition of Ken Herron on trombone and Ron Williamson on double bass and sousa. After a short period, Charlie Blott replaced Wes Brown. Our doorman was one of Johnno's mates from the Torquay Surf Club, the ex Olympic wrestler Freddie Murphy. He had a rather battered face, especially round the ears and nose. Guess what! In the three years of the club's existence, we never had the slightest problem at the door.

Membership cost ten shillings. Entry was five shillings for members, and seven shillings for others. The dance was so

The accompanying photo shows the 431 bandstand on the occasion of the club's first birthday. There are three sit-in players: Len Barnard on drums, Sny Chambers on cornet, and a trombonist whom I don't recognise. Zeke Williamson is on bass, I'm on clarinet, and behind us out sight is Frank Gow on piano and Peter Cleaver on guitar and banjo. Ken Herron, that wonderful trombone player, is drinking a Coke, the blonde next to him is Guelda Johnson, and sitting next to her is Margaret Cleaver.



Some high kicking from Margaret Cleaver and her dance partner John Cummins.



There are posters from contemporary clubs—the **Cambridge Club** which we started in the Christ Church hall on the corner of Punt and Toorak Roads, where Frank Gow put in a band when the Johnson band left; and the **Atherton Club** in Atherton Road, Oakleigh, a Friday gig which lasted a couple of years.

Frank Johnson had a generous policy towards sit-ins—simply everyone was welcome. Back then each bracket was four numbers, not the boring half-hour sets we have today. One night I remember so many clarinet players turned up that I played four brackets.

Singers were a different kettle of fish. Johnno could be a bit impatient, “No, we don’t change the key if it’s too high, and this is our tempo,” sort of attitude. Two who became famous come to mind—Barry Crocker, whom we all liked, and Diana Trask, who caught Frank on a bad night. He let her sing a couple of songs, and I heard him tell her to come back when she could sing. Not long after this she was wowing them in the U.S.A. Ah well, them’s were the days!

JAZZ AND THE CASUAL DANCE SCENE IN MELBOURNE 1950s and 1960s Some Reminiscences from Jeff Hawes



Kenn Jones Band at the Power House

The original group comprised Kenn (bar), Bob Barnard (t), Harry Price (tb), Freddy Parkes (cl), Stu Speers (d), Graham Coyle (p), Keith Cox (sb), Alan Lee (g), and Gaynor Bunning (v).

Courtesy of: Paul Dean & Andrew Guerin

www.rowinghistory-aus.info/club-histories/power-house/03-1.php

MY first introduction to Jazz would certainly be from 78 rpm recordings—particularly the early Regal-Zonophone sides of Graeme Bell—and much earlier 78s either bequeathed by relatives or purchased second-hand. Most of the latter would be 1920s recordings of Ray Henderson, Isham Jones, Ben Bernie, and Jack Hylton to name but a few.

In 1952-53, while still at school, there were two venues, and though not strictly 'casual' were considered by many to be more 'hip' than your frequently endured piano/sax/drums trios that dominated church dances and reception halls. The venues in question were **Ormond Hall** on Saturday nights with the George Watson Big Band and **Powerhouse Rowing Club** with Russell Jones, a smaller group also known as Russell Jones and his Vibratones (Russell played vibes) or Slick Jones and his City Spikers (a parody on Spike Jones and his City Slickers). There was a degree of exclusiveness with both these venues—tickets had to be booked in advance (and paid for) but both were packed each Saturday night.

Many jazz notables played in these outfits and it was commonplace for the Watson Band to include a Dixieland aggregation of seven pieces that played a five-tune set during the night. Some of the musos I can recall hearing from this fine band were Kenny Wheate, tenor/clarinet; Roy Hosking, trumpet/vibes; Eddie Oxley, reeds; Jack Grimsley, trom-

bone; and Lindsay Copeland, drums; to name a few. Russell Jones on the other hand was more jazz-oriented. Essentially a non-reading band, it had in its personnel Ade Monsborough, reeds; Keith Cox, and, I think, Harry Price on trombone.

"The Maison de Luxe, Elwood". Here was a great Sunday afternoon venue that was 100% Trad Jazz. Remember that many bands at this time were compelled by the organisers to play 50-50, i.e. 50% old time (Waltzes, Barn Dances etc.) and 50% modern (which would inevitably be tunes that first saw the light of day in the 1920s!)

"Frank Johnson's Fabulous Dixie-landers" was the first band I can recall sometime around 1953. It had Frank on trumpet, Warwick Dyer on trombone, Nick Polites on clarinet, Geoff Bland on piano (later Frank Gow), Jack Connelly on bass/tuba, Bill Tope on banjo and Wes Brown on drums. A great band! As an aspiring trombone player, I looked forward to having the opportunity to play during the sit-in brackets.

"Len Barnard's Famous Jazz Band" took over the venue in 1954 with Bob Barnard, cornet; Ade Monsborough, alto sax; Tich Bray, clarinet; Graham Coyle, piano; Ron Williamson, tuba/bass; Peter Cleaver, banjo; and sometimes Joan Bilceaux, vocal. The compere was Ross Fusedale who occasionally played an alto. I seem to recall Alf Hurst doing

some gigs on trombone too.

"The Mentone Life Saving Club" was a regular Sunday night gig for the Len Barnard Band—great atmosphere right on the beach. This band had Frank Traynor on trombone added. About this time I met Nevill Sherburn at the Maison de Luxe, selling second-hand 78s each Sunday. He kindly invited me to one or two 'rorts' which networked into joining a band run by John Lee called most originally The Saints Jazz Band.

"The Saints Jazz Band" consisted of John Lee, reeds, Rod Saunders, trumpet; Jeff Hawes, trombone; Brian Cochrane, piano; Graham McLean, bass; and John Harrison, drums. (Later Garry Hyde, who was all of 14 years of age at the time, and his mum used to drive him to the gigs). The band worked just about every Saturday night playing mainly church and school dances.

"The Yarra Yarra Band". When Maurie Garbutt first formed this band he approached me to join, the personnel as I recall were: Maurie Garbutt, trumpet; Eddie Robbins, clarinet; Bob Brown, bass; Lee Treanor, banjo and either Peter Clohesy or Ronnie Rae on drums. The band was very New Orleans inspired and at that time much of the New Orleans revival was in the U.K. I played quite a few gigs with the Yarras but the budget was a bit light-on.

"The 431 Club" (Mark One) played every Sunday night at the Nurses' Memorial Centre at 431 St Kilda Road. This would be my destination if I was gigless on a Sunday night. Frank Johnson put together a main-stream jazz group which complemented this trendy venue. The band included Frank Johnson, trumpet; Ken Herron, trombone; John Tucker, clarinet; Frank Gow, piano; Charlie Blott, drums; and Ron Williamson on bass. This casual dance was definitely for the 'in' crowd with an unofficial Le Mans race afterwards for the 30 or 40 sports-cars there racing along St Kilda Road flat-out!

"The Bullfight" was a casual dance run on Sunday nights at the Elwood Life Saving Club. This venue was packed with patrons but it did not have live bands. Everything was recorded music (although the selection was all jazz). It started early on a Sunday night; so many people who had spent the day on the beach went there, adjourning for a coffee at 10.00 pm.

"The Point Ormond Kiosk" operated Sunday nights and the modern jazz line-

up included Lindsay Copeland, drums; Ken Pimblett, tenor sax; Bruce Groves, trumpet; Les Patching, piano; and Ron Goldie, bass. It was very popular and took some of the clientele from the Bullfight; again, a wonderful setting for a casual dance.

"The 14-foot Sailing Club St Kilda" was another Sunday night casual dance always packed. The Port Phillip Jazz Band was put together by two good friends from Gippsland: Colin Very, drums; and Alan Bermingham, piano. Col asked me to join and we in turn called on Bud Baker, guitar/banjo; Peter Millington, tuba; and some personnel from Nevill Sherburn's Rhythm Kings which had broken up at this stage: Derek Phillips, trumpet; Peter Pretty, clarinet; Don Bentley, drums; and Helen Violaris as vocalist. Appearance on Channel 7's "Stairway to the Stars" assisted in the band's promotion.

We were booked to open a casual dance on Friday nights at the Balwyn RSL which was in Belmore Road just around the corner from Whitehorse Road. There was an enormous crowd for the opening night to the point where trams and cars were gridlocked in all directions at the intersection. The police arrived in force and put a ban on the venue. It featured on the front page of *The Age* with photographs. We did one night only—what a disappointment.

"Glen Iris RSL" was very New Orleans in genre. I seem to recall the M.N.O.J.B. and the Yarra Yarras playing there. I played there a few times and Paul Marks was the singer. There was also John Tucker, Brian Hanley and Ade Monsborough.

"The 431 Club" (Mark Two). Whilst the Sunday night at this venue had been very successful under the auspices of the Bonbora Ski Club, the politics of its availability spelt the end of Sunday nights. However, a syndicate of promoters: Keith Harrison, Noel Burchall and Bobby Milner successfully ran Saturday nights there. The band was initially run by pianist, Lee Anderson who had also run two very successful country jazz conventions over Easter, 1954 in Mildura and in 1955 at Rochester.

I drove my 1926 Essex Tourer to Mildura in 1954 giving a lift to Frank and Pat Traynor, Alan Sinclair, clarinet; and Don Bentley, drums. The featured bands were Nevill Sherburn's Rhythm Kings, plus a couple of groups from Adelaide. I recall Bob Wright tuba and

Norm Koch, banjo; and John Pickering, trombone, being there.

Lee Anderson had relocated the following year to Rochester and repeated the Easter exercise. I played there with the Saints Jazz Band which had the distinction of winning the Battle of the Bands. Thinking back this does not say much for the competition, but we all had lots of fun.

Piano: Lee Anderson, Graham Bull, Kim Harris, Willie McIntyre, Rex Green, and George Barby.

Trombone: Jeff Hawes, Kevin Shannon, and Brian O'Neill.

Drums: Max Walley, Fred Whitworth, Charles Blott, and Barry Markby.

Guitar/Banjo: John Cavanagh and Bud



A 1950s Jazz crowd

Getting back to the 431, Lee, who had now relocated to Melbourne, asked me to join the line-up which had Dick Tattam, trumpet; Pixie Roberts, clarinet/tenor; Jeff Hawes, trombone; John Cavanagh, guitar/banjo; Peter Millington; bass Lee Anderson, piano; and Max Walley, drums. The year was 1955. The band was more than adequate and the venue was always packed. In the years I played there our largest crowd was 1150 people, but the average Saturday night patronage was around 750.

After two months Lee disappeared—I haven't seen him since!—and the band welcomed Graeme Bull as his replacement. At the same time, Dick Tattam took over the leadership. When Dick decided to go to the UK, the leadership passed to me. The 431 band played every Saturday night from 1955 to 1964 (I don't have the exact dates), but generally the personnel remained fairly stable. The following musicians played at one time or another:

Trumpets: Dick Tattam, Des Edwards, Keith Hounslow, Ian Oliver and Mick Sulley.

Reeds: Pixie Roberts, Jimmy Loughnan, George Tack, and Trevor Rippingale.

Baker.

Bass: Peter Millington, Bill May, Peter Grey, and Lou Silbereisen.

Vocalists: Eula Parker, June Carey, Judith Durham, Olive Harper, Irene Hewitt, Judy Jacques, Gaynor Bunning, and Joan Clark.

With the popularity of the 431 Saturday nights, the promoters decided to spin off other casual dances on other nights, thus giving us plenty of work. Other promoters established casual dances. The formula was similar artwork for a catchy name, produce a key-ring medallion (which was the only way admission could be gained), sell the medallion membership for ten shillings or a pound, screen the patrons (no rough-necks), provide soft lighting, trendy décor, and no booze (only soft drink). Smoking was OK! Each night, in addition to their performance fee, the band received a crate of Coke and a bottle of brandy.

After our nine-year residency at 431 I formed a new group which played at a club I can't recall but was an annex to the Heidelberg Town Hall. The Heidelberg Town Hall had a big band (14 pieces) every Saturday night while we had a small group comprising Jimmy Loughnan, reeds; Keith Stevens, vibes; Jeff

Hawes, trombone; John Cavanagh, guitar; Hamish Hughes, bass; and Max Walley, drums. There was only 100 yards between the two venues and both had their own clientele. Our venue drew three to four hundred people each night in what was a small room. I think we were there for about 18 months before the promoter switched to rock-and-roll and I took a rest from playing for a few years.

Holiday Gigs. Every band worth its salt would try to line up a holiday residency, usually one or two weeks over Christmas and a week over Easter. These casual dances were packed. I played with the 431 band (which went into recession at Christmas and Easter) and with other groups at: Dromana LS Club, Hotel Sorrento, Nepean Hotel Portsea, Portsea Hotel, Ton Katz at Sorrento, Beach Hall Palais Lorne, Isle of Wight Hotel Cowes, Hepburn Springs Hotel, and the Torquay RSL. As none of these gigs included accommodation, musicians would set up camp at the local caravan park. I was fortunate with Peninsula gigs because my parents had a holiday house at Mount Martha.

There were other factors at the time which contributed to the popularity of the

casual dances. These included:

"Rumpus Time" was a jazz-oriented teenage radio show broadcast live from 3AW, Monday to Thursday at 5.00pm. I can remember Frank Johnson, Graeme Bell, Jack Allen, Jack Brockensha, Gus Merri and Don Harper all doing live performances.

Rhythm Festivals. These were concerts organised and underwritten by the Musicians Union and performed in the Melbourne Town Hall and at Worth's Olympia in South Melbourne. These had a top big band with excellent soloists plus smaller groups, generally a mixture of traditional and modern jazz styles. There would also be two or three featured vocalists and a stand-up comedian.

Downbeat Concerts. Most were jointly promoted by Frank Johnson and Bob Clemens, the latter being promoter of the well-known retail music store. The Downbeat Concerts were similar to the Rhythm Festivals and usually held in the Melbourne Town Hall. All of these concerts publicised casual dances and vice versa by the distribution of leaflets at the various venues.

The casual dance scene continued

throughout the 1960s and had all but finished by the early 1970s with the exception of the **Victorian Jazz Club**. At this point I had re-located to Sydney where the casual dance craze had not occurred. This was no doubt due to the Club culture (poker machines) with most jazz being performed in pubs and wine bars. In Melbourne however there were many other bands emerging to carry the flag. These included Ian Orr's JB, John Hawes' JB, Allan Leake's Storyville JB, Owen Yateman's Sand Dune Savages, Steve Waddell's Creole Bells, the New Harlem JB, the Red Onions JB, Frank Traynor's Jazz Preachers, and others I have unfortunately forgotten – my apologies.

In addition to those listed above, the following casual dance clubs were in existence in Melbourne from the early 1950s to 1970 approximately as far as I recall: The Driftwood Club, The U Club, The No.1 Club, Black & Blue, The Memphis Club, Basin Street Club, The Embers, The Keyboard Club, The Glen Iris RSL, Katarina Cabaret, Jazz Centre 44, The Middle Park LS Club, and The Birdland Club.

FUNDRAISER AT CLAYTON RSL



Michael McQuaid's Late Hour Boys

IT'S EASY to see why Michael McQuaid chose to name this group after the late, great Ade Monsborough's favourite ensemble. Not only do reedmen Michael McQuaid and Jason Downes play in the style of Ade, but their repertoire includes so many of Ade's own compositions.

The Late Hour Boys presented a great concert at the Clayton RSL on Sunday, 25th August in order to raise funds for the Victorian Jazz Archive. Attendance at the event was a little disappointing (around eighty) but it appears that there were other events on around this date. Nevertheless, the Archive was fortunate to raise around \$1000 to be used to further its fine work in the preservation and dissemination of Australian jazz.

The band's personnel, in addition to Michael and Jason, are Liam O'Connell on banjo and guitar, Richard Mander on both tuba and string bass, and Bob Franklin on piano. The band's drummer was absent at the Lord Howe Island festival but the rhythm section cleverly disguised his absence.

Just some of the tunes played included *Hello Jim Eadie*, *Don't Monkey With It*, *Stomp Miss Hannah*, *Is That the Way*, and *The Magic of Love*, all Ade Monsborough compositions, plus lesser-played jazz standards such as *Blues in the Air*, *Gee Baby Ain't I Good to You*, *Dreaming the Hours Away* and *Candy Lips*. Of course there were also popular tunes like *Melancholy Baby*, *Somebody Else is Taking My Place* and *Charleston*.

The Clayton RSL (as Victorian Jazz Club members would know) has an excellent dance floor and many on the day got up to dance. As usual, the Archive's indefatigable Maria Matser was up for nearly every one! It should also be mentioned that the food at the RSL is now both excellent and inexpensive.

The Joy Of Sax.

By Bill Brown

DOWN the decades that I have been a jazz enthusiast there has been a debate periodically popping up in the columns of jazz literature pertaining to the legitimacy of the saxophone in the bands and orchestras of the pioneers of our wonderful music.

Adolphe Sax's innocent invention seemed to cause great angst in the breasts of some of the faithful who worshipped at the shrine of the early bands that started the whole hot music ball rolling in the red light districts of New Orleans, Chicago and Kansas City. Its presence was unwelcome in the more accepted front line instrumentation of the deemed 'Traditional' style bands—encroaching on the sacred line-up of trumpet/cornet, trombone and clarinet. One pundit, Rex Harris, who was acclaimed by the purists, stated that the renowned tenor sax player Coleman Hawkins would have been a great jazz musician if he'd stuck to playing the clarinet. Yes. Right.

This theory caught on in some circles and caused great reams of letter writing in the jazz press as the years passed.

In actual fact the presence of this heinous device was quite commonly used in the early bands, King Oliver, Jelly Roll Morton and others of that ilk sported them in their various gigs and on their records. However, most of the Revivalists who took up the cudgels on behalf of those early heroes gave the fiendish device short shrift, as did their band followers.

To paraphrase the 1970s film starring Ronnie Corbett "No Sex We're British" it was "No Sax We're Skittish".

Gradually over the years as things mellowed and the jazz tastes expanded to embrace other genres beside the strictly traditional style, the saxophone in its many forms; Alto, Tenor, Baritone and Soprano all produced great exponents for the



jazzers' pleasure. The C-Melody Sax had a more brief tenure mainly in the hands of Bix's mate Frank Trumbauer as did the mighty Bass Sax pioneered by Adrian Rollini. The latter really disappeared as the recording techniques improved and the double bass came into prominence.

This re-appraisal was a happy outcome for the mainstream of jazz development as it meant a growing enthusiasm for the great sax men; the alto sax of the likes of Johnny Hodges and Benny Carter, the bop pioneer fire-brand, Charlie Parker and the classy Paul Desmond whose filigree playing adorned the

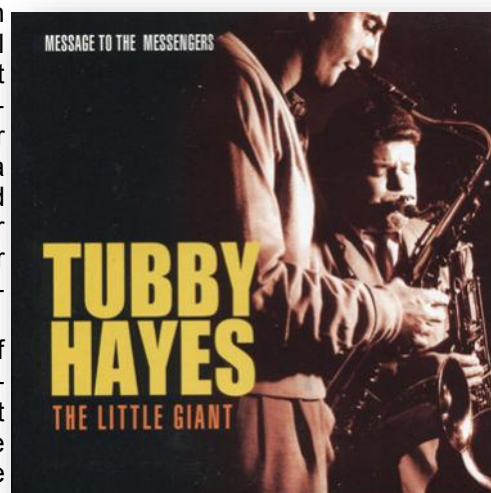
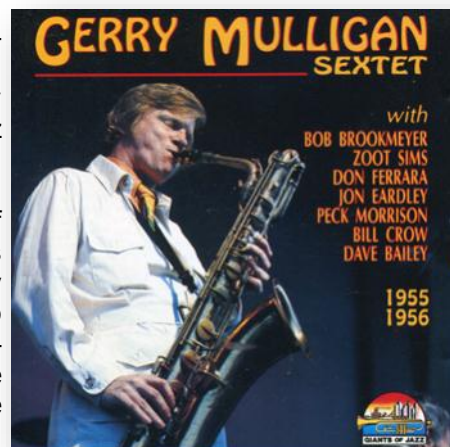
Dave Brubeck Quartet recordings. The tenor sax heavyweights, Hawkins, Lester Young, and Ben Webster plus the cool school exponents, Stan Getz, Zoot Sims, Al Cohn et al. Many recordings of Eddie Condon or Bob Crosby, bands following a 'Chicago' sound, have benefitted from having the bouncing tenor playing of either Bud Freeman or Eddie Miller added to their ensemble.

I personally find that some of the more contemporary exponents of this instrument don't appeal to me. The solos of the much vaunted John Coltrane seem to require great endurance

on the part of this listener. An effort of his on soprano sax I heard, reminded me of a record of bagpipe music played at the wrong speed. Only my opinion of course.

The baritone sax too has a good pedigree, for years the rumbling sound of Harry Carney anchored the sax section of Duke Ellington's Orchestra. In more 'Modern' circles Gerry Mulligan was a king of the bigger horn. Other names spring to mind exponents of the saxophone family, not all American.

So in short I'd say that Mr. Sax certainly started something although I guess he wouldn't have known the outcome. Let's hear it for Adolphe the man who invented Safe Sax.



'Bird', What a sax player.

You can catch a glimpse of the heady days of the New York Jazz scene in Clint Eastwood's film on the life of Charlie 'Bird' Parker. It's on DVD. It's called simply 'Bird' and features a great sound track and memorable characters.

A LAST GIG FOR ADE

In VJazz 52 (Nov 2011, available online at <http://www.vicjazzarchive.org.au/VJAZZ%2052%20Oct.pdf>) we documented the restoration of a white plastic Grafton saxophone which had been given to the late Ade Monsbourgh during the Graeme Bell band's second tour to Europe and UK in 1951-1952. Our valued member Jim Mills, himself a musician of some repute, describes below the finishing touch – the restoration of the saxophone's case. Editor

With Fatha's plastic sax restored to fine order and appearance, it became necessary to rehabilitate its case, which bore the scars and open gaps of 50 years hard faithful service to its master and its contents after GOK how many gigs, or rides in a plane, train & auto. In this case it was easy to determine how far to take the "refurbishment" – it had to look good and not embarrass the sax (or Ade). After some thinking and planning, a starting point was chosen, and work began.

Case repairs like this can only be done in dribs and drabs of about ¼ hour each as gluing must be allowed to dry. Use some good old workshop know how, plus glue, stain etc. Every shed needs a "woodbox" full of bits, plus clamps (you can never ever have too many clamps). Finish was, you guessed it, KIWI Dark Brown.

Add a respectable handle, and that's it! About 3 ½ hours in all.

This kind of work is strangely soothing and satisfying and, in this case, an honour.

Jim Mills.



Collection Manager Mel Blachford (left) and President Terry Norman (right) accepting a cheque for \$20,000 from Quentin Miller. The money is a bequest from the estate of his late father, William H. (Bill) Miller. Bill was our founding Patron, a Life Member and continual supporter of the Archive from its inception in August 1996.



BOB BARNARD

**Happy Birthday.
CONGRATULATIONS
BOB BARNARD
on your 80th.**

RAY BRADLEY

1923 – 2013



AS might be expected I have been thinking a great deal in the past days about my close friend of almost 72 years.

When I do think of him, it is of his great determination in all sorts of circumstances that is foremost. That, joined with his personal generosity, particularly when we were all young, to Betty and to me.

One thinks in terms of incidents, occasions and action that showed these characteristics. I remember him as a fearsomely determined hockey and tennis player at school. I remember piece rate fruit picking at Shepparton straight out of school. He was a fierce and determined worker and we worked as a team on several properties. His bag was always full quicker than mine. Mrs Soafkin, a tough migrant says to Mr Soafkin in German, "We have to get rid of the skinny one." Ray's school German was good enough to get that, and Mr Soafkin's reply, "Don't be stupid woman, if we do the fat one will go."

I remember his first try at making *bouillabaisse* soup. We spent a great deal of time together in our twenties and with Betty's friend Val before their marriage. When his parents were away we lived with him in the family home, the scene of many great parties. Making the *bouillabaisse* meant skinning an eel. Ray finally bit into the eel behind the head, seized the front and stripped it with a powerful drag with extended arms. That was real determination.

As to generosity: by an incredible chance in 1968 we were together in New York. I was on a Fellowship and juggling finances. Duke Ellington was playing at the Rainbow Room of the Rockefeller Building, at an astronomic price. Ray insisted on paying so we three could go. The food was token, the wine indifferent and we got kicked out for the entry of the second session patrons at 9.30. But we were at a table six feet from the core band for 2 hours, thanks to Ray.



His determination was a consistent characteristic of his scientific work. Many considered he was up a blind alley in trying to grow white blood cells in plastic dishes. With dogged determination over many months of solo work he succeeded. With a completely new technique he revolutionised haematology. This led to identification of a new hormone which regulates white cell growth. The work when published became a citation classic.

With great determination he taught himself to play the cornet, in his twenties. He became good enough to sit in with Ade Monsborough when based in Sydney as aircrew during the war. Ray never sought formal recognition. When friends urged him to put his work in for a D.Sc. he would say, "I already have a Doctorate."

As a key founding member of the Victorian Jazz Archive all his qualities were brought to bear. To see him work physically in the early days was determination in action. He also contributed greatly to the early formative thinking.

Ray loved life, loved his wife and family, loved Jazz, had an original and independent mind and that special quality that translates thinking into achievement. He had a tough time in recent years but was beautifully cared for by Julie and the family. They and we will miss him greatly.

EULOGY GIVEN AT THE FUNERAL 16th August, 2013

By Dr Ray Marginson, A.M.



Marian McPartland, Jazz Pianist and NPR Radio Staple, Dies at 95

Unlike some jazz musicians of her generation, Ms. McPartland never became set in her ways; her playing grew denser and more complex with time, and even late in life she was experimenting with new harmonic ideas. "I've become a bit more — reckless, maybe," she said in 1998. "I'm getting to the point where I can smash down a chord and not know what it's going to be, and make it work."

Source: New York Times

Peter Newton 1935 Croydon England—2013 Sydney

Peter was the 'words' man of the Sydney Jazz scene. He was the editor of the Sydney Jazz Club's Quarterly Rag and when that Club decided to publish their 50 year history, Peter was the man chosen for the job and he produced "Hot Gold" which is an excellent history of the Club. Peter was also the guiding force behind the NSW Jazz Archive and acted as their Chairman/Archivist and Newsletter Editor.

Posted by Kate Dunbar.



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

Anonymous, Geoff Asher, BlueTone Jazz Band, Errol Broadhurst, Graeme Bull, Alan Burney, Ray and Coral Chapman, John Curwood, Hilary Dosser, Frank Dunlop, Sjahisti and John Goldrich, John Kennedy OAM, Bill McNaughton, Geoffrey H. Norris, Keith Pocknee, George Simons.

We want to recognize some wonderful donations to our Collection

Ross Anderson – Correspondence, **Roger Bacon** – Programs, **Jan Banfield** – Photos, **Leigh Barker** – CDs – Australiana, The Sales Tax, **Lorraine Bell** – Roger Bell's Yamaha and Buescher Trumpets; Chord Book, **Melissa Bland** – Geoff Bland's Chord sheets 1-50, **Harry Daniels** – Peninsula Jazz Club photos, CDs, **Kay Dreyfus** – Book – "Silences and Secrets", **Liam Budge** – CD, **Kate Dunbar** – Photos and correspondence, **Bob and Marion Greaves** – CD – South Highlands Classic Mittagong 2013, **Ian Green** – Rex Green DVD and tapes, **Ted Hamilton** – 5 CDs, **Tim Hodges** – 78 rpm Records, **Jean Horsley** – Records, **Anne Jopling** – 78 rpm Records, **Chris Ludowyk** – CD "Got No Blues" Volume 2 1984-1994; Maelstrom, **Jim Mills** – Articles, **Jack Mitchell** – CD, **Geoffrey Orr** – CD – Wirth's Olympia 3rd Battle of the Bands, **Ralph Powell** – Record, **John Reynolds** – Book, **Judy Robertson** – Records, **Bill Rudd** – Set of Jazz Book Club titles (complete set), **Dawn Shoppee** – Instruments, **Jim Smith** – Photos, **Gabrielle Stocks** – Records, **John Tucker** – Photos, **John Usher** – Tanberg Series 15 Reel to Reel tape recorder, **Asa Wahlquist** – Gil Wahlquist Scrapbooks, correspondence and Record Reviews, **Peter Wood** – Ephemera.

Save This Day 30th March 2014 for the Fundraiser at Clayton RSL and enjoy the New Melbourne Jazz Band.

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.

The Victorian Jazz Archive acknowledges the past support of the following organisations: The State of Victoria through the Department of Premier and Cabinet and Arts Victoria, Parks Victoria, The Ian Potter Foundation, The Myer Foundation, The Pratt Foundation, The Trust Company of Australia, The Helen McPherson Smith Trust, Diana Allen of Jazz Australia, The Australian Jazz Convention Trustees, The Estates of the late Don Boardman, Ron Halstead, David Ward and Ward McKenzie Pty Ltd. and Sam Meerkin. The Archive gratefully acknowledges the financial support given to the VJA Capital Fund by Dame Elisabeth Murdoch, A.C., D.B.E.