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Images:

Bill Brown

Tommy Carter

Dr Pam Clements

Linda Kitchen

Tom Lucas

Simon Parker

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Francesco Vicenzi

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Letters to the Editor

Re: VJAZZ 61

The Editor

I wish to state the following facts in relation to the early 431 Club musicians.

When the Frank Johnson's Fabulous Dixielanders formally ceased to exist some-time in mid 1956, following the death of Warwick Dyer, a quartet consisting of Frank Johnson (Trumpet), Nick Polites (Clarinet), Frank Gow (Piano) and Wes Brown (Drums) commenced playing at the OPENING of the 431 Club, St Kilda Road, Melbourne.

After a short period, Nick resigned from the band, telling Frank that he was unhappy with the music direction the band was taking. About a month later Frank replaced me with a drumming friend of his (whose name I cannot recall) but it was DEFINITELY not Allan Browne at that stage ... Browne with an E, not a relative of mine but a good friend. Allan may have joined this group at a later stage.

I think it can be safely assumed that the great Fabulous Dixielanders ceased to exist with the untimely passing of the great WOCCA DYER.

I trust these comments set the record straight with regard to the commencement of the 431 Club.

Yours sincerely,
W.W. Brown

**DON'T MISS
OUR FREE GIVEAWAY INSIDE**



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SOME PROPER JAZZ

By Bill Brown



THAT heading does not imply that some jazz music is improper, a bit rough round the edges in some cases, but in no way improper. The name *Proper* is the title of a company that has over the last two decades been putting out box sets of CDs dealing with various jazz luminaries who have delighted those luckily smitten with this strange music in their lives. There is no known cure, so just crank up the CD player or turntable and lend an ear to the magic sounds recorded for our pleasure.

Mind you, the pleasure is in the ear of the beholder as the *Proper* output covers the broad spectrum of the jazz field from the early masters to the more advanced exponents of changing styles. From my experience the sets run at about fifty dollars for usually four CDs. Each one deals with various periods in the said musician's recording career. Inevitably there are tracks used that may have appeared on other CDs, however, in general, they cast a wide net and there is usually something perhaps not heard before.

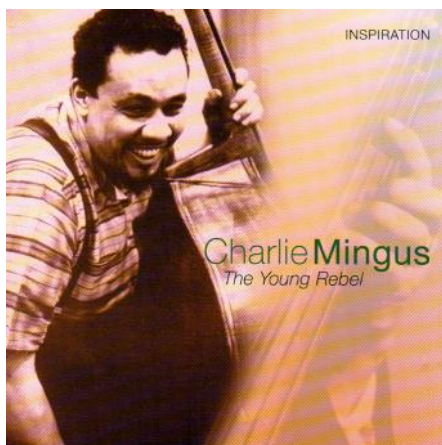
At last count I seem to have nineteen of those sets. The early jazzmen included are Bix Beiderbecke, Jack Teagarden and Sidney Bechet. Big Bands include those of Count Basie, Woody Herman and Lucky Millinder. My favourites are the middle period reed players Coleman Hawkins, Ben Webster, Johnny Hodges, Lester Young and in this bracket there is the trumpet man Roy Eldridge. He along with Hawkins and Young, provided a link between Swing and the newer sounds of Bop that were emerging in the Forties. Indeed the Hawkins set is

entitled 'The Bebop Years' and of course Young influenced a lot of sax players in what became known as the cool school.

The next group of players could be described as the Modernists if we must have those labels. Baritone saxist Gerry Mulligan and trumpeter Shorty Rogers (who started life as Milton Michael

at any slur on his race. Once in a court case he was called a jazz musician. He said 'I'm a musician – that jazz thing is all that back of the bus bit'. When once called Charlie by a reporter he snapped, 'My name is Charles, Charlie is what you call a horse'

The only Lady I have in this collection is the singer Dinah Washington. Known as the Queen, she was a forthright singer equally at home with the blues or the more rhythmic material of Tin Pan Alley and the popular song. With two exceptions all the artists featured in the collection are Americans. The two in question are British sax colossi Tubby Hayes and Ronnie Scott. Both had fine individual careers, coming together as a duo in the Jazz Couriers a band that only lasted around two years in the fifties. All in all I have en-

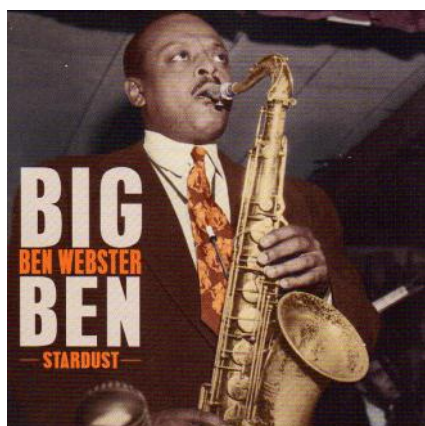


Rajonsky) spearheaded the Modern jazz scene on the West Coast of the United States in the fifties. Mulligan's piano-less quartet set the pace with some great recordings in the 1952/53 period. Rogers emerged from the Stan Kenton Orchestra and led his Giants for a number of years. One of my favourites from his recordings is when he recorded a batch of Count Basie tunes as a tribute to one of his musical heroes. Others in this category are vibes player Milt Jackson, bassist Charles Mingus and that controversial piano man Thelonius Monk. Mingus was a fiery character always ready to bristle



joyed digging some of those sets out and giving them an airing. Each box has a comprehensive booklet which covers the musicians' career in detail.

Obviously going by the listings on the boxes, *Proper* also caters for other genres like Country Music and Western Swing so there could be something for everyone. So like the Professor in *My Fair Lady* I'll definitely keep talking *Proper*.



Looking Back

Sid Bridle came across the following article at the Australian Jazz Museum and thought it made interesting reading. So did we. It was originally published in the booklet for the 13th Australian Jazz Convention held in Sydney in 1958.

AUSTRALIAN JAZZ PIANO

WHEN a member of the Jazz Convention Committee asked me recently who Will McIntyre was, I got the same sort of shock that Jelly Roll Morton might have got when asked who Tony Jackson was. Will McIntyre is just one of several Australian jazz pianists whose names may now mean very little to, say, the Sydney delegate to this Convention. The purpose of this trifling monograph is to focus attention on the better pianists who have played at jazz conventions. Lots of the names you will know; others you may never have heard mentioned.

The four big pianists at the first convention were Graeme Bell, Will McIntyre, Geoff Bland and Rex Green. Everybody should know our Graeme, the man who put Australian jazz on the map and whom the Decca Book of Jazz describes as an "exciting player". He is possibly the most individual of our pianists, with a sure technique, a pushing and insinuating orchestral style and a firm, dry touch.

Ade Monsborough used to call Willie "The Lion" McIntyre the Fats Waller of Australia. For some strange reason, Waller seems to have influenced very few of our so-called "trad" pianists and he was far from being the only influence on Willie, who used to be just as happy playing his solo version of Original Jelly Roll Blues as he was lulling a Yancey Special or striding out on Viper's Drag. And happy is the right word, as anybody who has seen him play (preferably at a session) will tell you.

Crisper than Bell, less volatile than McIntyre, Rex Green is a superbly lyrical musician, whose playing reflects his admiration for Hines and Stacy. At the third and fourth conventions, Rex played beautiful inventive piano in the congenial company of Lazy Ade, Kelly Smith and Russ Murphy, exciting to the listener but unruffled on the surface.

Geoff Bland, one of the best musicians ever to pass through the ranks of Frank Johnson's Fabulous Dixielanders, was another Stacy admirer. (I say "was" because I haven't heard him for seven years.) Graeme Bell once remarked with charming modesty that Geoff should have been the pianist in the 1948 Convention All Star Band. The critics had chosen Graeme.

The 1948 Convention introduced the public to four more exciting players: Graeme Bull, the late Ian Burns, Keith Stackhouse and John Shaw, of whom Shaw was the most brilliant and Stackhouse the most exciting.



Richard Hughes

Keith is still playing with Tom Pickering's Good Time Music in Hobart, and it's impossible to imagine a better pianist for that tough, rumbustious band. Graeme Bull, like Will McIntyre, now does most of his playing at Melbourne sessions. I believe John Shaw now plays with a big band in Melbourne.

Came the first Sydney Convention in 1950 and the first big public entrance of Graham Coyle, probably the most consistently good pianist of his style in Australia today. The fact that he had been virtually unknown even in Melbourne early in 1950 but had been chosen to deputise for Will McIntyre with Tony Newstead's band was an indication of the impression he had made on veteran Melbourne musicians. He is still impressing them, just as he will impress audiences at this convention.

The first Adelaide Convention of 1951 brought on the scene Dave Eggleton, one of the most sensitive Morton interpreters I've heard in this country, mainly because of his delicate touch – a prerequisite for any successful Morton emulator.

Space permits me only to mention Len Barnard, as virile and confident a pianist as he is a drummer; Jimmy



George Tack, Bill Miller, Dick Hughes

Richard Hughes

Somerville, my decisive, technically impeccable predecessor in the Port Jackson Jazz Band; the solid, reliable Jimmy Roach of the Paramount Jazz Band; raggy ole Dave Dallwitz from Adelaide, and John Ansell from Cootamundra; Frank Gow, now with Frank Johnson, technically sure and inventive; and the inevitable Ade Monsborough, with a touch as delicate as Dave Eggleton's.

So there they are – the pianists who have played at conventions – and (I might add) they put plenty of English on it.

Richard Hughes

Addition: Written June 2014

IN 1997 came a wonderful biography by Derek Collier called *Jess Stacy - The Quiet Man of Jazz*.

Here's an extract:

"...there are many others who admired him and tried to emulate him. Dill Jones was one, as were Australians Dick Hughes and Rex Green."

With a deep bow of obeisance to Rex Green and a perfunctory nod to myself, I suggest that Geoff Bland was a more sympathetic Stacy specialist than either of us. There were touches of Joe Bushkin in his playing too. I'm thinking particularly of *Blue Maison*, a solo composition of his that he played during an ABC 1949 or 1950 broadcast by Frank Johnson's *Fabulous Dixielanders*, who used to play at the *Maison De Luxe* in Elwood every Sunday afternoon.

The compere, the late Alan Saunders, was most impressed. A delightful bloke, he had little understanding or appreciation of revivalist jazz. I remember that one night he played an Ampersand record (an unusual thing for him to do) by Keith Hounslow's *Jazz Hounds*, which had Graeme Bull listed on the label as pianist. "I presume that means Graeme Bell," said dear old Alan. Ignorance, the only unforgivable sin.

Talented Volunteer

ONE interesting aspect of the volunteer staff of the Australian Jazz Museum is their diverse range of experience and capabilities. Thus, all contribute to the wellbeing of the organisation according to their personal strengths.

After retiring from work some seven years ago, Mel Forbes decided to spend much of his spare time in making furniture—the old fashioned way! Mel initially put his hobby/interest to work by building a bookcase which seamlessly matched an existing one as a much needed addition for the Museum's growing Reference library.

Mel relates, "I was also asked a couple of years ago to fit out the Museum's entrance with attractive furniture which would meet our needs for the display of brochures, storage of visitors' valuables, and a sign-in desk all of which would take up a lot less space than the hand-me-downs we were hitherto using."

In addition to his now regular work at the Jazz Museum as Membership Manager he has completed the suite, consisting of a combination brochure stand/set of lockers, the sign-in table with a conveniently angled top (and at a height which obviates the need to stoop when signing in), and a pedestal for our bust of the late, popular jazz broadcaster Eric Child.

All items were designed by Mel and are made of a combination of solid Tasmanian Oak, and oak-veneered particle board, with a common set of design features.

In addition, Mel has constructed an attractive set of drawers for storage of CDs in the Museum's retail shop.



Now you has Jazz, Jazz, Jazz...



International Jazz Day



UNESCO International Jazz Day is celebrated around the world on April 30th each year. This year 196 countries participated with celebrations culminating in an evening concert in Osaka, Japan, this year's Global Host City.

Twelve venues across Australia joined the day with performances in Adelaide, Ballarat, Brisbane, Burnie, Eungai Creek N.S.W., Perth and Ultimo.

The Victorian Jazz Archive in partnership with Knox Community Arts Centre celebrated International Jazz Day 2014 with two of Australia's leading jazz bands – The New Melbourne Jazz Band and The Syncopators who are also celebrating 30 years of jazz.

Our event was opened by the Victorian Minister for the Arts, Heidi Victoria MP, a keen jazz fan and supporter of the Victorian Jazz Archive.

She also announced the renaming of the Archive which is now known as the Australian Jazz Museum more truly reflecting its changing role and status as Australia's premier jazz museum.

Jazz Running Wild youth band entertained in the foyer whilst both featured bands performed a set apiece to a delighted full house.

Though a standing ovation was beyond some, the audience were quick to demand an encore. Renditions of many well known favourites had feet tapping and the evening concluded to the strains of *Now You Has Jazz, Jazz, Jazz...*



Hon Heidi Victoria MLA

Left: The Syncopators





Jazz Running Wild youth band

New Melbourne Jazz Band



Success At Stonnington



The audience can be seen here enjoying the jazz at Stonnington. There was a guest appearance by Bob Barnard and the thirty year anniversary celebration of the Syncopators.

Photographs courtesy of Francesco Vicenzi

Left: The Syncopators Right: Bob Barnard



Rarities of the 1920s

From the Museum's "78" Collection

By Ken Simpson-Bull

BEFORE CDs there were LPs and 45s. Before that there were 78s—shellac discs that revolved at 78rpm and broke if you dropped them. A ten-inch disc contained only around three minutes of music per side.

The Australian Jazz Museum has a huge collection of 78s dating from as early as 1917 which is when the world's first authentic jazz record was made. This was by the Original Dixieland Jazz Band (a white group) and the Museum possesses an original Victor 78 of this band's earliest recording plus other discs of the band recorded around the same time.

Most of our really rare 78s date from the 1920s and we have selected a handful from this period that have some historical or entertainment significance. We have excluded the more common recordings from this era such as those by Louis Armstrong, Jelly Roll Morton, Duke Ellington, etc. which had a large initial distribution (not to mention various re-issues over the years) and chosen little-known items. Not only are we able to describe and illustrate the discs that we have selected, but you can actually listen to them on-line by visiting our web site.

Before 1925, recording was done using the acoustic process—that is, no electronics were used and the energy of sound-waves alone via a recording horn embossed the sound in the grooves. After electrical recording was gradually introduced from mid 1925, microphones and electronic amplification were used in the process. This produced a much better quality of sound as can be heard by listening to our selection which includes examples of both recording methods.

Because many of these early discs had a high level of surface noise and other defects, we have applied some digital restoration in order to provide the best possible sound quality for those who choose to listen to them. Here now, in chronological order, is a brief description of each item we have selected.



WIMMIN' – Bailey's Lucky Seven: This disc was recorded by Gennett in New York in October 1921. The group was a recording band under the direction of Sam Lanin and this particular seven-piece band featured no personnel of any great note except that the pianist was none other than entertainer Jimmy Durante. Like most jazz-oriented releases of this period, the music here is of the "whoopie" style as played by a syncopated novelty band, not unlike that of the Original Dixieland Jazz Band of 1917, but the flappers called it jazz. The Gennett Record company was one of the earliest to record important jazz performers and is now an extremely collectable label.



DO IT A LONG TIME PAPA – Eva Taylor: This suggestive title was recorded in New York in May 1923. Eva Taylor was a blues singer of some note, so it is interesting to see her described on the label as a contralto. Born in 1896, she visited Australia in 1900 (as part of a piccaninny group) and again in 1914. She became famous in the USA on stage and on radio. She was the wife of Clarence Williams and was usually supported on her recordings, as she is on this disc, by her husband's Blue Five (with Clarence, who was also the musical director at "Okeh", on piano). This time we hear a true jazz band. The Okeh record label first appeared in 1916 and although this highly respected company was taken over by Columbia in 1926, the record label continued until 1935. It was briefly revised in the 1940s.



MILENBERG JOYS – The Cotton Pickers: Recorded in New York in August 1925, this disc features some of the jazz greats of the 1920s. The line-up includes Red Nichols on trumpet, Miff Mole on trombone, Frank Trumbauer on C-melody sax, Roy Smeck on banjo, Joe Tarto on brass bass, and Ray Bauduc on drums. The recording is acoustic which unfortunately does not do credit to the great performers who would have been cramped around the recording horn.



MELANCHOLY LOU – Six Black Diamonds: This group was named as a pseudonym for the New Orleans Jazz Band and was recorded in New York in October 1925. The personnel are little remembered today but provide a typical example of commercial jazz as it was played at the time. This Oriole disc features take 2 of their performance whereas take 1 was featured on other record labels.



HARD TO GET GERTIE – Joe Candullo: Joe, a violinist, was well known as leader of the Everglades Orchestra and recorded quite a large number of jazz oriented sides. This one, recorded in New York, dates from June 1926. Joe takes the vocal while Tommy Gott is on trumpet and Ray Bauduc on drums. Domino discs like this one were often unusually pressed with a brown-coloured shellac meant to simulate the original recording wax.

If you would like to hear these “sounds of the twenties”, go to our web site at www.vicjazzarchive.org.au and click on the desired title from the above selection.

NOTE: Personnel and recording dates are from Brian Rust’s “Jazz Records” and from Jack Mitchell’s “Australian Jazz on Record”.



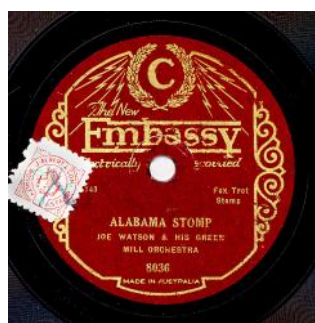
THAT CERTAIN PARTY – The Palais Royal Californians: These “Californians” were (mainly) all Australian and this number was recorded in Sydney in July or August 1926. Among the members of the band we hear the famous Frank Coughlan on trombone and Ern Pettifer on saxophone while the vocal is by Jack Coughlan. This is one of the earliest examples of an Australian band playing hot dance music. Real jazz (or righteous jazz as some described it) played by an Australian genuine jazz band was seldom commercially recorded until the 1940s.



HOME TO BALLARAT – 2 F.C. Studio Dance Orchestra: (Note the early spelling of Ballarat.) Another early Australian disc recorded in Sydney in 1927. The band is actually that of Eric Pearse who played piano. Other members included Bert Heath, Dick Porter, Dave Meredith, Arthur Bennett, Les Pogson, Arthur Ashe, Dan Pogson, Percy Watson, Dooley Ward, Lisle Pearse, and the vocal by Len Maurice. The playing might be described as corny by today’s standards but it is one of the few examples we have of Australia’s hot dance music of this period.



CHLOE – All Star Orchestra: This disc was recorded in New York in December 1927. The personnel include jazz greats Miff Mole on trombone, Tommy Gott on trumpet, Fud Livingstone on clarinet, Joe Venuti on violin, Joe Tarto on bass, Chancy Morehouse on drums, plus others. The vocal is by popular singer of the time Franklyn Baur. Although this disc was obviously made for commercial popularity, it is an example of the improved sound quality that could now be obtained using the electrical recording process. It is worth hearing if only for the terrific solo jazz trumpet chorus near the end.



ALABAMA STOMP – Joe Watson and his Green Mill Orchestra: Joe Watson came to Australia from the USA with the visiting Ray Tellier band and stayed behind to front the Green Mill Orchestra. (The Green Mill was a large dance hall just off St Kilda Road where the Art Centre now stands.) This number was recorded in Melbourne in October 1929. The personnel include Joe Watson and George Dobson on trumpet, Don Binney on trombone, Arthur Morton, Tiny McMahon and Les Payne doubling on sax and clarinet, George McWhinney on piano, Tris Hill on banjo, Vic Wood on bass, and Benny Featherstone on drums. The “Embassy” label was produced for “Coles” department stores by the Vocalion Record Company.



TO A WILD ROSE – The Beachcombers: Recorded in Melbourne in January 1930 this recording features Benny Featherstone, the leader, on trumpet. (Benny was becoming known as Australia’s Louis Armstrong.) Don Binney was on trombone, Dick Bentley (of later radio and “Take It From Here” fame) on alto sax and violin, Bill Van Cooth on tenor sax, Norman Wright on piano, Lindsay Sergeant on banjo, Dave Pittendigh on bass sax, and Geoff Smith on drums. Although the group play in standard dance-band style, they try to get “hot” in the final chorus. In 1944 Bill Miller wrote, as the then editor of *Jazz Notes*, “I have never heard any music in Australia that qualifies as hot jazz.” This performance by the Beachcombers certainly supports Bill’s view. The Broadcast label was another product of the Vocalion Record Company.

The Man With the Golden Sax

By Ralph Powell

HAYDN John Britton — Clarinet and sax player — was heavily involved in the nascent Melbourne jazz scene of the 1930s and 1940s playing with such jazz luminaries as Ade Monsborough, The Bells, Jack Varney and Cy Watts before apparently fading from the jazz world into which his peers grew.

When the redoubtable Roger Beilby suggested discovering what happened to Haydn Britton I thought it would be a straightforward task little realising how far from the truth that would prove to be.

To begin with the public record lists him as Haydn, Hayden, Hadyn or Haydon. Put these together with Britton and/or Britten and we had the recipe for a researcher's nightmare!

Quite a bit exists on his early years but there is then a complete dearth of information until he reappears in retirement on the Mornington Peninsula.

Haydn John Britton was born on the 18th of December, 1914 the only son of John and Beatrice and grew up in Port Melbourne.

By the time he befriended Cy Watts in about 1931 he was playing a home-made ukulele and the kazoo. Together, the two of them "used to study a lot of coloured music"¹ and spent Sunday afternoons listening to jazz on the amateur radio station 3CB owned by Bill Sievers.

In 1934 Melbourne, the centres of Sunday jazz were Fawcner Park Kiosk during the day and the Richmond Baths at night. It was at the latter that Haydn introduced Jack Varney to the sounds of pianist Barney Marsh and sax player Harry James.

By 1938 Haydn had purchased an alto sax and, together, he and Cy teamed up with Johnny Parker and Tommy Crowe sending the "jazz along in first class style."²

Jack Varney describes Haydn

as a childhood friend whose grandfather was West Indian. According to Varney, Haydn was "an amazing character, one of those people who didn't know a note of music at first, but who would sit at the piano — you could sing him any tune, and it was impossible for him to play a wrong chord."³ Consequently, they soon formed a trio with sax, drums and piano doing their "best to play the sort of material that was coming in. Eddie Lang ... Fats Waller

“ Although the general opinion of Don (Roberts) was pretty high I never placed it anywhere near Haydn. ”

Cyril Watts

and Louis Armstrong ... Bix Beiderbeck, Joe Venuti and Frank Trumbauer."⁴

Haydn and Jack Varney performed at 'The 431' from 8.30 pm Saturday nights finishing at 2.00

am the next morning. It was here they met Ade Monsborough and Bill 'Spadge' Davies.

Graeme Bell describes how, in the Christmas of 1939, he and Roger were on the PS Weroona, for a picnic cruise down Port Phillip Bay to Sorrento. Together with Russ Murphy on drums, Haydn Britton on clarinet and alto sax, and Bill May on bass, Graeme remembered, "great excitement and hilarity throughout the day."⁵

On another occasion Haydn played baritone sax in Graeme Bell's Dixieland Band with a line-up which included Roger on trumpet; Pixie Roberts on tenor and clarinet; Graeme on piano; Stan Chisholm, bass; Bud Baker, guitar; Laurie Howells, drums; and Benny Featherstone, trombone.⁶

Haydn and Jack also had a regular Saturday night gig at the Sandringham RSL hall with Jack Dockerty on trumpet. When the two Jacks entered the armed forces Graeme and Roger Bell continued playing with Haydn.

In 1943 Ade Monsborough arranged for The Eastside Ramblers



Haydn with Tommy Carter's band (Photo: Tommy Carter)

to record *You Must Have been a Beautiful Baby*. The line-up included George Fong, George Tack, Brooks Jackson debuting on drums together with "the grand

Centre in East St Kilda run by Ray Bolwell Snr and later by Ray Jnr. Her father Bert Gardiner was on piano, Tom Buckingham on drums, Lin Challen or Fred Buck-

time for life-long friend Bill May of Maton guitars and he played sax at a gathering celebrating Bill and Vera's 50th wedding anniversary.

His collection of instruments, including a clarinet, tenor saxophone, gold-plated French saxophone and bugle, used until he stopped playing in 2006, were auctioned in November 2009.

Haydn died on March 10th 2013 aged 99.



Bill May and Haydn Britton perform in 1991 (Photo: Linda Kitchen)

alto of Haydn Britton."

By 1949 Haydn had moved to Springvale and was running a general engineering business and sports goods retail store in Springvale Road, Springvale in

“ Sit-ins... included Nick Stefakis, Kelly Smith and an underrated alto sax player, Haydn Britton.

Verdon Morcom

partnership with Robert Oliver Luxford.

He undertook several recording sessions in the 1940s before seemingly disappearing from the jazz scene thereafter.

East Side Ramblers, 4th July, 1943; Jack Varney's Varmints, 5th November 1944; Jack Varney & His Varmints; Lazy Ade's Late Hour Boys, 15th August, 1944; Father Ade's Backroom Boys, 3rd November, 1944; Denis Farrington, 12th August 1946; 19th January 1949.

Shirley McConechy recalls that during most of the 50s Haydn played at the then popular New Alexandra reception and function

land on bass with vocalists including Joy Grandin, Irene Hewitt and Diana Trask.

He moved to Rye with his wife, son and daughter where, much later, he used to provide entertainment in local retirement homes.

He also played with the Tommy Carter Band and Mavis Campbell remembers him as a regular at the Jazz Parties that she and husband Don put on at their Blairgowrie property for up to 83 people at a time.

In latter years he worked part-

Endnotes:

1. C. Ian Turner Collection – Handwritten Jazz Notes article by Cyril Watts
2. Ibid.
3. Frank, Athena - The Melbourne Jazz Scene. 1978
4. Ibid.
5. Bell, Graeme – Australian Jazzman: His Autobiography. p. 34. 1988
5. Birkenbell, Antionette - From Bourbon Street to Bennett's Lane p. 49. Unpublished. 2011
6. Bell, Graeme – Op Cit. p.42
7. C. Ian Turner Collection



Haydn Britton, Marie Varney, Lorraine Varney, Jean Britton and Fred Buckland (Photo: Marie Varney)

The Victoria Day Award

CONGRATULATIONS BARRY MITCHELL

Long-time volunteer as committee member and Merchandising Manager at the Australian Jazz Museum, Barry's services were recognized by his peers with the Victoria Day Award.

A ceremony was held at the Hungarian Community Centre in Wantirna where Barry was the proud recipient of a medallion and a certificate in recognition of all his enthusiastic hard work.



Don't miss our display of The Barnard Legacy

Tracing the history of the Barnard Family from Kath and Jim (Len and Bob's parents) to the current generation (Len and Bob's grandchildren).

AUSTRALIAN JAZZ MUSEUM building extension update:

Our plan for the extension and upgrade to our building is progressing rapidly. We will soon have a staged long-term plan with the stage one final design already in progress.

As soon as these concept plans are discussed and agreed to by our volunteers we will make copies available to our members. Our intention is to provide as stage one, additional storage space, more working area for our volunteers and a larger area for group visits, exhibitions and future member functions.

Team: Mervyn Hayman-Danker, Noel McInnes, Neil Wakeman, Jeff Blades and Terry Norman.



Under 25's Jazz Workshop News



On Saturday 21st June the Under 25's Jazz Workshop musicians held their presentation concert. The young musicians formed four groups and played the songs they had learned over the past 12 weeks. Graeme Pender is the tutor with the assistance of Viv Doolan. Marina Pollard is the convener of the Workshop.

Marina is taking a contingent of 10 of the young musicians to Swan Hill for the 69th Australian Jazz Convention from the 26th December to 2nd January. Some parents, grandparents and siblings will also be attending. This trip promises to be a fantastic opportunity for the young musicians to join with hundreds of Australia's best known musicians.

Sir Rupert Hamer Award

THE Australian Jazz Museum was recently awarded the prestigious Place of Deposit Sir Rupert Hamer Records Management Award for its digitisation project— Taking it to the World. The award states that, “The Australian Jazz Museum created an extensive searchable web based catalogue, placing emphasis on enhancing the value of their digital resources by uploading over 1000 images to the database in 2013 enabling users to gain a deep insight into Victoria’s rich jazz history. All this wonderful work was done by maximising their limited resources and using volunteers.”

Volunteers Tom and Mick have been progressively scanning images and uploading them to our database. You can now view an ever-growing collection of detailed images of many LP and CD covers from our Australian collection. These images supplement the already extensive details of the 21,286 entries available to the public through our search facility.

The award was presented by Justine Heazlewood the Keeper of the Public Records, and Joanne de Morton President of the Public Records Advisory Council at an official ceremony held on 22nd May in Queen’s Hall Parliament House.

Congratulations to all those involved in achieving this milestone.

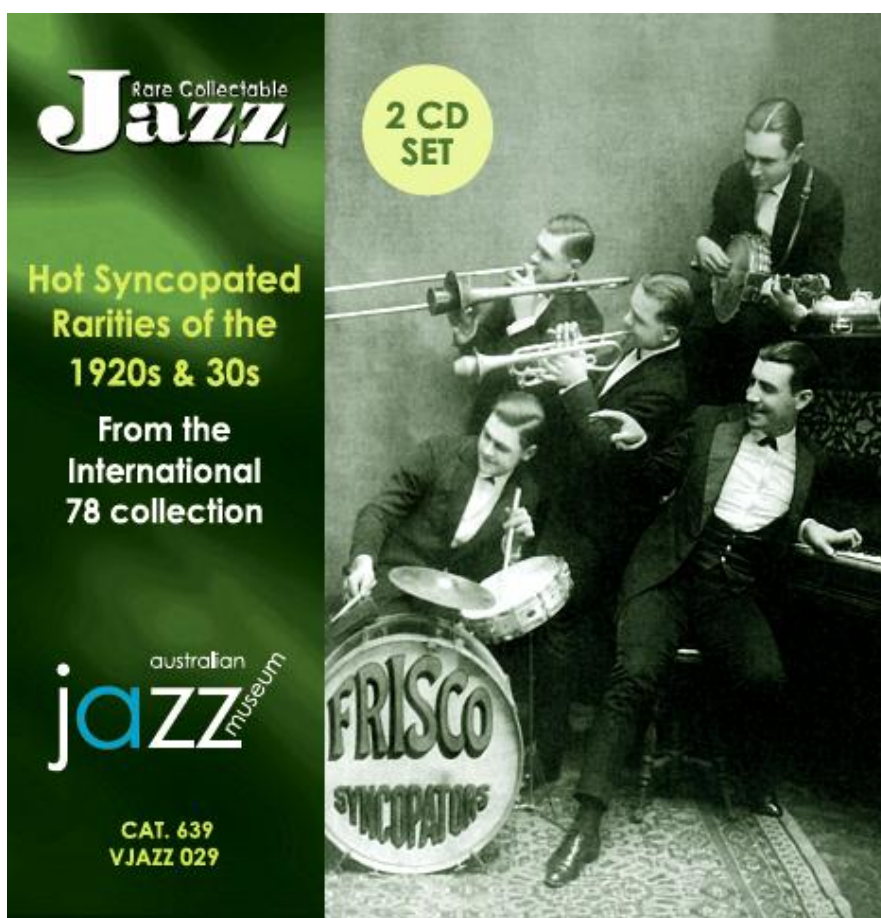


Hon Heidi Victoria MLA, Mel Blachford (Collections Manager) and Ralph Powell

To view these images, Google *Australian Jazz Museum* then click on the *AJM Collection* tab. Click on the *Search AJM Database* button and type in “Digital image” (in inverted commas). Click on **Full record** to see all details including cover images. These can be enlarged by clicking on the image.

"Digital image" Results 1 to 10 of 1835 search results.					
			Next 10	End	
ID	Title	Item type	Category	Donor	
10000	45 Years in Jazz!	12inch LP Disc	Preservation	donor250	Full record
10002	Partners in Crime	12inch LP Disc	Preservation	donor250	Full record
10003	Graeme Bell At The Chevron "Live"	12inch LP Disc	Preservation	donor250	Full record
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10006	The Tasman Connection	12inch LP Disc	Preservation	donor250	Full record
10007	The Jazz Sounds Of The Don Burrows Quartet	12inch LP Disc	Preservation	donor250	Full record
10008	Back In Town	12inch LP Disc	Preservation	donor250	Full record
10009	In Memory Of Charlie Christian - Bruce Clarke Jazz Quartet	12inch LP Disc	Preservation	donor250	Full record
10010	The Removalists	12inch LP Disc	Preservation	donor250	Full record
10011	The Voyage Of The Beagle	12inch LP Disc	Preservation	donor250	Full record

New Vjazz CD Release



THE Australian Jazz Museum has just released a new double-CD. It is entitled :

“Hot Syncopated Rarities from the 1920s and 30s”. (Vjazz 029, Cat 639)

For the first time we have accessed the Museum’s International collection of 78rpm discs in order to make a selection of performances for this two-CD set. We have rejected items by the more popular jazz performers because such artists have been extensively re-issued on later 78s, LPs and CDs. As a result, the purchaser may observe in our selection many bands with which they are not familiar or which are not usually associated with jazz. However, examination of the performers within such bands reveals many jazz luminaries in the infancy of their careers.

Some of our selections may best be described as hot dance band music rather than jazz, nevertheless almost all are listed in the book “Jazz Records” by the guru of jazz discography, Brian Rust, and that’s good enough for us.

The bands featured include Don Voorhees, Ted Lewis, The Chocolate Dandies, Phil Napoleon, The Original Dixieland Five, The California Ramblers, Harry Reser’s Jazz Pilots, Red Nichol’s Five Pennies, The Washboard Rhythm Kings and many others. Altogether there is a total of 48 tracks.

Most of these vintage 78s suffered from various degrees of annoying surface noise and crackle so we are very pleased that we have been able to carefully remove these blemishes digitally and provide pristine sound quality. This two-CD set may be ordered on-line via the Museum’s web site, by phone, or by visiting the Museum’s shop.

The Australian Jazz Museum Seniors’ Week presentations

Don’t Be Disappointed

New Melbourne Jazz Band October Tuesday 7th

Anita Harris & Friends Friday 10th

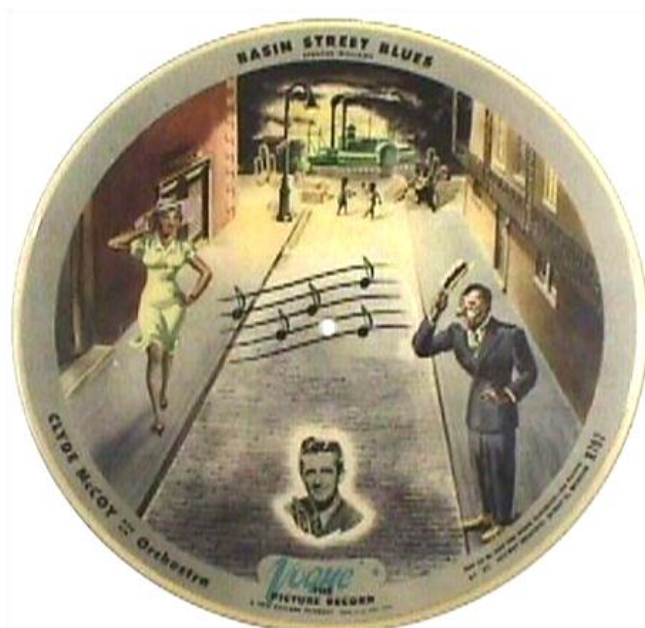
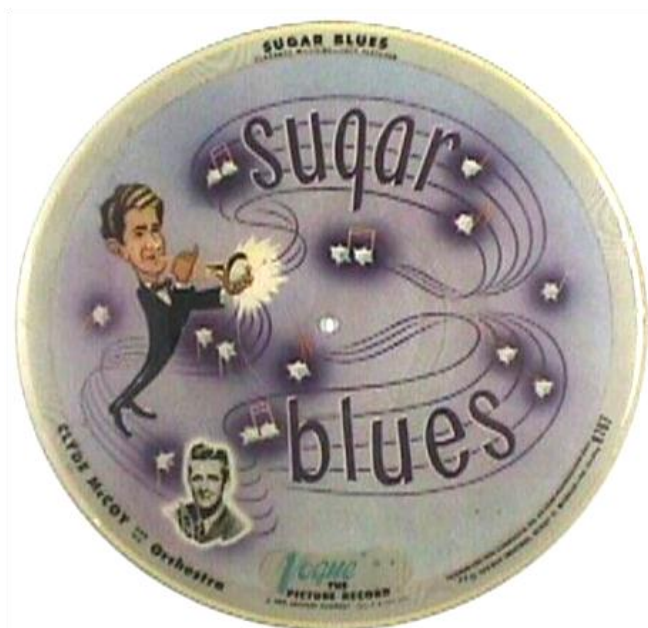
You can also catch the Pippa Wilson Swingtet at the Knox Community Arts Centre October Friday 17th

Collections Report

OUR sound engineer, Ken Simpson-Bull, came across this interesting 78 rpm disc when investigating the Eric Brown collection. Believed to be the first in the series produced by Sav-Way Industries of Detroit, Michigan, the disc has the picture relating to each track embedded in the clear 10" vinyl record.

Sugar Blues written by Clarence Williams in 1920 and recorded by Leona Williams Dixieland Band in 1922 was first recorded by 'Wa Wa' trumpet player Clyde McCoy in January 1931 for Columbia. He then recorded what was to become his signature tune again in January 1935 for Brunswick. The Vogue Picture recording R707 was released in May 1946.

Basin Street Blues was first published in 1926 by Spencer Williams and made famous through Louis Armstrong's 1928 recording.



DONATIONS are the life blood of the Australian Jazz Museum and we are delighted to highlight the many items we have received over the past three months.

Our thanks go to Sid Bridle, Graeme Bull, John Scurry, Tony Standish, John Kennedy, Juliarna Cleal, Monique diMattina, Marge Shambrook, Diana Allen, Kath Jackson, Loftus Overend, John Trudinger, Jan Kuplis and to the many donors who prefer to remain anonymous who donated the following items to the collection:

Jazz Australia presents the Creole Bells DVD, Dubbo & Noosa Jazz Festival Memorabilia, Estate of Paula Millington, Various Jazz related LPs, CDs Sydney Jazz Club, Bell Lecture 2013, Photo Dick Tattam Jazz Ensemble, 1 Jumping Creek 12" LP, 1 CD Aust Jazz, CD of Coggy by Jack Mitchell & 2 set Aust Jazz Quintet, Overseas Magazines, various LPs, various Jazz related material, World's Best Jazz Club, Ben Panucci Trio Short Stories CD, Louisiana Shakers CD, Photo of Melbourne NOJB in London with Geo Lewis, Des Edwards photograph, Collection of jazz music from the Late Fred Hosking, A Lifetime collection of jazz material, Frank Johnson clippings, 2 Frank Sinatra books, 2 x 7" 45 rpm discs, T shirts, posters, program, 4 records, 2 x CDs, 2 x photo albums; cuttings; USB stick, Vienna 1913 LP, Major record collection.

A Jazz Collection Bequest from the State Library of Western Australia

BRIAN Williams, who was a member of the Jazz Club of WA and produced Jazz Notes for the club for 22 years, bequeathed his collection of jazz records and books to the State Library of Western Australia.

His collection consisted of approximately five thousand records, including more than two thousand LPs, and over one hundred books relating to jazz.

Whilst the State Library's collection of non-West Australian music is still a much used and valued part of the Library collection, the State Library of Western Australia is now primarily focussed on collecting and preserving Western Australia's music and documentary heritage.

To preserve the collection and encourage public appreciation of jazz, the Library contacted a number of organisations having a role in providing the public with ongoing preservation and access to jazz or related material.

"We were very pleased to donate a handful of Australian imprints to the National Sound and Film Archive jazz collection and a significant number of selected LPs and 78s to supplement the Australian Jazz Museum's collection.

The remainder of the collection will be auctioned with the hope that this will realise sufficient funds to assist the Library in preserving some of the rich history of West Australian jazz for generations to come."

Barbara Patison S.L.W.A.

We Welcome these New and Rejoining Members:

Rebecca Barnard, Jane Barnard, Norbert Brecht, Peter Brown, Lyn & Bruce Brown, Sharon Connolly, Brian Crouch, Matt Dix, Ben Fazio, Niels Glimsholt, John Henry Gray, Kevin Hanrahan, John & Margaret James, Toni Latham, Kim Lee, Wayne Martin, Stewart Newton, Daniel Poloni, Raymond Postlethwaite, Kenneth C. Read, Michelle Walter, Bruce Wilkins.

We would like to thank the following for their generous financial support:

Claude Arnould, Geoff Asher, Rowland Ball, Maggie Beare, John Bentley, Blue-Tone Jazz Band, Suzanne Brane, Michael Brennan, Edward Brown, Roger J. Clark, Pauline Collins-Jennings, Sharon Connolly, Peter J. Fullarton, Geelong Jazz Club, Kevin Hanrahan, John & Margaret James, John Kennedy, Dr Ray Marginson AM, Quentin H. Miller, Deslys Milliken, Malcolm Mitchell, Wal & Jill Mobilia, Alan Marrant, Geoffrey H. Norris, Mary Oxenford, Mario Proto, Tony Roddam, John D Thompson, John Tucker, Frank Van Straten OAM, Cecil Warner, Tom Woods.

(April, May, June)

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**PLEASE NOTE THE DEADLINE FOR THE NEXT
MAGAZINE IS MID SEPTEMBER 2014**

Come and join us on a Group Visit

It includes light lunch, a tour of the museum and great music.



This is the Yarra Valley View Club enjoying the sounds of Blue Tango (Lynne (v) Dave (gtr)).

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. Don't forget you receive a free Vjazz CD with your renewal.

The Australian Jazz Museum 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.