



VJAZZ 32
NOVEMBER 2006



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2006-2007

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**COMMITTEE REPORT TO THE ANNUAL MEETING OF THE
VICTORIAN JAZZ ARCHIVE INC. 12 NOVEMBER 2006**

As the members present at this AGM will have received the regular newsletters, which give comprehensive details of the activities of the Archive, I will merely attempt to summarise the highlights of the activity of the past twelve months of the Archive.

As in previous years, there have been many changes within the Archive, physically and in the growth of volunteer numbers as well as in the number of items donated to the collection.

- **Membership** now stands at 397, up from 333 last year, and at this point I acknowledge the passing over the past twelve months of an Honorary Life Member, the great Ade Monsborough, Life Member Barry Buckley and one of our regular volunteers, Barry Markby. We will miss them.
- **Volunteers** We have gained the services of a number of new volunteers who are making a significant addition to the variety of skills we already had. On Tuesdays and Fridays when we are open to the public we have an average of 25-30 volunteers here; other working days, 6-10 volunteers.
- **Training** With the growth of volunteer numbers, training becomes of critical importance. During the year the Skills Audit was completed and training for new guides and volunteers undertaken. In addition, job descriptions are being developed for each volunteer as well as for positions for which we seek additional volunteers – Ray Sutton will be able to give details of skills we still require.

- **Re-Accreditation** This is a major undertaking to be completed every three years and 2006 was one of those years. After a monumental effort, led by John Kennedy and Ray Sutton over a number of months in compiling the detailed documentation required by 31st May, we were advised at the last minute that the due date had been extended to December. After all the work, we put in the application anyway and expect that a site visit will occur in February 2007.
- **Collections** The Australian collection listed on our database now contains almost 10,000 objects – records, LPs, CDs, cassettes, photographs, posters, magazines and musical instruments. Our database is now on the Eastern Regional Libraries database, accessible through the Internet, and we hope that eventually searchers will be able to look at or listen to the items via the Internet but perhaps not for a year or two.
Data entry of our international collection continues, with 18,000 tunes from 1,680 LPs listed so far. Likewise, recording of details of our extensive overseas 78 record collection is on-going.
During the year, leadership of the Collections team passed from Ric Church to Mel Blachford. Warm thanks to Ric for his sterling work over the past four years and thanks to Mel for “hitting the ground running” - his latest Collections report to the Committee includes a phrase that could apply across the Archive – “Fasten your seatbelts for the year ahead”!!
- **Recordings** John Kennedy, in his capacity as Archive Research Officer, compiled 48 CDs for use in an Eastern FM Program “Jazz from the Archive”, and in the process found what he believes is most suitable material for issuing on future VJAZZ CDs. John has also developed a sampler CD of our VJAZZ issues, which themselves have found a fresh new lease of life from new labels and covers designed on a voluntary basis by Lesley McGee, a graphic designer – to whom go our warm thanks! Please look at these redesigned labels in our Archive Shop. It has been suggested that future VJAZZ issues may include transcriptions of some of the numerous musician interviews gathered over many years by Tom Wanliss and others. David Ward and his team, in what is now the sound and video room, have worked steadily to put our record and video collection onto CD and DVD. Copies for National Film and Sound Archive (previously ScreenSound), will eventually be provided by the use of removable and transportable hard drives, thus eliminating the need for us to make CDs for them. As of 10 November, 860 preservation CDs will have been made by the team.

- **Archive Shop** Under the careful control of Barry Mitchell the shop has continued to flourish with regular input of new titles and provides the Archive with a steady flow of funds. There is now the ability to view our catalogue through the Internet and order items via email – and Barry has had a number of overseas orders as a result. The “travelling shop” has been to a number of jazz festivals and other locations, producing good income and awareness of the Archive, thanks to the efforts of Barry and others, the latest being the Wangaratta Jazz Festival last weekend.
- **Web Site** As any member with Internet access is already well aware, we now have an excellent web site which is regularly updated to give members and interested people from everywhere, news of our current activities.
- **Exhibitions** During the year the Bell Exhibition finished and the Bilarm - Swaggie recordings exhibition began. This was John Kennedy’s 11th exhibition that he has curated and, he says, his last. Our warm thanks to John for his sterling work in curating this current exhibition.
- **Promotions, Donations and Grants** With strong urging from the indefatigable Alan Clark, a promotions sub-committee, under the chairmanship of Jeff Blades, was established in February and followed through on Alan’s ideas to develop corporate sponsorships and in particular the special and innovative fundraising effort to purchase the new piano through the sale of keys. We also changed our fee structure to encourage corporate membership and this has been successfully promoted through a number of clubs and organisations that have taken out corporate membership of the Archive. Alan also negotiated with the operators of Forest Hill Chase Regional Shopping Centre to raise the profile of jazz in general and the Archive in particular, at that venue, with most positive results – and more to come in 2007!

We continue to be most grateful to our own David Ward for his generous donations to the Archive through his family company. These donations have enabled us to do many great things at this Archive.

Dr Ray Marginson, with his wealth of contacts in all corners of the community, has assisted in promoting our cause to government departments and charitable trusts and his friends, with the result that we have recently received a second, most generous donation from Dame Elisabeth Murdoch, A.C., D.B.E. and funding from the Helen MacPherson Smith Trust for a new photocopier. In July, following an earlier visit from officers of Heritage Victoria, the Attorney General, the Hon. Rob Hulls announced at the Archive, that we were being given a grant to set up a travelling exhibition to promote Australian Jazz and the Archive. The result is the magnificent panels and Archive brochure that you see here today and which were completed just in time to be launched at last weekend’s Wangaratta Jazz Festival – after another tremendous effort by Ray Sutton and his team. Meantime, Ray Marginson continues to pursue the goal of recurrent government funding for a part-time curator.

- **Visitors** Among the notable visitors to the Archive in 2006 were Dame Elisabeth Murdoch, Evan Walker (a former State government minister), Minister Rob

Hulls, former Governor-General Rev Dr Peter Hollingworth and former curator of the Performing Arts Museum, Frank van Straten OAM. We also had visits from many jazz musicians (local and interstate) and people from all walks of life who wished to know more about Australian jazz. All the VIPs and many others specifically said how impressed they were with the quality and quantity of work undertaken here through voluntary labour.

- **Workshops** The Knox Jazz Orchestra and the Victorian Jazz Workshop bands that practise here, help expose a new generation to jazz and help the Archive walls to “live” with jazz music.
- **What’s next?..** As has already been quoted, “fasten your seat belts”! We will need to address the problems of space, as we receive more donations – and hopefully, volunteers. While we plan to install a Compactus unit in the Halstead room to replace metal shelving, we are fast running out of space and need to address this issue.

We need more volunteers, particularly with some computer skills and there is still the overriding need for a curator – ideally a part-time and paid one as noted. Hopefully we will achieve some degree of financial self-sufficiency in the process. We also need more current jazz bands and musicians to donate their records and artifacts to the Archive, so that their contribution to jazz will not be forgotten.

- Finally, the most important thing I have to say to you today – a warm vote of thanks to the wonderful team here, led by Ray Sutton. Each month for the past year I have been concerned - and impressed - at the vast amount of time and effort he, with the active support of Irene - has put into the smooth running of the Archive. His dedication is phenomenal as is the way he has quickly educated himself in all the facets of the jazz scene. I believe that the Archive has achieved a new level of professionalism through Ray’s leadership.

To the rest of the team – I could spend a long time reading out the name of each one and enumerating the significant contribution they are making to the Archive. Apart from the ones I have mentioned, there are many others who in my view are ‘sung and unsung heroes and heroines’. We all know who they are. I have been associated with very few organisations that have such a strong sense of selfless purpose that exists between the volunteers at this Archive and on behalf of the membership in general I warmly thank you all!

□□□□□□

Bill Ford - President - 12th November 2006

*Seasons Greetings
Best wishes for a safe & healthy 2007
to all our members
Please note the Archive will be closed from
1.00 p.m. on Tuesday 19th December until
10.00 a.m. Friday 5th January 2007*

ADE MONSBOURGH

May I add a supplement to Tom Wanliss' admirable obituary?

A major, but little realised influence on Ade's music was the work of the black musicians of Chicago. Not the migrants from New Orleans, but those who were native to Chicago and the neighbouring areas. These musicians received, and still receive, very little of the notice or regard of the better known jazz players, and the names of many of them are still unknown to history. Of course at the time, their records were distributed and known to and purchased mainly by the Negro population. Many of them were by Jimmy Blythe groups. A characteristic of them was the frequent use of the alto sax. In most jazz recordings, the alto is something of a rarity, but with black Chicago groups it seems to be a common instrument.

Arnett Nelson appears to have been one of the alto players. Jimmy O'Bryant may have been one, as his clarinet work seems in similar vein. Bryan Rust lists Darnell Howard as a possibility, but this is unlikely, as his clarinet lacks the vigour of the alto work on these recordings. But the others are completely unknown, and of Arnett Nelson we know only his name. Johnny Dodds sometimes recorded with them, but he was one of the few out-of-towners, and there is no record of him ever playing alto.

When I first played to Ade some of the State Street Ramblers records, he was absolutely gobsmacked and insisted on hearing them again and again. The alto work particularly flattened him.

Now, behind those wonderful, exuberant and joyous alto solos by Ade lurk the ghostly echoes of those long forgotten Chicagoans.

Apart from his music, Ade was of a rather shy and retiring disposition. Have you ever noticed that in informal group photos, except those of a band in action, or posing with their instruments, Ade is so often at the back or the side? When asked to talk about his work, his usual response was that "he didn't want to big-note himself".

Big-note or not, Ade's immense contribution to jazz remains available for all to hear, but his valuable and significant contribution to the preservation of the environment is known to few. He was a dedicated, active conservationist, supported and ably assisted by his wife Joan. This little known part of his life should be recorded in more detail to give a clearer and more detailed picture of his character, life and aims. Regrettably, the scope of this journal allows only a synopsis.

When they were living in Caulfield, Ade had his little nursery in the back yard from the late seventies on, propagating and distributing native plants. In the school holidays they took them to Barmah, where they gave them to anyone who would plant them. They had been camping at Barmah since about 1960 and in 1969 bought a weekend house there, spending as much time there as they could, involved as much as possible with the local flora and fauna and the Barmah Forest.

Just north of Bendigo, in what is called the Kamarooka district, which includes the Kamarooka State Park and the smaller Whipstick State Park, grows *Eucalyptus froggattii*, known as the Kamarooka mallee, occurring nowhere else. This was declining in numbers and becoming an endangered species. About 1978 or so, Ade and Joan collected the seeds there, and Ade grew many into seedlings, as did the local State School Nursery. These were distributed and replanted, and the species is now recovering. Thus have Ade and Joan been instrumental in ensuring the survival of this rare gum tree.

As always, in 1980 the number of unemployed youths was a problem in Victoria. Ade devised a scheme for young people to be paid to replant degraded areas with local vegetation, which he called Operation Green Aid. He wrote to the then Premier, Dick Hamer outlining the proposal in detail. Hamer replied very favourably; so much so that it seemed that the operation might be put into practice, but then other urgent matters supervened with the government, and the idea got no further.

In 1982 they left Melbourne permanently for Nathalia and sold the Barmah property. Ade was able to concentrate more on his little nursery.

In 1983, on a bus trip to south-western Western Australia they purchased a collection of the local seeds, which Ade brought back and propagated, and added to his nursery stock.

From 1985 to 1991 and onwards they were involved with, and practically conducted Arbor Week at both Barmah and Nathalia schools, and planted many dozens of plants all round Barmah and Nathalia, Terry Tinkler Park and Jack Edwards Park at Barmah; at Nathalia the Council offices and storage park, the Baby Health Centre, Main Street, High School, Catholic School, St. Mary's Presbytery, Civic Centre, Uncle Bob's Park, Rail Line, Toilet Block, Swimming Pool, Fire Brigade. They did the layouts to scale, submitted them to the Council and made progress reports. A huge variety of native species raised by Ade was used in all this.

Broken Creek flows through Nathalia, about four kilometres of it being contained in levee banks to control flooding, as well as having a couple of retard ponds. Ade propagated seedlings of about fifteen or sixteen different local trees and shrubs as well as his other stock. In 1989 the local council bought a quantity of these for \$1 each to revegetate the levee banks, but left Ade and Joan to plant them without other help, except that they had to get help to dig the holes for some of the plants because of hard clay. The Council took all the credit for this laborious beautification without giving the Monsbourghs even a mention.

Like so many other places, the country around Nathalia had been ruthlessly cleared for farming purposes. Ade was anxious to rectify this as much as possible and approached local farmers. Some were happy to accept trees and shrubs, and some were glad to have windbreaks established, all provided that Ade and Joan did the work themselves. This they gladly undertook. They used mainly eucalypt species with some acacias and callistemons, including many of the plants raised from the seeds from W.A.

Adrian Herbert Monsbourgh was a great man. The lyricism on his other instruments is always inspiring, but when we hear that great guffawing alto, our hearts cannot but lift and lift with it as it soars.

William H. Miller

November 2006

VALE - BARRY MARKBY

The 50's,60's and 70's are long gone. Then, trad and mainstream jazz was the favourite music of young Melbourne. At the same time, we were equally young and pushed our sought-after talents to the limit. Jobs galore for the Johnsons, Barnards, Collies, The New Orleans Bands and scores more!

Barry was in the middle of all this. Black, pre-1928 fare was not his first preference. He enjoyed best the swing feel, and the repertoire of Berlin, Gershwin and 20's and 30's popular music. He lit up every group with his personality and innate sense of humour which seethed behind bright, watchful eyes — just waiting for the word or phrase which he could turn into hilarity.

One job coincided with Sir Edmund Hillary's conquest of Everest in 1953. That his Sherpa was Tensing, was too much for Barry.

Death and taxes; they await all humans. For Barry to depart whilst fishing, his favourite thing after jazz, helps us all to accept — well, just a bit.

Freddie Stephenson said it all at the wake;

" A funny man

A gentle man

A good man

A brother in jazz

We'll miss you mate."

Graham Coyle

STOP PRESS --- MAJOR PROMOTION

THE FOREST HILL CHASE SHOPPING COMPLEX

AND THE VICTORIAN JAZZ ARCHIVE

WILL CONDUCT A SUPER-DUPER EXHIBITION DURING MARCH 2007

What a magnificent opportunity to promote Australian jazz. What a wonderful opportunity to promote the work of the Victorian Jazz Archive.

The Centre Management at Forest Hill Chase (Melway 62 C2) is supporting us in this exciting venture – not only by allowing us to display our wares but hopefully with suitable sponsorship arrangements they will be offering shoppers and visitors the chance to win a trip for two to a nominated Jazz Festival with air fares and accommodation provided.

HOW GOOD IS THAT?

Our participation will include the setting up of our innovative exhibition, (as featured at the Wangaratta Jazz Festival in November) and we will be providing live music with a mix of jazz piano and combos for the duration of the exhibition to attract the attention of the shoppers.

And guess what? Yes, you're right – we will need help from our volunteers, musicians and members. In particular we are appealing to our regular Archive tour guides to man the exhibit and answer questions etc.

We will also need assistance for Barry Mitchell in the presentation and selling of VJA merchandise and CD items. We are asking our wonderful group of piano players to join the roster, and combos will be required to perform for an hour or two on the Thursday and Friday evenings and during the day on Saturdays and Sundays.

What a great way to showcase your group and assist the VJA at the same time. Forest Hill Chase is generously loaning us the use of a Grand Piano for our musicians.

This is truly an opportunity too good to miss and the Forest Hill Chase Shopping Complex deserves the very best we are able to offer. Please contact the writer if you can assist with any aspect of the fourteen-day exhibition.

CLEARLY WE NEED ALL THE HELP WE CAN MUSTER.

Please ring me any day of the week after 12 noon and up until about 10 pm. And I look forward to your call

Alan Clark 9870 7857

FROM THE GENERAL MANAGER

The first showing of the VJA Travelling Exhibition at the Wangaratta Festival of Jazz 2006 was quite successful. The exhibition consisted of 8 spectacularly designed display panels, and memorabilia from the Archive. A brochure produced to accompany the exhibition in its travels was also very well received. Around 350 people visited the exhibition during the two days. Very positive comments about the display and the memorabilia were voiced by the majority of visitors, with many writing their comments in our Visitors book. I extend my sincere appreciation to everyone involved in this project.

On Melbourne Cup day, my wife Irene and I had the pleasure of visiting Maggie Fitzgibbon in North Eastern Victoria. She is a delightful person and was tremendously pleased to receive a visit from people associated with the Archive. I assembled one of the display panels for her to view and she was enthralled with the concept, subject matter and quality. Maggie is 110% supportive of VJA and its Mission. She is delighted to know we are considering mounting an exhibition of her brother 'Smacka' and his work, and indicated the family has "thousands of photos and other items of memorabilia including a number of instruments from their father" – from which additional material could be chosen for the exhibition.

As can be seen from the President's report, we've had another wonderful year. Of course this cannot be done without the support and enthusiasm of our dedicated volunteers who devote their time and effort to 'the cause'. I'm indebted to all of them for carrying on the work of the Archive in such a professional manner.

As this is the final VJAZZ Newsletter for 2006, I take this opportunity to thank you all for supporting the Archive. I extend my personal greetings for the Festive Season and wish you all the very best for 2007. I'm certainly looking forward to leading 'The Team' once again during the coming year.

Ray Sutton

SHOP TALK

Xmas is just around the corner!! How about a Gift Voucher for that hard to please relative? or a CD from our extensive range, including the following new arrivals:-

<u>Cat. No.</u>	<u>Title</u>	<u>Price</u>	<u>Plus limited stocks of:-</u>
265	3 Generations of Barnards	27.00	<u>Cat. Nos.</u> 267, 268, 269, 270
271	Noosa Jazz Factory	25.00	- 10th Avenue Jazz Band (USA)
273	Pearce-Pickering, Vol.2	25.00	<u>Cat. No.</u> 272
			- Blue Drag
274 & 275	Gail Kingston	25.00	<u>Cat. No.</u> 282
276	Moonee Valley Jazz Band	25.00	- Col Nolan (Sydney)
277	The Syncopators	25.00	All above priced at \$25.00

WHY KEEP 78 rpm RECORDS?

GENERAL STATEMENT BY THE ARCHIVE ON ITS POLICY FOR COLLECTION AND STORAGE OF 78 rpm SHELLAC DISCS

It is recognized internationally they are probably the best and fullest source of recorded information.

In the production of Vinyl LP's and later CD's recording engineers made arbitrary decisions regarding the extent of the dynamic range to be used. For instance there is almost universally, a cut off point of 20,000 cycles, adopted to simplify production. In addition it is asserted that a male person of normal hearing can only recognize 16,000 cycles (older males less). Apparently women on the other hand do not suffer from this problem.

Since World War II, extensive study, particularly in the USA & UK has identified variations in recording speeds used, and cutting head size employed by recording companies. This is particularly true of the acoustic and early electrical recordings. Wave curve diagrams exist illustrating these phenomena and the relation of it to the pitch of the music eventually delivered to the listener. There is therefore a substantial amount of technical information that permits us, in playing a 78, to get a loose approximation of the original sound recorded.

A further point about 78's is that they can be cleaned of surface noise and clicks by using today's sophisticated equipment used in re-recording.

It is the view of the Archive that the shellac filled disc will prove to be far more durable over time than tape or vinyl. As for cassettes and tapes, it is well known they delaminate, print through, stretch and become adhesive, presenting possibly the worst preservation problem.

Another problem with the storage of vinyl and shellac discs is silverfish eating the cover and depositing excreta onto the disc, which sets rock hard.

The Victorian Jazz Archive has a strict procedure for storing Australian vinyl and shellac discs in acid proof closed plastic bags, separate from the cover.

It is a project for future volunteers to store international material of vinyl and shellac in like manner. This is however, contingent on the availability of funding for archival materials, and volunteer capacity.

When we developed the above rationale for retaining 78s we referred it to Jeff Blades' son Greg, who works in the sound industry (and was raised on 78s!). His comments follow this statement.

Ray Marginson

Why keep 78 rpm records?

Music Quality.

78 records were made without any compromise in an effort to capture recorded sound. All other forms of recorded medium, with the exception of high quality analogue tape masters, have limitations in their format. 78's were cut at high speed (78 revolutions per minute) enabling the capture of high frequency harmonics that lie above the range of fundamental hearing (typically around 20,000 cycles per second [20 KHz]). Recording engineers have noted that the inclusion of musical information above this point has an audible effect improving the listening experience. Modern consumer music platforms employing pulse code modulation (PCM) such as CD's are limited in their ability to reproduce frequencies higher than 20 KHz and introduce colouration from frequencies as low as 5KHz. From

this perspective 78's will remain superior to any modern medium they are archived onto for some time to come. Further to this, with the introduction of the LP (long-playing record) music recordings have had their dynamic range compressed at the mastering stage in an effort to fit more music onto the one record. Domestic compact cassettes have, among other compromises, a limited high frequency response and all modern digital formats such as Mini Disk & MP3 employ data compression in order to create a small file size. This data compression depletes a music file of "Unnecessary Information" therefore removing fine detail from the music.

Archive Preservation.

78's exist today that sound exactly as they did the day they were pressed, whereas tape recordings are known to suffer a combination of physical attrition problems. Compact discs, like all forms of digital storage medium have an unproven track record in their ability to retain data over a long period of time. Even if 78's are archived to tape or digital medium, the original shellac filled disk is likely to be the more durable over time.

Tactile Nature (A personal comment)

78's are the format that carried a lot of jazz music to Australia, in one sense they are the music. The act of winding up a gramophone, blowing the dust off the needle and holding the record in your hands is part of the jazz experience for many people. If for whatever reason, society should end up without electricity, playing a 78 on a wind-up gramophone would be the only means of listening to recorded music.

Greg Blades 5 July 2006

Collections Manager's Report

This is my first report to the Annual General Meeting of the Victorian Jazz Archive (VJA) since taking over the role as Collections Manager. I started at VJA following my retirement from paid employment in May 2006. What an exciting 6 months it has been, trying to learn about this amazing collection and the dedicated volunteers who make it happen.

Some highlights and recent developments have already been reported in the President's address. Funding has become available to purchase a 6 metre compactus unit which will double the storage space for the international collection. This will be installed late November 2006.

New CD labels and covers for issues from the archive, designed by Lesley Magee, a graphic designer, are now complete. This gives our 10 CD's issued from rare material in the Archive a fresh new look.

The grant from Heritage Victoria to produce a travelling exhibition on jazz in Victoria has taken up a huge amount of time and effort. as the launch was to be at the Wangaratta Jazz Festival. The results have been outstanding with a quality of production and design on the eight panels far exceeding our expectations. A vote of thanks to everyone who assisted sorting and selecting photographs and editing the text.

The lifeblood of the Archive, the donors who provide donations from their collections, continue to support us. The ravages of time affect us all. Rest assured any material given to the Archive will be stored and recorded under approved standards of Museums Australia.

Fasten your seatbelts for the year ahead !!

Mel Blackford October 2006

FIRST ADE

In the months that have elapsed since the passing of Australia's greatest original Jazz Voice, Ade Monsborough, many eulogies and articles have paid homage to his lasting influence on the genre of Hot Jazz across the land. Most of the scribes have been better placed to fulfil this function, as they knew the subject personally, so I can only offer a few observations from the wings so to speak.

Although I saw him play quite a few times down the years, in sundry venues, I actually only spoke with him once very briefly. I think it was at one of the Musicians' Benefit functions at the Manresa Hall. Jazz wasn't really discussed. As I recall, he talked of the superiority of Australian Rules, agreed that the great freeze of the winter of 1947 in the UK wasn't much fun and then remarked that I had a physical resemblance to the politico and quiz champ, Barry Jones. Somewhat taken aback at this I forgot to ask the jazz questions that I had intended to put forward. Still, I reckoned that the somewhat "smart Alec" politician at least had some grey matter. I reflected that I could have been likened to worse specimens of that ilk. I don't recall who Ade played with that day but he still sounded fine as he always did.

My knowledge of Ade as a jazzman preceded my coming to Australia. I had heard records of him with the Bells in the UK and read other material provided in the UK jazz press by the likes of John Rippen and Horace Meunier Harris. On arrival in Melbourne I quickly brought myself up to speed as they say. One of the first records I purchased was a 12inch Swaggie LP S1206. One side comprised sides of the Bell Band recorded in London during the 1950/51 tour. Side two had the two sessions of Ade with the Humphrey Lyttelton Band. Playing those today I still feel the thrill of that hot Chicago South Side ensemble; Ade fitted in so well with Humphrey Lyttelton and the elegant Wally Fawkes. No wonder that Big H. wanted him to join the band permanently. But who could blame Ade and the others wanting to get back to the sunshine. After all, visitors could escape the grey landscape of Albion, we were stuck with it.

I often wonder how Ade would have fitted in with the band, as within a few years Humph had steered a more mainstream course favouring the small group Ellington and Basie sound. I'm sure Adrian would have coped but question if he would have wanted to. His muse remained that hot Clarence Williams and the early Louis sound, so beloved by the Barnards and other local worthies.

Ade's versatility was illustrated by his multi-instrumental abilities. One of my cherished memories was at a Town Hall Concert in the late sixties. All Ade's instruments were laid out on the stage: trumpet, valve trombone, clarinet, alto and tenor sax, recorder and violin. At the piano he played a chorus of 'I Can't Believe That You're In Love With Me'; Graham Coyle took over on the piano stool while Ade proceeded to reprise the chorus on his array of hardware one by one. Each instrumental foray sounded just right - nothing gimmicky about the process.

His other asset was his great compositions. All unique and quirky tunes whether of the light frothy variety or the more sombre category. The music he penned for the Henry Lawson writings is deeply moving and I reckon that the sorrow of the 'Scots Of The Riverina' would make the most reluctant tear duct a tad moist.

His influence on the younger players was obvious too. I remember a session he led at the Fiftieth Jazz Convention where, on Ade calling a tune, one of the group said that he didn't know it. "Time to learn" was Ade's rejoinder.

His legacy will live on in a new generation of jazz players and will spring to life when you play any of the diverse recordings he made either under his own name or with his mates Roger Bell or the Barnards. To paraphrase the title of a 1970 LP 'He

Had What It Takes' so 'Don't Monkey With It Mr. Monsborough - Play That Thing'.

Coda. Nearer to home here at the Archive, as mentioned elsewhere, we recently lost our friend and colleague Barry Markby. A personal memory. At one of the piano lunches held at the Rosstown Hotel, Barry and I were lined up at the counter ordering our lunch. On noticing that the menu included Mississippi Mud Cake I remarked that I didn't fancy it as the "folks put their feet in it". Barry agreed saying "When the sun goes down they all gather round and shout". Thus we intoned the words of that Bix/Whiteman opus to the astonishment of the girl taking the orders. Probably thought that we were weird old Jazzers. Of course, happily, we were. Vale Baz.

Bill Brown

NEW MEMBERS

We welcome the following new members: Helen Brennan (Family), Neville & Dot Brown (Family), Rod Byrne, Max Chadwick (Family), Ted Chinn (Family), John C Dahlsen, James Dinsdale, Paul & Eleanor Gray (Family), John Hall, Derek Henderson, Geoff Hughes, Frank Larsen (Family), Inger Larsson, Peter Le Grand, Trevor Laurensz, Barry Millman (Family), Jack O'Shannassy, Ian Richardson, Norman Salmon, John & Lesley Thrum, John Ulrick, Ian Wake, Hugh Williams, Tom & Pat Woods (Family), and Peninsula Jazz Club Inc., and Scotch College Masonic Lodge who took out Corporate Memberships.

CASH DONATIONS

We thank the following people for their generous cash donations:

Bill Brown, Royston & Monica Coldicott, Ric & Helen Church, Dame Elisabeth Murdoch A.C., D.B.E., David Ward.

As well as these donations we also receive donations from groups who attend the Archive and enjoy live music with their lunch or afternoon tea. We also check Tubby the Tuba in the foyer from time to time to see what he has been fed.

WANTED

Older style Sony Handy Cam—Video Camera similar to TR 200 or TR 350E which uses 8 mm. film and any or all of the following batteries:

6V /Ni-MH 3700 mAb

6V /Ni-MH 4000 mAb

6V /Ni-MH 2100 mAb

In working order preferred, however am willing to pay for minor repairs/servicing. Price by negotiation.

Lois Stephenson OZJAZZ Videography
(03) 9758 6449 Mobile: 0411 148 845

WANTED DEAD OR ALIVE

In our last edition VJAZZ 31 August 2006 under this heading a request was put out for two separate jazz titles.

2 x Sets 78s Stan Kenton & Richards—Prologue. Thank you to Trevor Rippingale in Sydney for coming up with this music on CD. Much appreciated.

Cassettes for the Jazz Archive of the Cathay Pacific Jazz Band led by Rex Swann. Many thanks to Alan Clark, Roger Beilby and John Tipping. A 100% result—Good on You Jazzers.

Peter Edwards

VALE BARRY BUCKLEY.
A tribute by Martin Jackson

Acoustic bassist Barry Buckley (born 10/9/38) passed away at the Peter MacCallum Institute on September 19th. at the age of 68 after a short battle with cancer. A part-time musician throughout his career, he was best-known nationally as a member of the long-running Ted Vining Trio, as well as various stints with Brian Brown groups in the 1950s, 60s and 70s. The trio of drummer Ted Vining, Buckley, and pianist Bob Sedergreen is often regarded as one of the great bands in Australian jazz history, having celebrated its 37th birthday in 2006. The unit was characterised as much by its telepathic interaction and truly exceptional rapport, as its powerful swing. They performed a wide-ranging repertoire of standards and originals with their signature passion and humour. Writing in JAZZ Magazine, Bruce Johnson best summarised them as, "A trio of overwhelming power, marvellously audacious".

Raised in Coburg, Barry inherited an interest in music from his father, an amateur drummer, and picked up the acoustic bass in his early teens. He was soon gigging, joining a trio with David Martin in 1955, with both he and Martin joining the Brian Brown Quintet in 1956, and featuring on the seminal group's "Brian Brown Quintet 1958" LP (on 44 Records). The line-up included the great Stewie Speers and Keith Hounslow in what is generally regarded as Australia's first hard bop group. They mainly played at Horst Liepolt's Jazz Centre 44, and Barry remained with the group through to 1960. In this time he also joined Ted Vining's group on TV, and played with Keith Hounslow at the "Katherina" venue, as well as working with numerous other musicians such as Keith Sterling.

Having married his high school sweetheart Pauline (in a great romance of almost 50 years of mutual devotion), the couple spent 1961-1962 in San Francisco, with Barry studying an advanced course in Dental Mechanics. In this period their son Tim was born in the US, and Barry saw many great American groups first-hand, such as the Cannonball Adderley Quintet, becoming life-long favourites.

On his return he freelanced widely among the Melbourne modern jazz fraternity. As evidence of this, one of the programs of Bob Clemens's Down Beat Concerts at the Melbourne Town Hall, Barry is featured in several of the bands appearing, playing with both "modern" and older style groups. He rejoined Brown for the "Fat Black Pussycat" residency in the mid '60s, thus beginning an association with pianist Tony Gould.

Being a devoted family man (with the addition of daughter Belinda) and having concentrated on building up his business, the Buckley-Hutton Dental Laboratories into the biggest in the southern hemisphere, Barry largely dropped out of music for several years.

In 1976 he rejoined the Ted Vining Trio, and then replaced David Tolley in the Brian Brown group, staying from 1976-79. During this period both the Trio and the Brian Brown Quartet, recorded for 44 Records in 1976-77, "Number One", and "Upward" respectively. The latter album, one of the unsung classics of Australian jazz, featured several Brown originals with bass ostinatos in odd-time signatures. Barry was the master of playing such bass riffs, and rather than getting bored with their repetitious nature, made them come alive while also interacting with the soloists and rhythm section. The band opened with a regular Sunday night residency at The Commune. They also held an 18-month residency at a CBD hotel, "Isabella's" in Russell Street, in a room christened as "Brownies".

While there they were offered a tour of Scandinavia in 1978,

which saw them touring with the Max Roach group (with Billy Harper), the Elvin Jones Jazz Machine, and Betty Carter (with John Hicks). On their return the group recorded an excellent "live" session for Jim McLeod's "JazzTrack", but disbanded when Ted Vining moved interstate.

In 1981 he joined my group "Odwala", with the brilliant young late Jamie Fielding (later followed by Jex Saarelaht), and drummer Allan Browne (later followed by Keith Pereira). This group (documented in live recordings on the 3-CD Fielding set "Notes From the Underground") also concentrated on modal material with bass ostinatos, with Barry contributing some originals. In the tradition of great Black American bassists such as Sam Jones, Barry was a tireless player who valued swing above all else, and worked selflessly to make the group sound as good as possible. Despite sometimes working a 12-hour day in the laboratory, Barry had great energy on stage, sometimes more so than musicians half his age.

In 1982 he recorded "Live at PBS-FM" with the Ted Vining Trio, and then joined Bob Sedergreen's "Blues on the Boil" in 1985, recording on their self-titled LP (on Larrikin). In 1985 he performed with Branford Marsalis and Kenny Kirkland at the "Hot House" venue, but in 1989 and 1990 Barry was able to fulfil a real life-long dream by touring with the late Nat Adderley (brother of Cannonball) in a quintet.

In the CD era, the Trio released three CDs, "Yours Is My Heart Alone" and "For Elvin" (both on the Newmarket label, the latter recorded live at a gig), and their previous second CD "Together" (with guest Christine Sullivan, for ABC Jazz).

Barry had several hobbies, including gardening, restoring old acoustic basses and his 1970s Citroen. His bass collection included two examples of historic 3-string DeVereaux basses, made in Sydney during the early days of the Australian colony, one of which he donated to the Melbourne Museum a few days before he passed away. He had his first bass (a 19th. Century French one which he bought as a teenager from his classical teacher) stolen in the mid-1980s, but eventually recovered it - in pieces in a repair shop - after a decade, and had it restored.

He was a founding member of the Melbourne Jazz Co-operative in 1982. As with his playing, Barry did much great selfless work for people in a quiet, caring fashion without garnering any attention.

Barry was universally popular with his peers - a thorough gentleman and a "great bloke" - and his passing is a heavy personal loss to the Melbourne jazz scene, especially with its unexpected and quick sequence.

ADDENDUM by John Kennedy

Barry Buckley would have to be one of the nicest gentleman I have ever met. Unfortunately our association was not a long one, commencing when Don Anderson informed me in 1997 that Barry had some Bob Clemens material to donate to the Archive. This material consisted of tape recordings, photos, "Downbeat" concert programs, posters, and a gem - the "Downbeat" concert log, which listed all the financial transactions between Bob and the musicians, staff, ad agencies etc. Every time I went into Melbourne I would call in and have a chat with Barry at the laboratory in Russell Street.

Barry was a very avid supporter and Life Member of the Archive and came out to visit on a regular basis, and was enthused at what we were trying to achieve. The highlights of one of the "Downbeat" Concert tapes he donated is available from the Archive Shop on VJAZZ 009.



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