

AJAZZ

Proactively Collecting, Archiving and Disseminating Australian Jazz



The making of a Museum



QUARTERLY MAGAZINE OF THE AUSTRALIAN JAZZ MUSEUM. PATRON: James Morrison AM.
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Contents

- 03 20 Years on: The Making of a Museum**
By John Kennedy OAM and
Dr Ray Marginson AM
- 09 How I Joined the Archive**
By Bill Brown
- 10 Australian Jazz Quarterly Pt1**
By Ken Simpson-Bull
- 11 Eric Holroyd - Jazz Hotshot**
By Bill Haesler OAM
- 14 A Letter from Perth**
By Aileen Steele, Mary Prior and
Heather Kolodij
- 15 The Museum's Collection on Display**
By Ray Sutton

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AJM's collection
Bill Brown
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Heather Kolodij
Mary Prior
Ray Sutton
Ken Simpson-Bull
Aileen Steele

Image: Front Cover



Front entrance of the Archive/ Museum 1999

PLEASE NOTE THE DEADLINE FOR THE NEXT MAGAZINE IS THE END OF SEPTEMBER 2016



Australian Jazz Museum

Established in 1996

A fully accredited Museum run entirely by volunteers.
Home to the largest Australian Jazz Collection.
Catalogued to museum standard and stored in archival conditions.

Patron: James Morrison

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Location

AJM "Koomba Park"
15 Mountain Hwy.
Wantima
Mel Ref 63 C8
Open Tues & Fri, 10am-3pm

Membership Options

Student	\$15
School	\$50
Musician	\$25
Bronze	\$50
Silver	\$250
Gold	\$1000
Platinum	\$5000

All with a range of benefits



Marysville magic



What could be better than sitting on the deck of the Marysville Golf Club, 25/26 degrees, whisper of a breeze, cornflower blue sky, glass of wine and bluesy jazz.



Last year we watched golfers finish the last putt while listening to Pippa Wilson and the band play the relaxed, easy jazz there're noted for.

Above: Dave Newdick on trumpet
Below: Deck of the Marysville Golf Club

www.marysvillejazzandblues.com/

**Marysville Jazz and Blues Weekend
14/15/16 October**

20 Years On

The making of a Museum

By John Kennedy OAM and Dr. Ray Marginson AM



THE 18th of August 2016 will mark 20 years since the inception of the Victorian Jazz Archive, which recently became The Australian Jazz Museum. We would like to recall the lead-up to that meeting, as there had been over a number of years a desire to have an Archive to hold the vast collection of Australian jazz memorabilia. Prior to the date various attempts were made to find a solution to this problem that was gaining strength in the jazz community to find a way to preserve jazz material.

Using material available to us via the Archive's History Project, we found that the first concrete evidence that something had to be done went back to the 29th September 1964, with a letter from jazz enthusiast Professor Ian Turner of Monash University to H. L. White, National Librarian Canberra to record the phenomena of Melbourne Jazz for archival purposes.

Music Week magazine also contained an article in 1972 suggesting the formation of an Australian Jazz Convention Archive. Following this a meeting was organized between Ray Marginson and Laurie Gooding in Bangkok on 5th August 1983.

In 1992 correspondence between Ray and Diana Allen discussed a bona fide jazz archive. Added to this was a letter from Graeme Bell looking for a home in Melbourne for his memorabilia. The following year an article in "Jazzchord" Magazine by Eric Myers records a meeting with Senator Mc Mullin, the Federal Arts Minister, again seeking Government funding to start an Archive.

Musician Herb Jennings wrote of a "Proposed Australian Jazz Archive" incorporating an Australian Jazz Convention Archive on the 29th November 1993, to which Bruce Johnson replied early in 1994. Janine Barrand (Victorian Arts Centre) replied to a letter from Herb on this subject in February the same year. There was a fair bit of activity in 1994 with Eric Brown writing to Ray Marginson, who was then the President of the Museum of Victoria. Tom Wanliss was also in discussion with Ray Marginson regarding the Australian Jazz Interviews Project. The Australian Jazz Interviews Project, the brainchild of Tom Wanliss, involved John Kennedy and led to the recruitment of Eric Brown to help Tom with the interviews. Tom had negotiated with the State Library to have the interviews lodged there.

Ray, who was the President of the Museum of Victoria 1988-94, had raised with the Director Graeme Morris the matter of a Jazz Archive in 1994. He reported that a meeting was held on 23rd June 1994 "The Australian Jazz Archive" which he chaired and which was convened by the Director of the Museum of Victoria and the General Manager Victorian Arts Centre. Ray's term as President ended on

the 30th June 1994. John Kennedy wrote to Ray Marginson on 2nd June 1995 on behalf of the Australian Jazz Interviews Project asking him whether he was still involved in having a Jazz Archive at the Museum.

In early 1996 the subject of a Jazz Archive was gathering pace with articles in "Jazzchord" magazine and reports of initial interest from The National Film and Sound Archive in Canberra to house an Archive. The first meeting for this purpose was held in Sydney on 23rd June 1996, with Bruce Johnson, as Chairman, where it was decided to form an Australian Jazz Archive within the NFSA, with each State forwarding Australian jazz material to Canberra for preservation. There was the hope of a similar meeting in Melbourne. John Kennedy took this opportunity to become involved and agreed to host a meeting locally on the **18th August 1996** at the Whitehorse Motel in Hawthorn, and contacted Bill Haesler OAM in Sydney, asking him to Chair the meeting as he was respected and well known locally. Eric Myers National Jazz Co-ordinator and Editor of "Jazzchord" was to attend, as was Graeme Evans, Manager of Collection Development representing the NFSA.

The Melbourne Meeting

The Melbourne meeting was well attended with some 64 jazz musicians, collectors, along with representatives from the arts and music teaching field, including Craig DeWilde (Music Dept, Monash University), John Whiteoak (Music Dept. Latrobe University), Jean Yinson (Folk Music Societies), Susan Faine (Victorian Folklore Assn.), also representatives from South Australia, Canberra, and AJC Trustees.

Amongst the apologies were Graeme Bell, Herb Jennings, Bill Miller, Dermot McCaul (State Library), Allan Browne, Brian Brown (Vic. College of the Arts), Adrian Jackson and most members of the Australian Jazz Convention Steering Committee from various States.

It soon became evident a number of attendees were not happy with how the NSFA had treated jazz material in the past, nor was there a general consensus for material from Victorian collections going out of the State to Canberra. Also the NFSA said they would not take any Australian Jazz Convention memorabilia nor any photographs or instruments. All print material would be sent to the National Library. Graeme Evans agreed that material had been treated badly at times but assured the meeting things were going to change. However, the final straw was his announcement that the NFSA would be able to have one person *only* to handle all donations, one day a week! Finally he said free access to the Archive in Canberra was not possible!

The mood of the meeting changed noticeably with these announcements, it became obvious that Victorian jazz collections would not be coming to the Victorian Archive committee to be transferred to Canberra.

Diana Allen (Jazz Australia) asked why a centralised location (Canberra)? As each State in Australia has made a very distinct contribution to jazz, couldn't each State concentrate on its own collection?

Tony Standish finally asked for a question to be put to the floor.

Who thinks Canberra should be the accepted location for a National Jazz Archive?

It became evident most attendees were not in favour of their collections going to Canberra, and the meeting was close to collapsing, so it was at this point John Kennedy said, "I will start a jazz archive here in Victoria from next week", and called for expressions of interest for those who would be willing to serve on a Committee for that purpose.

The first Committee meeting took place at John's house in Glen Iris on 29th August 1996 and the Minutes show the Agenda was as follows:

Tabling of the discussion paper from the 18th August meeting:

Formation of a committee

Name of the Archive

Aims and purposes

Finances

Registry of Database

Field Workers

Jazz Convention Archives

Donations

Training

Acetate Copying

The Management Committee was formed as follows:-

Chairman – Dr Ray Marginson AM; Secretary– John Kennedy; Minute Secretary – Margaret Anderson; Treasurer – Don Anderson; Publicist/Newsletter– Michelle Boardman; Technical Advisers – Don Boardman, Ron Halstead; Subscription Secretary – Lorraine Cook; Honorary Solicitor - William H Miller MA., B.C.L. (Oxon)

General Committee: Jeff Blades; Margaret Harvey; Tony Newstead; Eric Brown; Tony Standish; David Parsons. Other collectors and musicians in attendance were Dick & Shirley House; Peter Grey; Tom Wanliss; and Judy Kennedy. Apologies from John Roberts, Dave Parsons, and Harry Gordon.

Subsequent monthly committee meetings for the remainder of 1996 dealt with subjects as Incorporation; Model Rules; Finance (important if we were to become viable); Method of collection of materials, Logo/ Letterhead, Logo submitted by Peter Arnold was approved by all members, Approval of subs, Outlay of initial brochure, "Save Our Jazz Past For The Future", proclamation of what the VJA was all about which was printed prior to Christmas. Treasurer Don Anderson reported at the meeting in November that we had a balance of \$1,575 with a membership of 21, plus 2 Life Members.

During this period Ray had secured a room at

the Museum of Victoria, in Swanston street, Melbourne which was in the process of preparing to move to Carlton Gardens. We occupied Room 7 for some 9 months.



Tom Wanliss and Ray Bradley in the band room.
Malvern 31st Aug. 1998

The Minutes from the May 1997 committee meeting showed we had in the Archive collection 28 Australian jazz LPs; 82 Overseas LPs; and 259 audio tapes. Also completed was our first 90-minute transfer of acetate recording to DAT tape. But there was a raft of material stored off-sight awaiting shelving and space to become available. At the August meeting the Treasurer, to applause, noted a balance of \$9,413.

Initially we sought help from the Performing Arts Museum. This came to nothing as although they collected material from various other musical idioms, they would not accept even a partnership with jazz. However this initial contact proved beneficial as we mounted an enormously successful exhibition "Looks Cool, Sounds Hot" with John Kennedy (VJA) and Margaret Marshall (PAM) as joint Curators.

Suitable premises were foremost on our minds and Ray Marginson was busy contacting all his sources to see if something could be found. The Victorian College of the Arts offered us the Aus Dance Studio at Southbank for \$10,000 per annum, which we could not afford at that point in time. As it turned out



The shed that was soon to become the Archive/Museum. 21st Feb. 1998

it was just too small anyway. Various other locations in the City were looked at but it seemed impossible until Ray, who previously had been Part-Time Chairman of the Melbourne Board of Works, finally found a potential repository at Koomba Park in Wantirna, which was the vacant *Parks Victoria Rangers Office and Motor Vehicle Service Facility*.

Having secured the premises at essential low rental, our next problem was its structure: corrugated iron without interior lining and ceilings: grease-covered concrete floors (\$2,700 to clean), not to mention the need for temperature control, essential for museum use and working conditions. This all came down to finance and the estimated need for at least \$100,000, even doing most of the physical labour ourselves. After the preparation of a general statement of needs, a programme of approaches to Government, Foundations and other bodies for donation support and physical support (shelving, furniture, floor coverings etc) was launched to get off the ground.

Contact was made by Ray with the Victorian Arts Department, where he and John Kennedy called on the Director, the late Paul Clarkson, who handed us on to an officer who turned out to be Graeme Bell's cousin. They forwarded a request for a grant from the Community Support Fund which they administered and was approved by the then Premier, Jeff Kennett. In due course \$30,000 was received.

Ray turned to his network, built-up in fund raising at the University of Melbourne. He contacted and wrote to, Dame Elisabeth Murdoch (herself a jazz lover) seeking \$25,000, The Myer Foundation, The Potter Foundation and Richard Pratt. Within days Dame Elisabeth offered \$25,000 and later Myer gave \$20,000; Potter \$10,000 and Pratt \$5,000. With almost \$90,000 in hand we turned to the substantial physical task of creating our new home.

After some ongoing hassles with the signing of a suitable lease, it was made available to us to commence operations on the 17th March 1998. We were on our way!

Much could be said about the individual contributions of dedicated early members whose knowledge and experience were fundamental. It would be invidious to make a list, as many are no longer with us. We remember them all with gratitude.

Something in this anniversary recollection should be said about the principles on which we were founded and the construction of which all the initial Committees were aware. There was a wide range of experience and talent, which produced sound initial principles. These issues were thrashed out but never formalised in a document. They were just understood as our guidelines, Museum practice and design and we must be "State of the Art". Most importantly within our financial capabilities, we



The carpet laying team: John Kennedy, Don Anderson, Tom Wanliss, Jeff Blades and Ray Bradley 24th Oct. 1998



John Kennedy inspecting the first container 13 June 1998



A meeting held on the 28th Nov. 1998 included Margaret Harvey, Jeff Blades and Eric Brown.

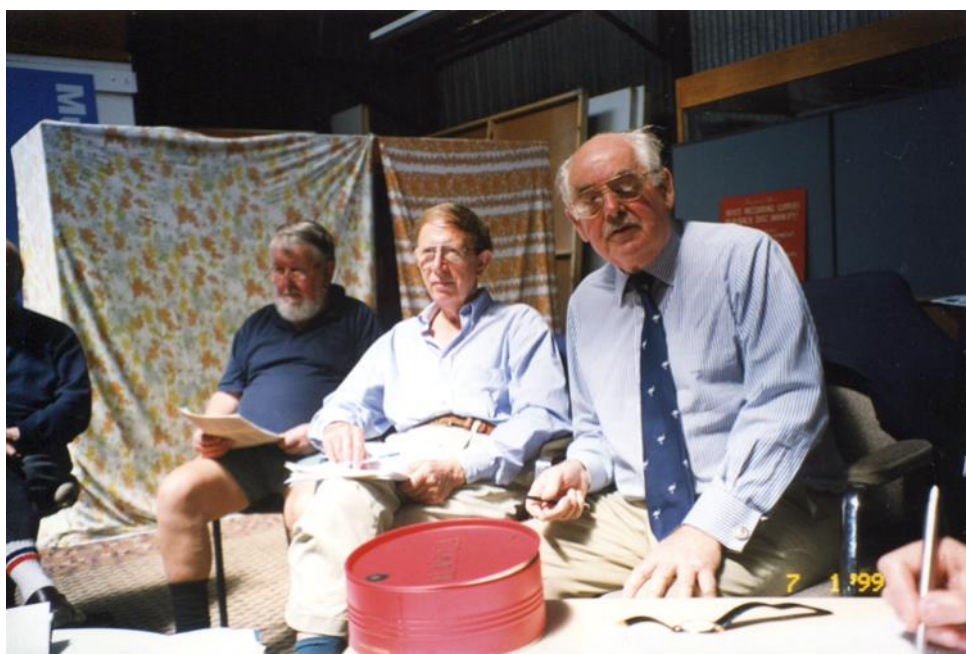
kept up with our computing developments, and developed operational protocols. There was the need to become part of an early Accreditation Process as set out by Museums Australia. The need to be an independent entity and not part of a major institution, and work with local Government.

Looking back it has been a great achievement to create such a major National facility. Many said at the start that without any Government continuing grants we would not be viable.

We have proved this to be not the case!



**ABOVE: 28th Nov. 1999 AGM
John Kennedy and Margaret
Anderson**



**A meeting held on the 7th Jan.
1999 that included Jeff Blades,
Tony Newstead and Ray
Marginson.**



Donated items in storage 1999



John Kennedy, Margaret Anderson, Jeff Blades and Don Anderson taking a break, 21st Feb. 1998



Ray Bradley lining the inside of the storage cage, 20th May 1998



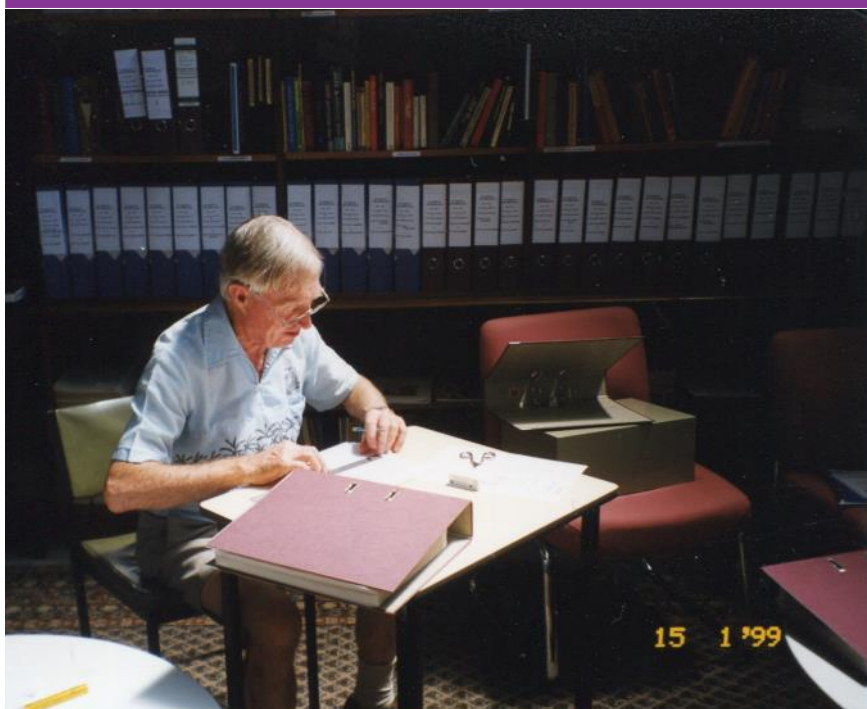
Jeff Blades in the foreground Tom Wanliss behind him, 23rd Oct. 1998



Jeff Blades, Don Anderson and Tom Wanliss laying carpet tiles, 24th Oct. 1998



John Kennedy looking on as a large cabinet is unloaded, 27th April 1998



Tom Wanliss working in the newly formed Archive, Jan. 1999

Eric Brown and Tom Wanliss cataloguing in the Archive's library, 22nd Feb. 2000



David Ward in the sound room 23rd July 1999

HOW I JOINED THE ARCHIVE (OR TRAPPED IN A HELLHOLE P2)

By BILL BROWN 2004

I first heard about the Victorian Jazz Archive about four years before I actually joined the organization. Worthy Jazzers like Tom Wanliss and Margot Chalk gave me literature pertaining to the Establishment. However personal problems prevented me from acting upon this advice at the time.

Nevertheless in 2004 I presented my credentials at the Fortress Wantirna and was eventually accepted into this august if rather eccentric circle of like-minded Jazz 'Anoraks'. Collating those various ancient vinyl collections plus the varied written ephemera is really a wonderful uplifting experience in such conducive surroundings with those congenial senior citizens. But hold on. Is this the real story? Should one recount what really happened? Now, it should be told.

ONE day I was walking along Camberwell Road minding my own business when a tradesman's type van pulled into the curb. A group of old fellows wearing dark blue shirts with a strange emblem on the shirt pocket grabbed me. A sack was placed over my head. I struggled but the scent of the sack, a musty smell of old "seventy eight" records caused me to pass out.

I came back to consciousness in a strange chamber. There were vast rows of shelves lined with Jazz Records, LPs and even more sinister, "seventy eights". This place was called P2 (priority 2) meaning Jazz Records produced overseas (that strange place which isn't Australia).

Instructions were piped through a loud speaker system by some shadowy character known as a Collection Manager (strangely with a name similar to a late American President). I

had to list and catalogue all those LPs. A daunting task. The container was completely enclosed, with fluorescent lighting but no windows. I lost track of time. I tried to keep a record of how long I was there by scratching every so often a mark on the wall (with a "seventy eight" needle of course).

The LPs selection wasn't so bad but when I was instructed to check the "seventy eight" collection, that was something else. The horror of checking innumerable copies of Bob Crosby's *March Of The Bobcats*, or Will Bradley's *Down The Road Apiece*, how much can the human body put up with? I mean how many permutations of Louis *Potato Head Blues* can one cope with, marvelous music as it is?

The LPs weren't much better. Regarding Muggsy Spanier's *Great Sixteen*, after awhile it became the *Great Sixty odd*. However, I must have done a good job as I've been given some time off for good behaviour. I have been allowed into the hallowed Sound Room. A break away from the umpteenth version of Johnny Dodds *Come On And Stomp Stomp Stomp* or Duke's *Hot And Bothered*.

This new environment has air in it and windows, indicating an outside world. This Parole period has given me a new slant on life here. A new leader, Dave (the Spin Doctor), now rules my days. Pressing buttons, learning all the computer jargon is great after the endless "Bob Cattery" of my old shelf life. I have heard various stirrings of other inmates around me, perhaps I can make contact, maybe there is an escape committee. Still looking at the world outside I think I'll opt to stay here at the Archive. Lets face it, the Bobcats and Johnny Dodds were great players. That's why we're all here.



New Double CD Release from the Australian Jazz Museum

IAN PEARCE – PIANOMAN
The Piano Solos

THIS just-released double CD collection of piano solos is a tribute to the late jazz pianist Ian Pearce. It ties in with the recent publication of a book "*Ian Pearce: Pianoman*" written by Tasmanian author Jan Kuplis.

In his early years in Tasmania Ian mainly played trumpet and trombone with his life-long musical companion clarinet and sax player Tom Pickering.

During time spent in the UK where he played with the jazz band led by trumpet man Mick Mulligan he switched to playing piano and also completed some additional musical studies. On his return to Australia in 1955 he resumed his activities with Tom Pickering playing in groups usually called the "Ragtime Five" or the "Barrelhouse Jazz Band"

This double CD however features Ian on his own at the piano, apart from a rhythm section of bass and drums from a session in 1979. He casts his net wide with his choice of material from the classic jazz repertoire. The compositions of various well-known players are included—Fats Waller, Jelly Roll Morton, Bob Haggart, Duke Ellington and Billie Holiday.

Ian Pearce the composer is not forgotten, as four of his originals are included—"Butterfingers", "Pearce's Folly", "Whatnot" and "Elbow Room".

The sessions were recorded at various venues around Hobart between 1972 and 2011 and almost all have never before appeared on record or CD.

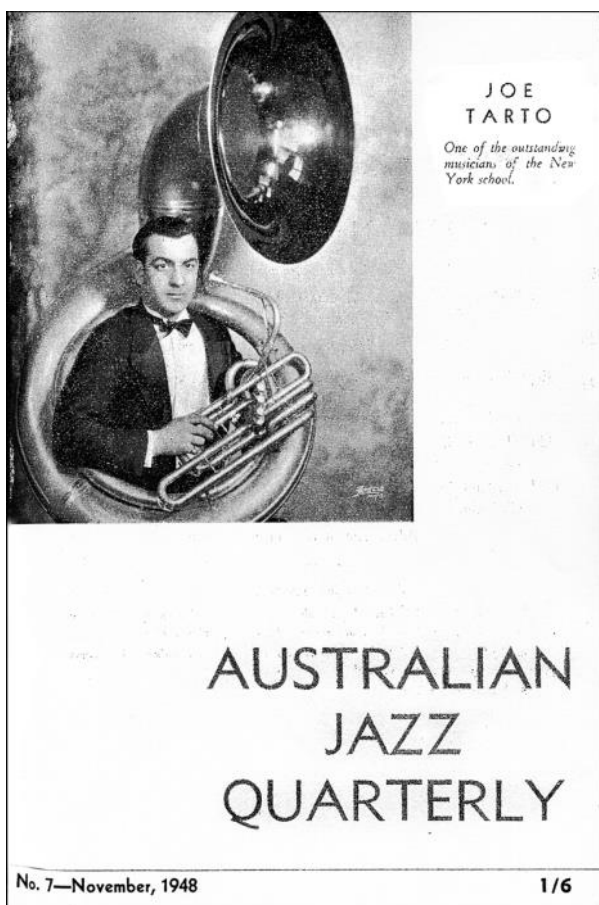
There is a total of 32 tracks which include "Hustlin' and Bustlin'", "What's New", "My Honey's Lovin' Arms", "When Your Lover Has Gone", "Truckin'" and a "Billie Holiday Medley"

This double CD set can be purchased on-line from the Museum's web site, or from its retail shop in Wantirna.



AUSTRALIAN JAZZ QUARTERLY

Part 1



restrictions forbade it. Happily, all paper restrictions have now been lifted and the booklet series is able to emerge transformed into a regular magazine, "Australian Jazz Quarterly".

"In Australia we already have an excellent hot jazz monthly, "Jazz Notes" ... It has become the equal of practically every jazz paper in the world, and far better than most. With our small population, I feel that there is little room in this country for another jazz publication of the same type.

"A.J.Q." is not intended to usurp "Jazz Notes" ... but will be complementary to "Jazz Notes" ... This magazine will be devoted purely to jazz essays, criticisms, biographies, and similar features. AJQ, however, will be international in its outlook, and it will be our policy to make it as interesting to the English or American collector as to his Australian counterpart.

"A further point of our policy is that we shall print no discographies ... unless not available elsewhere ... I hope that AJQ will become the best of its type in the world."

AJQ No 1 appeared in May, 1946, and had a page size of 14cm by 21cm with a page count of 32. The cover cost was two-shillings while a subscription of four issues cost seven-and-sixpence. A cartoon drawing of Roger Bell by "Beamish" appeared on the same page as the editorial and later appeared on the label of the Ampersand "78" (No 28) of *The Reluctant Dragoon* played by the Graeme Bell Band.

The items featured in this first issue consisted of: **Introducing AJQ** (Bill's editorial), **Brad from Boston** by R. G. V. Venables, **Mr Jelly Roll Talking!** transcribed from a broadcast by Wilfred Thomas, an **Ad for jazz books** which could be purchased through Bill Miller, a biographical article on **Marty**

IN "Vjazz" No 61 (February 2014) and continued in No 62, I wrote an article about Australia's first periodical dedicated entirely to jazz—"Jazz Notes".

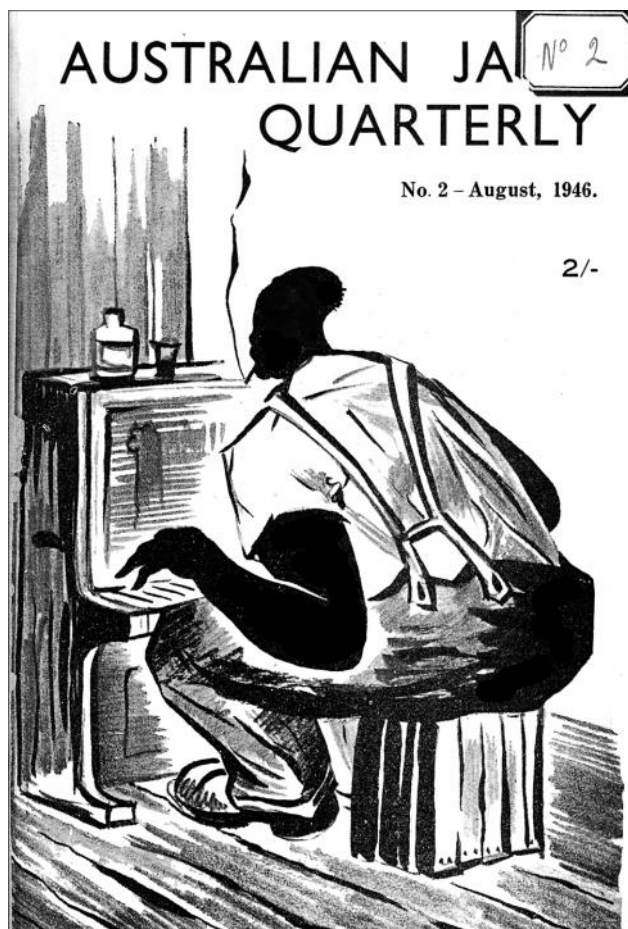
"Jazz Notes" was created by Bill Miller who, after returning to Australia in 1938 after legal studies in England, began jazz discussion groups and a series of Jazz radio broadcasts largely based on the large collection of rare jazz records he had brought back. Bill was also the founder of "Ampersand" records which first recorded the Graeme Bell band in 1943.

"Jazz Notes" had been created in January, 1941 and continued (with a short break) until 1962. Having set the format for that magazine, Bill left the editorship in 1946 to C. Ian Turner and John W. Rippin in order to create a new magazine. (The use of initials within one's name must have been popular at that time. Even Bill, in all his writings, signed himself William H. Miller!)

The reason for Bill's decision to start a new magazine is clearly stated in his editorial for the first issue of "Australian Jazz Quarterly":

"In 1944, when I was editor of "Jazz Notes", that paper eventually achieved the happy position of at last attaining a sufficient in-flow of contributions to ensure its pages being filled every month with good quality material. It was then that I conceived the idea of a separate set of booklets to carry the overflow. Almost as soon as the series was announced, I was compelled to relinquish "Jazz Notes" but was fortunately able to continue with the booklets as scheduled.

"It must have been obvious to readers that the booklets, although each was independent of the other, and all bore different names, formed a definite series; and some may have wondered why the series was not given a single generic name. The explanation lies in the fact that wartime paper



By Ken Simpson-Bull

Masala (younger brother of Joe) by Bill Miller, **Other People's Pearls** (a collection of quotable quotes taken mainly from Jazz books, another biographical article **Tempo King and his Kings of Tempo** also by Bill Miller, **The West Coast and Ory** by Wilf Goldstick, some classified ads called "small ads" at a penny-ha'penny a word, and finally an ad for Bill's **Ampersand Records**. This more-or-less set the tone for future issues.

In issue No 2, August 1946, we find an ad for Ampersand records stating: "Pressed on hard wearing, unbreakable vinylite, the special new American record material. Gives best results with a light pickup". In fact, with a large number of the home record players in use at that time using steel needles, vinylite records would hardly have safely survived one playing! It was also interesting to note that each Ampersand 78 sold for ten shillings compared to four shillings for the average HMV or Columbia disc.

Bill Haesler, then leader of pickup bands and a washboard player, began contributing to AJQ in 1951 and became editor from 1954 to 1957 after Bill Miller relinquished his editorship. He, also, signed his articles with the ubiquitous initial, William J. Haesler.

In his contribution to the issue of June, 1953 Bill, (under the misprinted name "Hassler", or was it a joke?), raised the question of who it was that played trombone on certain recordings from the 1926-27 period usually attributed to Kid Ory, (especially on the Louis Armstrong Hot Seven recordings). He concluded, after a long exploratory discourse, that Honore Dutry was the likely player in most cases.

In the next issue came a critical rebuttal from Norm Linehan. Norm, with equally persuasive argument, came to the conclusion that, "some of the Armstrong Hot Seven trombone is possibly Ory, some certainly, and another player (perhaps John Thomas). I suppose it could even be Ory all the time. But on available evidence I doubt it".

Then, in the following issue Bill Haesler responded with, "I had no intention of carrying on the argument, but meant it to be food for thought". With reputable information from a knowledgeable American friend, Walter C. Allen, that John Thomas could possibly be the man, or even Hy Clark, Bill concluded that Kid Ory could not have been on any of the Hot Sevens and that he favoured John Thomas. He finishes with, "... unless amazing evidence can be brought forth, little will be gained by prolonged discussions. However by dismissing the trombone work on the Hot Sevens as being by Ory, new light is thrown on the possibility of his [non] presence on other discs of the period 1926-27."

An article in 1951 by Bill Miller examines the bleak future of Australian Private Record labels. He writes:

"An alarming situation has arisen with regard to local minor labels. Most of these were, until recently, pressed by Australian Record Company. Most of them—Swaggie, Wilco, Circle, Blue Star—were also distributed by a company connected with A.R.C. The latter has now acquired the rights for American Capitol which has absorbed much of the output of the company causing it to terminate some of its pressing contracts and distribution agreements.

"Formerly the private labels could have turned to Amalgamated Wireless of Australasia which had set up a pressing plant (some of the small concerns did), but A.W.A. have now set up their own new label, Radiola. As a result, they will no longer supply other labels with shellac, and will sup-

ply only 100 vinylite discs of any one record.

This quandary, however, is only one of the hard knocks. To continue the woeful tale, the pressing companies raised their prices considerably. And on top of everything is an increase in sales tax on records, which is now 33½ per cent as opposed to only 8½ per cent less than a year ago. As a result, most of the little companies are in a most desperate position.

The most serious effect is that it seems certain that the recording of local jazz bands will virtually cease, except by the major companies who will almost inevitably stick to the proved commercial successes.

Bill then goes on to name those labels which will be most affected, concluding that prices will have to rise in order for them to continue to exist. "In all, the outlook for buyers of local bands such as the Len Barnard group is indeed miserable".

Louis Armstrong arrived in Australia on the 28th October, 1954 for a series of concerts. In July, 1955 Jim Loughnan contributed: "Since the Armstrong All Stars visited Australia there has been widespread controversy ... I'm afraid it was a far cry from the Hot Sevens to the All Stars. Louis was tremendous ... and the flame of true jazz still burns brightly in the "Old Satch". However, no person interested in the traditional style of jazz could seriously regard the All Stars as a good jazz band ... the music leaned heavily towards sheer crowd pleasing."

Jim then went on, controversially to state, "The All Stars may be OK for American audiences, who these days will accept anything as jazz; but foisting a group like this on a traditionally educated jazz fraternity, such as we have in Melbourne was wrong".

... To be continued



Hear him on Ampersand Records.



Eric Holroyd - Jazz Hotshot. (1938 - 2016)



Billy Paul (d), Eric Holroyd (t), Cliff Parsons (bj).

WITH the recent death of Eric Holroyd, Australian jazz lost another outstanding musician, arranger, vocalist and raconteur.

Eric Stanley Holroyd was born in Heckmondwike, West Yorkshire, England on 13 December 1938. His father was the organist and choirmaster at nearby Roberttown church and a piano teacher and Eric commenced music theory when he was four. He studied classical piano from the age of six and then at thirteen, to his father's dismay, started formal training on tuba, cornet and trombone with the Spenborough Victoria Brass Band, and later with the Mirfield Railways and Clifton & Lightcliffe brass bands. After leaving school at fifteen he worked at Thomas Burnley yarn manufacturers, and joined its band on cornet.

Eric was sixteen when he played his first professional engagement in 1954 with the 16-piece orchestra (complete with three vocalists) at the Textile Hall ballroom in Bradford, Yorkshire five nights a week and Saturday afternoons. And, in his first week, met dancing teacher Jean Wilson. He also developed his love for jazz with the band's seven-piece unit playing improvised music and featuring Harry Gold Pieces of Eight dixieland orchestrations. Musical tastes were changing and when the ballroom closed in 1957, nineteen year-old Eric learnt to play electric guitar and joined a rock 'n' roll trio working in clubs and pubs throughout West Yorkshire. And married Jean Wilson.

The UK economy was struggling during the 1960s and, attracted by a 1965 Holeproof Mills advertisement for workers in New Zealand, the Holroyds and their two new daughters emigrated; and Eric joined a brass band in Auckland. Eighteen months later, in 1967, they sailed to Sydney, Australia and, apart from a short homesick return to Yorkshire in 1971, made Sydney their permanent home. Family came first and Eric worked as a salesman, and did not take up cornet again until joining the Campbelltown Camden brass band in 1974.

At this time, as a member of the Campbelltown Jazz Club, he discovered Australian jazz music and haunted its Sydney venues. One night in mid 1975

Eric sat in with the popular Abbey Jazz Band at the Lord Dudley Hotel, Paddington and played two-trumpet tunes with young US ex-pat Tom Baker, which prompted Tom to form a Lu Watters' style two trumpet band. Eric and Tom rehearsed together for three months, Tom assembled the rest of the group in November and Tom Baker's San Francisco Jazz Band made its sensational debut at Balmain Town Hall in late December 1975 at the 30th Australian Jazz Convention and was included on its Public Concert at the Sydney Opera House.

For the next four years Eric shared the SFJB's triumphs including recordings, concerts, club gigs, festivals

et al and a playing tour of the USA in April-May 1978. It disbanded when Tom went overseas and the SFJB became a quintet led by its clarinetist Paul Furniss. Eric had also joined the Abbey Jazz Band in 1976, worked with it on and off for over ten years, and freelanced widely.

Eric Holroyd's Triangle Jazz Band was formed in 1982. It held residencies for several years including the Manly-Warringah Leagues Club, was featured at Sydney Opera House Broadwalk concerts, played numerous one-nighters, jazz clubs and private functions and selected to support two Kenny Ball's Jazzmen Sydney concerts. Eric also backed visiting jazz artists including US singers Carol Leigh and Pat Yankee, cornet player Ernie Carson and the Swedish Jazz Kings and worked regularly with local groups including the Ocean City Jazz Band, the Southern Jazzmen, Graeme Bell's All Stars and the Melbourne-based Society Syncopators.

An annual regular at the Australian Jazz Convention, Eric won its Original Tune Competition with "Wistful" in 1988 and "Noalimba Breakout" in 1992. He also provided computerised musical notation, setting and word processing for *The Winners of The Australian Jazz Convention 1946 - 1998 Original Tunes Competitions!* published in 1999 by the Convention Trustees from handwritten manuscripts compiled by cornet player Bob Pattie from the scrappy original Competition lead sheets. It was a monumental task for both of them. Eric compiled and self-published a jazz chord book in 1980 and his revised and updated two-volume edition is still used widely in Australia and overseas.

In the early 1980s Eric left his sales day-job and became a professional musician. He eagerly embraced computer technology and the internet, wrote and reviewed video games for magazines, was a website designer, and compiled three joke books published commercially in 1990, 1992 and 2000. In November 1989 Eric and Jean became Australian citizens and during the early 1990s Eric formed his successful Rhythm Machine group featuring a mixture of jazz, swing and mainstream music.

For three years from late 1994 Eric played cornet

with Trevor Rippingale's New Wolverine Jazz Orchestra a band that paid tribute to the music of Bix Beiderbecke, Red Nichols, Paul Whiteman, Jean Goldkette and other greats of the classic jazz era. He toured the American Midwest with the NWJO, for acclaimed appearances at the Bix Beiderbecke Memorial Festival in Davenport, Iowa and the Great River Festival at La Crosse, Wisconsin as well as its club and concert dates from Milwaukee to Chicago. Eric left the NWJO in January 1998 to concentrate on his own Holroyd's Hotshotz band in Sydney, worked with Melbourne-based Steve Waddell's Creole Bells at jazz clubs, concerts and festivals and travelled with it for US tours in 1993, 1996 and 1997.

Eric was also a featured soloist at major jazz festivals and a regular trumpet section man with Sydney dance bands Swing Factory, the Mel-O-Tones, Yellow Rolls Royce, the Marc Bowden and Chris Marshall Big Bands, the Bob Gibson, Arthur Greenslade, Bill Barlow, Cafe Society and New Trocadero Dance Orchestras and George Washington's Big Spin.

In 1998 Eric was a guest musician with American festival bands including the Devil Mountain Jazz Band, Bob Schultz 'Frisco' Band, the Cell Block Seven and the South Frisco Jazz Band. The following year he was invited to work and record with the US-based 10th Avenue Jazz Band for its US, UK and Australian tours, then entered semi-musical retirement.

During his long jazz career Eric Holroyd earned his enviable, professional musical reputation. His recordings included the initial 1976 Tom Baker SFJB LPs (now on CD), the Abbey Jazz Band, the Cafe Society Orchestra, the New Wolverine Jazz Orchestra, Steve Waddell's Creole Bells, the Devil Mountain Jazz Band, the 10th Avenue Jazz Band, Holroyd's Hotshotz and his Five Pennies Tribute Band specifically formed for John Buchanan's popular Australian Classic Jazz & Ragtime Festivals and Concerts.

When Jean became seriously ill in 2006, Eric devoted himself to her care and, sadly, she died in January 2008. Eric's own health was deteriorating and he scaled down his musical activities busking at the local markets, as a bugler for RSL events and entertained at nursing homes. After suffering a serious heart attack while playing at Parklea Markets in September 2012 he was forced into retirement and care.

Eric Holroyd was hospitalised again in March 2016, then suffered another heart attack and died on 21 April 2016.

Bill Haesler OAM © 2016



**Eric Holroyd (t), Tom Baker (t), John Bates (tb).
Red Neds, Chatswood, March 1977**

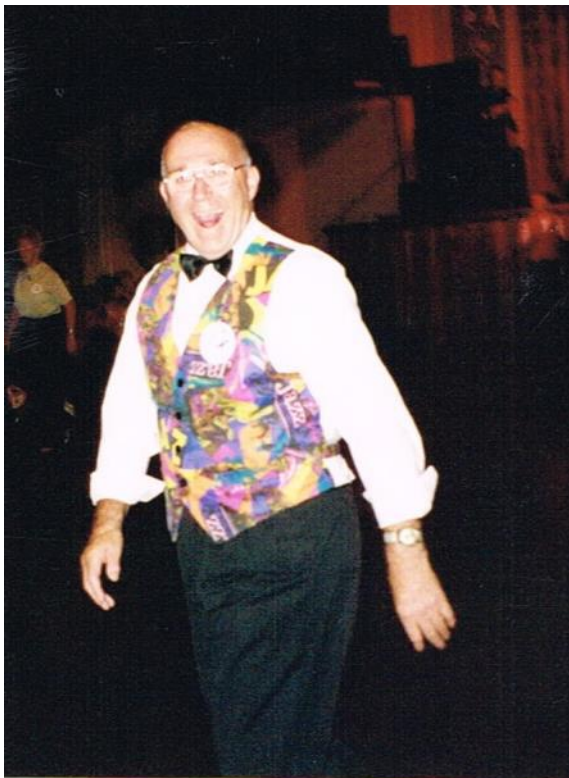
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A Letter from Perth



Ron Knight enjoying a function

RON KNIGHT (our dad) always had an interest in music (especially jazz) and there was always plenty of music around while we were growing up. At one stage dad had an organ he used to play. I can't remember when dad got seriously interested in Jazz it was just there, although his 3 daughters didn't follow in his footsteps in regards to Jazz, (we liked ours in smaller doses). On a brighter note at least one of his grandchildren enjoys some aspects of Jazz. Dad and he would have conversations about Jazz and music in general. Dad never gave up trying to "educate" his girls to the joys of Jazz but did appreciate that we enjoyed other styles of music, not that he agreed with some of our choices!

Dad joined the Perth Jazz Club where he was a very regular attendee at all the jazz functions and events. He was previously the President at the Perth Jazz Club and was a life member. Dad also had a regular Jazz radio program which he did for many years in a number of places. He worked with a few different co-presenters over the many years that he did this. He really enjoyed doing this program and he did this up to a couple of weeks before he died.

To those who knew dad he was a familiar sight at a lot of the Jazz Conventions. He was so keen on going he very rarely made it to Christmas day celebrations with the family, and as far as I can remember he only missed a few conventions over the years. It was obvious when dad came home he had enjoyed himself.

Some would call dad obsessed by Jazz (his daughters) but to a lot of others dad was "normal". At the time of his death dad had over 4300 items in his total music collection - over half of this was Jazz related. This included, records, CDs, DVDs, books, posters, photo's, scrapbooks of newspaper clippings etc. To honour dad's commitment to Jazz we asked the Australian Jazz Museum to

take a look over his Jazz collection and choose what they wanted. It was a huge task for them as the typed lists went on forever. The family is pleased to see his legacy go on in the hands of those who appreciate his collection.

Ron Knight born May 11th, 1932, Nottingham, England. Died 26th August, 2015, Katherine, Northern Territory.

His daughters, Aileen, Mary, and Heather



Ron's collection

We Welcome these New Members:

Hussein Amin, Betty Andrewartha, Lynda Brady, John Brewer, Gian Cannizzaro, Stephen Clifton, Christopher Collier, John Fraser, Maureen Frost, Danny Gesundheit, Catherine Gray, Byllye Green, Tom Healy, Jessica Henderson, John Hickman, Robert Knighton, Ben Metha, Nicholas Metha, Jan O'Reilly, Detlef Ott, John Parker, Sandra Peach, Mike Powell, David Rambert, Joyce Rowlands, Michael Smith, Sydney Jazz Club, Simone Thompson, Aidan Tunney, Robin Vowels, Jill Ward, Ken Waters, Julian Wong

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

Jo Adams, Rowland Ball, John Bentley, Blackburn South Combined Probus, Blue Tone Jazz Band, John Brewer, Bill Brown, Paul Collins, Pauline Collins-Jennings, Gerald Griffin, Helena Hatton, Thomas R. Hemstock, Jean MacKenzie, Dr Ray Marginson, AM, Deslys Milliken, Barry Mitchell, Malcolm Mitchell, Wal and Jill Mobilia, William Muddyman, Peter Oakley, Carmel Picone, Cliff Restarick, Tony Roddam, Phil Sandford, Tubby the Tuba, Frank Van Straten, OAM, Peter and Dorothy Venosta, John and Joan Wardlaw, Cecil Warner, Ken Waters, Meriel Wilmot-Wright, Tom Woods, Audrey Youdan.

The Museum's Collection on Display

By Ray Sutton



Ray Sutton and John Kennedy 2008

PART of the AJM's Charter is to display for public viewing Australian jazz memorabilia at the Museum's premises in Wantirna, and at locations where it would be available to interested local, interstate and overseas visitors. The stories to be told refer to the musicians, bands and their music in the Australian jazz context, encompassing the widest range of material from the Collection. The AJM is *unique* in that it houses a major heritage collection, organized from the outset to conform to professional museum standards, with total control over our premises, policies and procedures.

Some important AJM memorabilia is on **Permanent Display** at our Wantirna premises and includes a bust of Eric Child OAM (*ABC jazz radio presenter of yesteryear*), and a large display cabinet devoted to Graeme Emerson Bell AO, MBE, (*pianist, composer and band leader*) - next to which is mounted one of his contemporary water-colour paintings which was donated to Museum by Graeme's daughter, Christina Bell. A white 'plastic' saxophone presented to Adrian 'Lazy Ade' Monsborough AO (*multi-instrumentalist and band leader*) by the Grafton Musical



Memorabilia on display

Instrument Manufacturer of London is on display, and the Montsalvat Jazz Festival Honour Board lists many well-known jazz identities as Patrons, etc.

Since its inception in 1996, the AJM has presented some 32 internal and external **Pictorial Exhibitions** paying tribute to jazz artists, bands and jazz festivals that have principally been part of the Victorian jazz scene. The most significant of these was the *'Looks Cool/Sounds Hot'* exhibition at the Performing Arts Museum (PAM) in St. Kilda Road, Melbourne - which ran from Dec 2000 to Feb 2001. The PAM's Ms Margaret Marshall and our own John Kennedy professionally curated this collaborative exhibition designed to remind Victorians about the rich cultural heritage of jazz music

existing in Melbourne from the 1940s to 1980s. An estimated 35,000 patrons including many well-known jazz aficionados, musicians, and enthusiasts were among the general public who viewed this exhibition during the 3 months it was on display.

John Kennedy went on to curate many other jazz-related exhibitions, including tributes to Frank Traynor's Jazz Preachers, Bob Davidson (*bandleader and artist*), Eric Child (*ABC jazz radio broadcaster*), Limerick Arms Jazz Club, Jazz Bands of Melbourne, Graeme Bell's 90th Birthday, Bilm and Swaggie (*Bill Armstrong-recording engineer and Nevill Sherburn-music producer*), culminating in his last exhibition - *The Making of An Archive-Ten Years of VJA*, in 2007.

Thereafter, exhibitions were co-ordinated and prepared by a committee variously comprising Barrie Boyes, Peter Edwards, Ray Sutton and Lee Treanor. Displays included Fitzgibbon Dynasty (*with Graham "Smacka" Fitzgibbon, his family, mother, and sister*), Yarra-Yarra, Red Onions and the New Melbourne Jazz Bands, Australian Women in Jazz, and the Barnard Family Legacy, etc.

Apart from the LCSH at the PAM, our external **Traveling Exhibitions** have included Wangaratta Jazz Festival in 2006 and Forest Hill Chase Shopping Centre in 2007. We've also had a 'Jazz Spans The Decades' exhibition featuring 'local' jazz artists in the Boroondara municipality (*in the display gallery at the rear of the Hawthorn Town Hall*) in 2008, and displays at several Stonnington Jazz Festivals.

Pictorial Displays of jazz-related material (*organised and prepared by Peter Edwards*) in Local Community Libraries associated with the Eastern Regional Library Corporation covering the municipalities of Knox, Maroondah, Yarra Ranges and more recently Whitehorse, have also been part of our vision to disseminate Australian jazz to the general public.

As a lasting record, and to collate the information into

one source, I've put together a publication including a brief *exposé* of each exhibition/display over the past 18 years, selected copies of photographs illustrating and supporting the exhibitions, and a copy of the relevant complementary booklets we published for respective exhibitions.



Exhibition at Forest Hill Chase Shopping Centre



Exhibition at Hawthorn Art Gallery

EXHIBITIONS

Musical Instruments and Photographs	1998	Nov
Graeme Bell Tribute Concert	1999	Feb
Looks Cool – Sounds Hot	2000	Dec
The Frank Traynor Retrospective	2002	Mar
Bob Davidson Tribute	2002	Oct
Eric Child Tribute	2003	Jan
Frank Traynor Tribute Concert and Exhibition	2003	Jan
Melbourne Jazz Co-op 20 th Anniversary	2003	Apr
Jazz Bands of Melbourne	2003	Jul
Limerick Arms Hotel Exhibition	2004	Mar
Graeme Bell 90 th Birthday Exhibition	2004	Sep
Knox-Rowville Community Display	2004	Oct
Gems From the Archive Exhibition	2005	Jun
Bilarm-Swaggie Records Exhibition	2006	Jun
Wangaratta Festival Traveling Exhibition	2006	Nov
Forest Hill Chase Shopping Centre Exhibition	2007	Mar
The Making of an Archive -10 Years of VJA	2007	Apr
The Fitzgibbon Dynasty Exhibition	2007	Oct
Jazz Spans the Decades	2008	Feb
Ch31 – Jazz Show Submission	2008	Mar
The New Melbourne Jazz Band Exhibition	2008	Nov
The Australian Jazz Convention Exhibition	2009	Sep
The Yarra-Yarra Jazz Band	2010	Apr
Stonnington Jazz Festival	2010	May
The Red Onion(s) Jazz Band	2010	Aug
Stonnington Jazz Festival	2011	May
Australian Women in Jazz	2011	May
Ballarat Heritage Weekend	2013	May
Melbourne International Jazz Festival	2013	May
Stonnington Jazz Festival	2013	May
Barnard Family Legacy	2015	May
Stonnington Jazz Festival	2016	May

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