



VJAZZ 31  
AUGUST 2006



## *A Note From the General Manager*

We were indeed privileged to receive a visit from Dame Elisabeth Murdoch A.C., D.B.E. (a long-time personal friend of our Past President Ray Marginson A.M.) on Tuesday, 27<sup>th</sup> June. This remarkable lady (VJA's principal donor in the early days) was extremely impressed with what she heard and saw at the Archive. She acknowledged the tremendous efforts of our volunteers and the heritage value to Australia of our very extensive collection. In memory of the occasion, a framed photograph of Dame Elisabeth now forms part of our permanent exhibition in the R.D. Marginson library.

Our ancient and faithful photocopier, which has served us well over the past few years, is about to be replaced with a new digital unit - thanks to the generosity of, and a grant from the Helen Macpherson Smith Trust. The new machine is expected to be 'in-service' during the latter part of August. Our very sincere appreciation is extended to Ray Marginson for his untiring efforts in organising both these auspicious occasions.

On Thursday 6th July we received a visit from the Victorian Government Planning and Environment Minister, the Hon. Rob Hulls. This was in relation to the new Victorian Heritage Strategy announced recently.

In his address to the assembled politicians, media personnel and Archive volunteers, Minister Hulls stressed among other things the importance of collecting and preserving memorabilia of our heritage for future generations. He mentioned he was very aware of the excellent work done in this area by the VJA over the past 10 years, and in support of this achievement he announced a grant of \$10,000 from the Victorian Government through Heritage Victoria. Such funding will go towards the development of a 'Jazz Travelling Exhibition' which will be used to better acquaint the general public with the work of the Archive, the historical importance of jazz in this state and its heritage significance to Australia. Minister Hulls expressed the desire for the first 'airing' of the exhibition to be at this year's Wangaratta Festival of Jazz which is now recognised as the premier jazz festival in Australia. This will be followed by a display at suitable locations in the state's regional areas of Shepparton, Bendigo, Ballarat, Geelong and the Latrobe Valley.

The Travelling Exhibition will consist of a number of display panels, each approximately 2.2 metres high by 0.9 metres wide on self-supporting telescopic frames with independent lighting attached to the top of each frame. Six panels will be of a generic nature relating to a) the work at the Archive, and b) Melbourne being recognized as the hub of jazz in Australia, whilst the remainder will be more specifically related to jazz bands and musicians - with a couple of these devoted to the vibrant contemporary jazz scene. The panels will be printed on either plastic or silk screening, and together with the frames will fit into a suitable carry case for easy transportation and assembly.

We are producing an expanded catalogue of our CD's, books, etc. on sale in the Archive Shop. This will be available in August and can be obtained by calling at the Archive, either in person, on the phone or email, or hopefully by the end of the month it will be on our website.

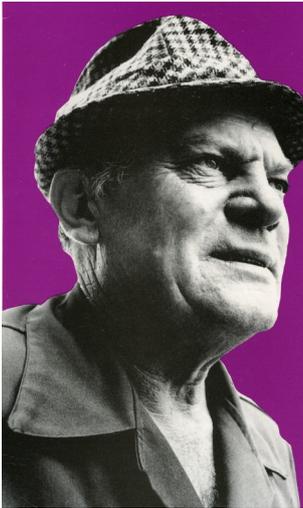
The replica piano keyboard donated to us by Yamaha has now been engraved with the names of 'purchasers' of keys - black on white and white on black. It is in the process of being mounted and will be quite a talking point when it hangs over the piano in our library.

As can be seen, the Archive's work continues to thrive apace. We are indeed indebted to the tireless efforts of our dedicated and enthusiastic band of volunteers, and my sincere appreciation is extended to all.

*Ray Sutton*

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EDITOR: Gretel James



## **“LAZY” ADE MONSBOURGH A.O.**

Ade Monsborough, one of the most outstanding musicians in the history of Australian Jazz, died in Nathalia on 13th July 2006 at the age of 89 years.

Adrian Herbert Monsborough, later known as “Lazy Ade” or “The Father”, was born on 17<sup>th</sup> February 1917. His family lived on a farm at Koyuga near Echuca.

In 1925 the family moved back to Melbourne and Ade was enrolled at Carey Grammar School, remaining there for five years. Later he transferred to Scotch College to complete his secondary education. At this stage he met Roger Bell and “Spadge” Davies who shared with him a growing interest in jazz.

Ade learned to play the mouth organ as a child and began piano lessons at the age of eight. Like many children he was not enthusiastic about his lessons but later considered that they proved useful in understanding and learning to play jazz.

His introduction to jazz was mainly through radio, and later, records including those of Clarence Williams whose work greatly attracted him. In 1935 at the University he formed the Shop Swingers with “Spadge” Davies and others for local dances. Over the next few years he became associated with the Bell Brothers, playing mainly on banjo.

In 1937 while doing a science degree, he formed the University Rhythm Club with Sam Benwell, who later became a well-known medical practitioner. At this stage, he was playing trumpet and trombone and was associated with musicians such as George Tack, Willie McIntyre, Tony Newstead and George Fong, the piano player/airman killed in World War II. His first major engagement was at the Heidelberg Town Hall with the Bell Band in 1943, and in September of that year he participated in the recording session with the Chicago trumpeter Max Kaminsky, then in Australia with the Artie Shaw’s Navy Band that also included Dave Tough, the Chicago drummer.

In 1944, Ade trained for aircrew with the RAAF where he met talented reed player Kelly Smith. On discharge, he rejoined the Bell Band and toured with them in Britain and Europe in 1947/48, playing valve trombone in the full band and alto and clarinet in the smaller groups. On return to Australia the band toured the country with ex-Ellington cornet player Rex Stewart. A return tour to Britain and Europe followed between 1950 and 1952. During this tour, he was offered a permanent position with Humphrey Lyttelton’s Band which he declined. During his long period with the Bell Band he recorded prolifically.

Following the break-up of the Bell Band in 1952, Ade formed the Pan Recorder manufacturing company with Pixie Roberts and played alto with Len Barnard’s Band between 1952 and 1955; this association produced some wonderful hot jazz in the classic style.

In 1962, Ade became resident guest musician for the Melbourne Jazz Club, playing with the Frank Traynor Band. He made several recordings playing the recorder, and his work on this rather limited instrument was always warmly received at concerts for its originality and style. At this stage, in the mid 1950’s, Ade was a multi-instrumentalist playing all the reeds, trumpet and piano.

Ade had a long association with Neville Stribling who was greatly influenced by Ade’s style of playing. Neville was a regular member of Lazy Ade’s Late Hour Boys, which over the years included many of Australia’s best traditional and mainstream musicians; this group made numerous recordings.

He also had a long and close relationship with Adelaide musician and composer Dave Dallwitz and recorded with numerous Dallwitz groups. Both men were prolific composers.

Ade had a major influence on the formation of the Red Onion Jazz Band and was outstanding in his tuition and encouragement of these young musicians.

A recent protégé had been Michael McQuaid who, as a very young man, was greatly influenced by Ade’s records. His playing style owes very much to the Monsborough idiom, and is an interesting development of it.

Ade’s playing on alto, tenor and clarinet has had a tremendous influence on both Australian and overseas musicians. His hot and frenzied alto playing was very distinctive, showing the influence of the Clarence Williams’ groups and similar early small groups. His tenor playing was also distinctive, with debts to Coleman Hawkins and other great American players. Humphrey Lyttelton humourously remarked that Ade’s alto playing looked like a man trying to extract his own teeth.

Although his style was formed very much in the spirit of the great Negro performers, he remained very much his own voice, and was instantly recognizable for his unique talent in any performance or recording. He will also live on through his large body of compositions in the spirit of hot jazz. Adrian Monsborough was an icon of Australian improvised jazz music.

On a personal basis Ade was a friendly and laid-back character who had a host of friends and admirers both in Australia and overseas.

Ade taught music at secondary schools for a number of years. He was also a keen environmentalist and had a magnificent native garden at his Nathalia home.

In recent years, his health has been poor and the fact that he lived to such an advanced age can be attributed to the care and devotion provided by his wife Joan. He will be greatly missed by the Australian Jazz Community. Ade is survived by Joan and his daughter Fay and her family, and stepdaughter Susan.

*Tom Wanliss*

Oral Historian, Victorian Jazz Archive

## **BETTY DURRE**

Elizabeth Monash Durré, the only granddaughter of Sir John Monash, and an Archive member from our foundation, died on 13th June 2006, in her eightieth year, from cancer.

Betty and her husband Alan, who died at an early age, also from cancer, were interested in jazz from the forties through the Melbourne University Rhythm Club. They knew the early bands well, and Alan at one time shared a flat with Graeme Bell.

They were in England during the Bell Band’s second tour and saw a fair bit of the band.

Betty was a graduate in chemistry and worked in research and teaching, latterly at Swinburne University.

She is greatly missed by her many friends.

*Ray Marjinson*

## Letters to the Editor:

I was interested to read Jack Mitchell's article about the 1926/27 Ballarat Contest and the Ham Johnson Monte Carlo Orchestra, to which I have a family connection.

Hamilton and Leonard & Marjorie Johnson, siblings, were my father's cousins, her mother being a Johnson. Marjorie sang with her brother's band.

My parents visited the Johnsons in the late 1920's and early 1930's, but I was too young to remember.

In later years I got an interest in family history and eventually located Miss Marjorie Johnson, and she wrote the enclosed bit about their life in music.

I wish that band had recorded, but no ....

Although the VJA probably has a copy, I include a copy of Marjorie's pp. I hope you find them interesting and useful. Can I help further? By the way, some of my 'bits' came from Jack.

*Jim Mills*

### HAM JOHNSON'S MONTE CARLO ORCHESTRA

Dear Jim,

Since receiving your letter and the one enclosed from Mr Mike Sutcliffe, I must say I've had to jog my old mind. In doing so it has revived lots of happy memories.

Firstly, as young boys, my two brothers Hamilton and Leonard, were in the choir at the Holy Trinity Church at Sydney Road, Coburg.

Their love of music must have prompted Mother to acquire a piano. A good German Ronish which in the years was certainly put to good use.

Gladys, my eldest sister, and Hamilton began their music studies without delay. Gladys used to improvise and play quite well too. She taught me to sing "The Sunshine Of Your Smile" when I was about six. Hamilton was always the studious one of the family. Apart from doing harmony, theory, counterpoint and transposing, he also included Latin and then did accountancy.

When Len had to do his military training he played the bugle in the band; he didn't learn piano. His interest was breeding beautiful brown fan-tail pigeons. Then he and his boy friend Arthur Dewar, not to be outdone by Ham's piano-playing, made themselves ukuleles out of cigar boxes, got a tutor and taught themselves to play. They did get ukuleles and were quite good.

By this time I was well into my piano studies, having lessons before school. That poor piano sure got punished. It's a wonder our mother survived what with Gladys and Hamilton when playing duets almost coming to blows as to who would play treble and who the bass. I don't remember who won.

With Gladys and Ham's circle of friends growing larger, the sing-songs around the piano were a regular gathering. At about that time, two of my favourite songs were "Dardanella" and "Say It With Music".

Mother decided her drawing room was too small, so she had the wall which divided it from the dining room knocked down—a great idea for what was to follow.

Father said he was going to change the name of our house which was "Ormond" (named after the street where I was born) to Liberty Hall.

Hamilton bought a portable 'Decca' record player. I think that hearing the dance records urged Len to learn saxophone—far from his early bugle blowing.

Arthur took to the banjo; it seems even then they wanted to be good enough to form a small band of their own so before long a drummer was on the scene and they had the nerve to

do small engagements.

The first big American band to arrive here and play at "The Palais" was like a magnet to those boys; they used to take me with them not to dance but to listen and learn.

Len approached one of the saxophonists and asked him if he would give him private tuition which he did.

In no time he had three or four saxophones plus a clarinet. A violinist and trumpeter were added to the group so that was the beginning of Ham Johnson's Monte Carlo Orchestra. As time went by the orchestra grew larger and became quite well known.

Sunday nights at home were the practice nights. Ham became friendly with Maurice Gutteridge, the conductor of "His Majesty's Theatre" who, with all the others, came to tea. He gave them a lot of wonderful advice.

Just as well that wall I mentioned was done away with; we've all heard about groaning tables; ours must have been a super one.

Clarrie Gange used to don an apron and help wash the dishes. In later years he ran "The Green Mill" where The Art Centre now stands.

You asked me if I took part in any of the beginnings. Well, I had to take care of all the band parts music and have them ready for take off. We now had a "Melola" record-player, while Ham and Len ate a hurried dinner, I had to wind the handle on the side and play the records. We had a great collection including the early Paul Whiteman ones.

The boys had their day jobs. Mother would have their dinner suits ready from socks to ties (sic). When they arrived home in the early morning after playing at a Ball she would get up and cook their breakfast. My Father used to worry and tell them they wouldn't make old bones; sadly they didn't.

I can't get the events into their time slot. Len celebrated his 10th birthday on August 4th 1914. I couldn't forget that, he must have taken to music in his mid-teens.

I do remember some of the places where they played. Firstly at "The Salt Air" on the Sorrento back beach, Freeman's dances at the "Masonic Hall" in Collins Street on Saturday nights, the Jewish Club at Carlton on Sunday nights, Essendon Town Hall Saturday night dances.

Sidney Myer engaged them for private functions given at his home.

South Street competitions may give you some indications of dates, but they reached their peak when they finally made it to "Wattle Park". I know they broadcast from 3LO perhaps a couple of times. Ham knew Major O'Connell who was connected with 3LO in its beginning.

Through this I was one of the first singers to broadcast from 3LO. That studio was situated above "Griffiths Tea" shop in Elizabeth Street around the corner from Collins Street. I sang a bracket of songs—"Song of India" the only one I remember; no fee; it was an honour and glory occasion.

When Ham entered the song competition at 3AW conducted by Jack O'Hagan, big brother insisted I do the vocal. So along I went with The Monte Carlo which was successful, winning with Ham's composition "Your Eyes".

After working day and night all these years they decided to give up their music.

Len was with Mt Lyall with good prospects for promotion, Hamilton was with Brown and Dureau, and became Melbourne Manager. He was with them for 44 years when he died at the age of 63. How right Father was; Len died at 57.

I'm not going to end this epistle on a sad note as it was music which brought so much happiness into our family life.

I've enjoyed this ramble down "Memory Lane". Do hope it will interest you a little bit, please excuse your relative but it is all true. I wouldn't want to be like that crazy old Grandma Boyle.

Love Marjorie  
(cont'd page 4)

Letters to the Editor (cont'd)

P.S. Don Binny the trombonist went to London and joined Jack Hylton's Band. Arthur Dewar formed a trio with Hec McLennon and a chap named Ross. They called themselves "The Three Australian Boys" and travelled the world. They got a mention in John Heatherington's biography on Melba. After playing at one of her parties at 'Coombe Cottage' she tried to reduce their fee without success and ended up cooking them a dawn breakfast. When I was about forty I was dining at "Glen Eagles" in Macleay Street, Sydney, a most elegant restaurant. A trio was playing softly and who should be playing bass but Arthur Dewar. I went over to him. He didn't recognise me until I said, "What happened (to) your ukulele and banjo?"

M.

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I was interested in the Jazz Notes by Cyril Watts in your last issue.

I was a trombone student of Cy's from January 1949 until 1951. Then I took further lessons from Johnny Rich in 1952.

They both played with the Graeme Bell Band at different stages of their careers— Cy in 1945-46, Johnny in 1949-50.

Cy was a very interesting character. He was born in Fitzroy in 1912; he was 18 months younger than my mother (1910). He called my mother 'Mum' on one occasion and she said "What's this Mum business? You're only a bit younger than me." Mum was 40, he was 38 or 39. He called her Eileen or Eily after that.

He was a turner and fitter by trade, and a very good photographer. He had a photographic business for many years, calling himself Grantham Watts, because it sounded more artistic.

He was a very good pianist — one of the best in the jazz scene.

He took up trombone during the war and became a very good reader. He was able to take his place in bands at Leggetts Ballroom and other Town Hall dances.

He was very encouraging to me, and so on several occasions he invited my mates, Don Standing (banjo) among them, around to his house to listen to the rehearsals for the records he was about to make for the Jazzart Label, put out by Bob Clemens. He asked us to bring our instruments on one occasion and to play a tune during their break. We played "At The Jazz Band Ball". They all laughed, but encouraged us just the same. Don Standing was more advanced than the rest of us, so he invited him to play on the last six records he made.

He recorded eighteen sides altogether—the first six with musicians he played with in dance bands. Later, he used jazz players who could read such as Des Edwards (trumpet), Jimmy Ryan, Neville Maddison, (clarinets) and Val Healy (tenor sax).

He wrote all the arrangements himself—a Dixieland and a big band library. He sent them to me several years ago. In the future I would like to donate them to the Archive. I have an ambition to get a bunch of jazz musicians who can read, rehearse them, and maybe do some recordings. But who knows?

During the early fifties, Cy would get us young blokes together to blow through some of these arrangements, with himself on piano. He was like a football coach, tutoring us on how to play them.

When we would finish these rehearsals, he would sit at the piano and play well-known tunes. We would ask him to play them like Bix Beiderbecke, and he would oblige. I

haven't heard anyone before or since who could play tunes in that style. We would just sit there enthralled with it all.

To my knowledge, he only recorded one chorus and that was on a cover version of Pee Wee Hunt's 12th Street Rag. He played it in a corny fashion hamming it up. It's a pity because he was such a brilliant pianist. I remember holding his trombone while he played that chorus.

He also compiled a very comprehensive trombone tutor, all hand-written (a mammoth task). I still use it.

In the mid-fifties he bought himself an ocean-going ketch, taught himself navigation, sailed it to Tasmania, New Zealand and Sydney, where he lived for the rest of his life, playing piano in pubs.

He was married twice; first to Pearl and had a son Randall—then he married Joan Shillinglaw. She later became a singer, now Joannie Nelson, living in Seattle, U.S.A.

He had a great ear for music, writing most of his arrangements without the use of piano. He was teaching me to arrange at one stage, but after buying the boat he moved away from Albert Park. I always regret that I didn't pursue it further. As I said before, a very interesting and talented person. He died in 1986 aged 74, one of Australia's finest jazz musicians.

*Harry Price*

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I always enjoy Bill Brown's contribution to the VJAZZ Archive Newsletter, for great information and a good laugh. I am possibly being pedantic but in his last article "Was Skiffle Piffle? (clever that), he mentions the origin of Lonny Donegan's first recording of 'Rock Island Line', as part of the Chris Barber's July 13th 1954 recording session. 'Rock Island Line' and three other tracks were released under Lonny's name from that session, and the personnel was Lonny Donegan guitar and vocal, Chris Barber piano, and Beryl Bryden, washboard.

Also, the Alexis surname is Korner, with a 'K' not a 'C'.

Interestingly in 1977, United Artists released some tracks of Lonny's including 'Rock Island Line' with a notable personnel which included Ringo Starr, Rev. James Cleveland and Elton John!!! Ah, the price of fame!

*John Kennedy (retired)*

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A propos the "Skiffle" article, it was indeed Chris Barber on bass on Rock Island Line. Sometimes in the skiffle interludes, trumpeter Pat Halcox played piano but not on this session. Keep taking the tablets, Mr. Kennedy. Pass a couple to the editorial department. I did spell "Korner" with a "K".

*Bill Brown*

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**FOR SALE:**

'Artistone' Player piano (pianola) Good condition including over 80 rolls and stool. \$1,500. Contact Gretel at the Ar-

## TALKING HEADS ON ABC TV

Graeme Bell will be the guest on 'Talking Heads' on ABC-TV on Monday August 21st at 6.30 p.m. He will talk about his life, his music and other many and varied interests. As well as a small excerpt from his Farewell Concert held at Scotch College in March this year, the programme will include footage taken at the Archive earlier this year.

## A GONG FOR LEN BARNARD

What a pity that Len did not live long enough to know that he received an award in this year's Queen's Birthday Honours List.

Len was made a Member in the General Division (AM) 'for service to jazz music as a drummer, to improving the professionalism of Australian jazz music, and the encouragement of young musicians'.

It would be interesting to know what he would have said about the award. Daughter Rebecca, Brother Bob and the rest of his family would be most proud. Well deserved.

## WANTED—DEAD OR ALIVE

2 X SET 78s Stan Kenton & Richards

Capitol CFB10561 Title Prologue

To buy or copy to cassette will do

Any cassettes for Jazz Archive

Cathay Pacific Jazz Band

Leader Rex Swann

We have photo and poster but no music

Can you help? Refer to Peter Edwards at the Archive

## NEW MEMBERS

Grant Adams, Lionel Bailey, Ken Brandt, Royce Charlett, Len Cooper, Hilary Dossier, Josie Elford, Robert Elliott, John Fleming, Brian Foster, Theodore Fraay, Dr. John Gault, Doug Hoffman, Anne Jackson, Ted & Lorette O'Connor Jardel, Moritz Joseph, Adrian Karselaar, Geoff King, Noel Lavelle, Michael Llewellyn, Darryl Maddock, Roger & Leonie McKenna, Ron McKeown, Sonia Markvan, P. Mason, Hector Maza, Elisabeth Middleton, Alan Marrant, Rob Nabber, Ron Noonan, Claire Patti, Brenda Roan, Michael Ruhsan, Robert Scheltema, Steven Silk, Laurie Smart, Robert Standing, Geoff Willis. We are also grateful to the Chisholm Combined Probus Club Inc. for taking out Corporate Membership.

## CASH DONATIONS

We thank the following people for their recent cash donations: Ramo Poloso, John Ritchie, Deslys Milliken, Professor W.S.C. Hare, Bryan Clothier, Anonymous, David & Jilly Ward, The Killara Group, and the Victorian Jazz Workshops.

## COLLECTIONS MANAGER'S REPORT

The VJA continues to receive donations to the Archive collection from dedicated jazz enthusiasts who support the aim of preserving our jazz heritage. Without the generosity of these donors, much valuable material would be lost.

Recent acquisitions include:

- CD of "Foolin' Ourselves" by Little Tabasco Band donated by Jack Beamish.

- 12 CDs of piano solos recorded by David Ward, the VJA sound recording manager, at the bi-monthly piano lunches held at the Rosstown Hotel in Carnegie. Each CD is dedicated to an individual piano player, the list of players are Ron Sedgeman, Rex Green, Neville Turner, Trevor Robbins, Graham Coyle, John Adams, Kim Harris, Frank Milne, Jeff Bartram, Nonie Sadler and David Ward. The final CD is a selection of "Round Robin" solos where each pianist plays an improvisation on the same tune – great fun. Consideration is being given to compiling a CD with the best of these solos for future VJAZZ release.

- CD files of the complete text and cover of a 300 page book by Len Gilmour's Book 3 on Ron Gowan's bands of 1945 -65 in Sydney. The archive has printed a full bound copy for the library. Anyone interested in purchasing a copy should contact the Archive. It is a wonderful account of the vibrant Sydney band scene over a 20 year period from the mid 1940's.

- 2 CDs by Danny Moss and Jeanie Lambe recorded at Bob Barnard's Jazz Party 2006 donated by John Trudinger on Nif Nuf label. John is a wonderful supporter of VJA and makes all the CDs released by his label available to the Archive. The reason for 2 copies is that one is designated Preservation, the second is a duplicate.

- CD Bob Gibson story recorded at the Musicians' Club, Windsor Vic 1983 and a CD Arthur Young "Curios" both donated by Geoff Orr.

- 2 CDs "Two 4 Jazz" on the Billarm label donated by Bill Armstrong. This CD is a compilation of tracks of Australian Jazz selected by Bill and Nevill Sherburn (of Swaggy Record fame). It was released to coincide with the current exhibition at the Archive celebrating the huge contribution these two gentlemen have made to recording of jazz in Australia. Available at the Archive Shop for \$25. Wonderful music.

A collection of original 78's in mint condition has come our way thanks to Bill Miller—mostly on the Ampersand label and dating back to the 1940s. Whilst we have a copy of most titles in the Archive, imagine our delight to receive unplayed mint copies of the following records: Ampersand recordings of Keith Hounslow, Bruce Gray All Stars, Tom Pickering's group, Pixie Roberts' Leprechauns, Roger Bell's Pagan Pipers. Also on the rare xx label The Back Beach Boys, Back Beach Pirates, Comrade Srinavinegar and his Red Indians. A priceless addition to our collection of early Australian Jazz.

The VJA welcomes donations of all jazz items including records, tapes, CDs videos, musical instruments, photos, posters or magazines. They will be preserved under strict archive guidelines for the enjoyment of future generations.

*Mel Blackford*

ANYONE FOR TEA? We do not only appreciate jazz-related and financial donations. We are thankful to member Bill Bennett who has donated 1,000 teabags for use by the hard-working volunteers. Aaahhh!

## BLAME IT ON MY YOUTH

The above title is a rather obscure pop song of yesterday naturally pertaining to matters of the heart being misinterpreted by the young. However, for a lot of us Jazzers I'm sure that youth was the time when the magic music first captured us in an equally rapturous embrace. We'd all have different examples of this heady seduction but mine was as a teenager living in post-war Scotland working in a shipyard in Greenock on the River Clyde. The Boys Brigade Band in one of our churches had a bugle band. A schoolmate of mine played in this aggregation and his father had a few Jazz 78s of people like Red Nichols, Joe Venuti etc.

In the dance halls the bands occasionally veered away from the quick, quick, slow stuff to play arrangements of material by Woody Herman, Count Basie or Stan Kenton. Our local band had a fellow called Willie O'Neil. He spent his summer afternoons playing accordion on the river steamers taking the holiday makers up and down the Clyde, but in the evenings he was in his 'zoot suit' crouched over his alto sax, the lights playing on his severe crew-cut as he gave out on 'Groovin' High' or some other Charlie Parker opus. Not for nothing was he called 'The Bird'.

Eventually other friends introduced me to the bands playing at the Wanderers Rugby Club and the Esplanade Rowing Club. Those bands were definitely of the traditional variety and this thankfully steered me in a more vintage direction. The rowing club presented numerous hazards to the fledgling Jazzers, not least the steep winding iron staircase that ran up the side of the building and was the source of entry. The North Col of Everest was a breeze compared with this hazard, especially in the dark of a Scottish winter night when one had partaken of the joys of the nearby hostelry rather well if not wisely—still to stumble into that cramped heady atmosphere to be engulfed in 'Weary Blues' or 'Ice Cream' in that youthful heaving mass, stored forever in the old cranium computer.

At that time Jazz of course was an arm of the pop music scene [if a junior component] and I always think of that nowadays when I'm still tapping my foot to 'Gatemouth' or 'Panama' etc. along with my fellow senior citizens, the ravers of yesterday.

One heartening feature of our local scene is the emergence of fine young jazz musicians like Michael McQuaid, Stephen Grant, Eugene Ball etc. Also I believe that the Hoodangers, a band who display a quirky take on the early Jazz Classics play to audiences of their peers in a sort of wine bar setting. If this means that the magic of the music rubs off on a new generation, then that is a positive sign. After all, back in those far off Bacchanalian evenings, as the strains of Doctor Jazz filtered across the Clyde to the Argyleshire Hills in the damp mist, I wouldn't have been best pleased if my father and his cronies had been seated near the band nodding their grey pates.,

So let youth have its head and hope that they take up the Jazz cudgels to ensure that our music doesn't fade away with our lot. I recall a definition of a mis-spent youth was an ability as a good snooker player. Perhaps the same applies to being addicted to Jazz. Another saying about youth was that it was when ardour was easier. True enough. So were a few other things. That winding staircase would be a big ask nowadays for hardened arteries and creaking limbs.

*Bill Brown*

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## A MESSAGE FROM GRAEME BELL

Graeme Bell, A.O., M.B.E., has kindly allowed us to quote a couple of fond memories he has of Ade.

*'The first original jazz voice in Australia was, undoubtedly, Adrian Monsbourgh. His unique sound made a significant impression, eventually, all over the world. The next one to put a fresh coat of Australian paint on this musical idiom was John Sangster.*

*Originally a classically-trained pianist, I owe much to my brother, Roger and Ade, for showing me the 'tricks' of this jazz music. They were the musical leaders of the old band—I was the nominal leader and spokesman.*

*I was quite touched when Susan told me that Ade regaled the nurses at the Nathalia Hospital with his piano playing and that just before his death he asked for manuscript and a pen because he had a new musical creation running through his head.*

*Something I've never told anyone (too trivial at the time—but now, quite amusing). During the long hours travelling in the band buses in Europe, Ade and I once started concocting a piece which we would sing over and over to one another—but we never got past the first few bars. The title was "I'm Going to Tell Mother On You" and these words were the beginning of the song which had a sort of rumba rhythm. We never seemed to get past those first bars. I often think about it but have never thought to mention it to Ade in the intervening years. It was well over half a century ago.'*

*Graeme Bell*

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Thanks to volunteer publicity person Reg Jennings who has kindly donated an enlarged and framed copy of the excellent George Haddon 'Sketchbook' drawn at the Echuca/Moama Jazz Festival in February this year. If you didn't see it in the Royalauto magazine, pop into the Archive and see the pictures of the Creole Bells, Col Hutchison, Ken Collins, Gary Richardson and other musicians who were there.

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And also, thanks to Jean Critchley from the Singer Car Club who has donated us a garden seat—primarily for the use of anyone waiting for a taxi, but also for the use of volunteers who take advantage of the sunshine at lunchtime.

### SHOP TALK

We have a wonderful new selection of CD Jazz to add to your library.  
Twelve additions to our catalogue to enhance and diversify your private collection.

264—Two 4 Jazz - Early buyers of this CD are suggesting this “Special Issue Bilarm—Swaggie” release is an absolute “must have” for serious jazz enthusiasts. There’s a smorgasbord of recordings produced by Bill Armstrong and Nevill Sherburn, some never featured on CD before and some not released previously. It’s a ripper buy at \$25.00 and a steal for members with their 10% discount. This is a special release in conjunction with the ‘Bilarm—Swaggie’ Exhibition.

<u>Cat. No.</u>	<u>Title</u>	<u>Price</u>
238	The Red Onions - ‘Crisis’	\$ 27.00
239	Allan Browne’s Australian Jazz Band - ‘Five Bells & Other Inspirations’ - includes 1 CD and 1 DVD	35.00
250	Benny’s Boys - ‘Let’s Dance’ - A Tribute to Benny Goodman	20.00
256	Danny Moss at Bob Barnard’s Jazz Party - 2006	25.00
257	An Organist Takes A Break, Vol. 10 - Ragtime, Jazz & Stride Piano	10.00
258	“ “ “ “ “ Vol. 12 - Piano Rags by Scott Joplin	10.00
259	“ “ “ “ “ Vol. 14 - More Rags	10.00
260	“ “ “ “ “ Vol. 17 - Still More Rags	10.00
261	“ “ “ “ “ Vol. 20 - Some Cake Walks	10.00
	Items 257 to 261 played by Harold Fabrikant	
262	Danny Moss & Jeannie Lambe at Bob Barnard Jazz Party - 2006	25.00
263	New Orleans, That’s Our Home - Bob Barnard, John Sheriden, Don Vickery	25.00

### PROMOTIONS REPORT

### ALAN CLARK

Ask and you shall receive. Doesn’t always work out that way but it’s certainly working for us. We invited support for the Archive from four very diverse and wonderful groups. “BINGO” - They have all accepted a one-year Corporate sponsorship at \$150 each. First up was Craig Johnston at Keyboard Corner in Boronia. Not only did Craig become a sponsor but he also enabled us to purchase our Yamaha piano on extremely favorable terms. He has since offered discounted instruments and music to students participating in our Jazz Improvisation Courses. The Vermont Masonic Lodge engages in a diverse and generous program of community support. Fortunately for us, they have several jazz buffs in their ranks and we are grateful for their assistance. Knox Arts Inc. have also been doing marvellous community work in Knox over the last 23 years or so and we welcome their Corporate alliance. Most recently, the Chisholm Combined Probus Club came on board and like other Corporate sponsors we look forward to welcoming them for some tours and entertainment at the Archive.

They have over 100 members and at a recent meeting nearly all of them told me they are prepared to ferret out any spare or unloved CD’s they have to donate to us for a future fund raising event, which will be conducted in conjunction with one of our proposed exhibitions. How’s that for a scenario? If 100 people find just one lonely unloved CD we will receive 100 CD’s to resell. My guess is that they will find many more when they go rummaging and we’ll be staggered with the result.

#### **THAT PROMPTS ME TO ASK YOU - WOULD YOU DO THE SAME? (PLEASE)**

Yes, I am asking all members of the Victorian Jazz Archive to sort out a CD or two. Everyone I have spoken to indicates they probably have not one, but several others they never play – or don’t like, plus plenty of others simply taking up space.

#### **MAY WE HAVE THEM? IT’S THE SIMPLEST WAY YOU CAN HELP US TO RAISE SOME LOOT WITHOUT ACTUALLY ASKING YOU FOR A DONATION.**

Be a sport – do it now – and we don’t care how they arrive. Drop them off to us at the Archive or give us a ring and we’ll get one of our hard-working volunteers to pick them up from you at a time to suit. If every member gets behind us, it will be a major fundraiser with a minor involvement of all concerned.

#### **WE NEED YOUR SURPLUS CD’S JAZZ – ROCK – POPULAR – CLASSICAL YOU NAME IT - WE WILL ACCEPT IT - OUR PHONE NUMBER - 9800 5535**

Thank you in anticipation – Alan Clark.

**Stop Press** – Mentioned our request to just three people today and we already have 26 CD’s in hand. PHEW!

**Deadline for next edition of VJAZZ—27th October 2006**



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jazz community & musicians

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