



VJAZZ 34  
MAY 2007

**BOARD OF  
MANAGEMENT  
2007**

**President:**

Bill Ford

**Vice President:**

Barry Mitchell

**General Manager:**

Ray Sutton

**Collections Manager:**

Mel Blachford

**Secretary:**

Gretel James

**Treasurer:**

Lee Treanor

**Committee Members:**

Jeff Blades

Alan Clark

Margaret Harvey

Dr Ray Marginson AM

Marina Pollard

**Newsletter Editor:**

Gretel James



*From the General Manager*

Well folks, the busy times just seem to continue for we've had another hectic few months of action centred round the Archive.

The 14-day exhibition we conducted at the Forest Hill Chase regional shopping centre was a tremendous success! Our principal aims were to spread the word about our wonderful genre of music - with "live" jazz being performed during some time of each day, to give the general public an idea of why the Archive was created, and to provide a small sample of what's been achieved over the past few years. These objectives were exceeded beyond expectation, with several by-products such as 24 new members, retail sales of jazz-related CDs and memorabilia reaching around \$4,800, and a number of offers of more material for the Archive.

My sincere appreciation is extended to everyone who contributed to this successful operation, and particularly the jazz musicians who offered their services to assist in promoting our exhibition of "Jazz Spans The Decades". Special mention must be made of several volunteers who in my opinion went well beyond the call of duty in how they contributed. Firstly, a huge THANK YOU to our own Alan Clark, and Julie Watson of Forest Hill Chase in having the foresight, confidence and energy to organise such an event - certainly one which we generally believe to be a first for the jazz scene in the Melbourne Eastern Metropolitan area. To Barry and Neil Mitchell for their total dedication in manning the sales table each day (and Thursday & Friday nights) during the entire exhibition. To John Kennedy for his inexhaustible energy and meticulous attention to detail in planning, organizing, and setting-up the actual photo and memorabilia displays, and storing these away after the event. To our Secretary, Gretel James who was really in her element on at least 10 days out of the 14, happily talking to the many shoppers who wanted to enter the competition for the 10-day trip to Noosa for 2 people as sponsored by the FHC shopping centre management. To Lorraine Mitchell who ably assisted Gretel on several days, Peter Edwards who set-up 2 large display cases with wonderful exhibits, and spent several days inviting and encouraging shoppers to enter the competition as they passed by, Sid Bridle who spent well over half of each day at the exhibition likewise encouraging shoppers to fill out an entry form. To Jeff Blades, Margaret Harvey, and Geoff King for spending some time each day in taking photographs of the exhibition for posterity. Other volunteers who ably assisted were Mel Blachford, Bill Brown, Ric Church, Margaret Cleaver, John Dix, Ian Esplin, Bill Ford, Graeme Gaulway, Gavan Gow, Kim Harris, Moritz Joseph, Tom Lucas, Marina Pollard, Irene Sutton, John Thrum, John Tipping, Lee Treanor, Milosh Vosmansky, and Tom Wanliss. Once again, a huge THANK YOU to all for a wonderful effort.

The competition attracted over 1,570 entries. Paul Mitchell, Manager of the Bella Casa accommodation units in Noosa, drew the winning ticket from the barrel around 12 noon on Monday, April 2<sup>nd</sup> 2007, and I extend our sincere congratulations to Mrs June Thien of Glen Waverley, Victoria.

(cont'd. page 2)

***STOP PRESS!! We have just received notification that the Victorian Jazz Archive was re-accredited at the MAP Committee meeting on 2 May 2007.***

***SUBSCRIPTIONS FOR THE YEAR 2007-2008 ARE NOW DUE***  
*If there is a renewal notice in your newsletter please return with payment asap if applicable.*  
*See note page 2 re your free VJAZZ CD*

***Guided Tours every Tuesday and Friday 10.00 a.m. to 3.00 p.m. — other times by appointment***

QUARTERLY NEWSLETTER OF THE VICTORIAN JAZZ ARCHIVE INC. PATRON: WILLIAM H. MILLER M.A., B.C.L. (Oxon.)

15 Mountain Highway, Wantirna 3152 Melway Ref. 63 C8

(All correspondence to: PO Box 6007 Wantirna Mall, Vic. 3152) Registered No: A0033964L ABN 53 531 132 426

Ph/Fax (03) 9800 5535 email: info@vicjazzarchive.org.au

Web page: www.vicjazzarchive.org.au

(from page 1)

We've submitted an entry entitled "Jazz Spans The Decades" into the Best Exhibit/Display category of the Victorian Community History Award 2007 – using the recently developed Travelling Exhibition display panels and complementary brochure, and an audio visual of posters, flyers, record labels and photos. This professional production will provide the basis for future submissions. Many thanks to Mel Blachford, Jeff Blades, Geoff King and Barry Mitchell for their contributions, untiring efforts and total involvement with the preparation of this submission.

Our new exhibition at Wantirna is entitled **'The Making of an Archive – 10 Years of VJA'**. Prepared by John Kennedy OAM the exhibition was jointly opened by him and Dr Ray Marginson AM on Sunday 15<sup>th</sup> April 2007 and was witnessed by 67 people. Ray and John initially started the Archive with the help of many dedicated jazz enthusiasts such as Jeff Blades, Don Boardman, Ray Bradley, Ron Halstead, Margaret Harvey, Tony Newstead, Tom Wanliss and Margaret and Don Anderson (Public Officer and Treasurer) – to name but a few, back in 1996. To mark this important occasion and acknowledge the tremendous contribution made by Ray and John over the past decade, I unveiled separate framed portrait photographs of them, and presented each with a similar framed photo. The exhibition will only run until mid-September 2007, so we encourage you to visit us at the earliest opportunity to share in the experiences of the past 10+ years.

Given the nature of the Archive's objective and the very limited funding available to us, we very often have a need to apply to government departments and philanthropic organizations for financial assistance in storing and preserving our material. As such funding is also very limited and in great demand, many of these sources now require preservation audits and historical significance assessment reports of the collection as part of their guidelines for funding applications.

The VJA has recently obtained funding from the Department of Sustainability and Environment through Heritage Victoria for a Preservation Audit of our collection, thanks to a submission prepared by our Grants Officer, Les Newman. In terms of assessing our collection, we want to obtain:

- a) Affirmation that our current approach to preserving the material in the collection conforms to preservation standards.
- b) Advice as to improvements that can/should be made to existing preservation methods and storage media.
- c) Recommendation of suitable training courses that will assist our volunteers in the successful preservation of the material.
- d) Guidelines on what should be considered for future development and preservation of the material in our collection.

Since our last newsletter, we bade a fond farewell to volunteers Marian Caldwell, Margo Chalk and Liz Currie. In acknowledging the tremendous contribution each has given to the Archive, I pay tribute to Liz in particular for her unstinting time, enthusiasm and attention to detail. Having been with the Archive for eight years Liz experienced and suffered its early growing pains and all that went with it. During recent years in the role of Database Manager Liz has spent well in excess of 24 hours per week (both at the Archive and at home) adding details of our Australian and

International collections to the master databases, supervising other volunteers in this task, and undertaking many other administrative duties. Her dedication has certainly been above and beyond the normal call of duty, and for this the Archive is eternally grateful. Whilst the cheery smiles and personalities of these three volunteers will be missed, we trust they will find time to visit us on future occasions and renew friendships established through this wonderful genre of music.

On a much sadder note, we also bid farewell to our Sound Engineer (and leader of the Waterfront Café Band), David Ward, who passed away on April 24<sup>th</sup> after suffering a losing battle with cancer. David took over the role of VJA Sound Engineer some years ago following in the footsteps of the late Don Boardman and Ron Halstead. As an obituary to David appears elsewhere in this newsletter, I will simply acknowledge here the tremendous contribution he made to the Archive, particularly with the "mastering" of the majority of our in-house "Rare Collectible Jazz from the Archive" series of CDs. Other contributions from David and his wife Jilly also enabled the Archive to become a more attractive and pleasant place in which to work. Our hearts and fond thoughts are with the Ward family on this sombre occasion.

*Ray Sutton*

### VALE - FRANK MILNE

Well-known piano player and regular participant at the piano lunches held at the Rosstown Hotel bi-monthly.

### VALE - NEIL MURRAY

We learned of the passing on 28th April of Neil Murray, a noted jazz photographer and long-time member of the VJA and a man who had donated to us many items, including 14 boxed sets of Giants of Jazz. Much of his work was displayed in the 'Looks Cool—Sounds Hot' Exhibition - December 2000—February 2001 at the Performing Arts Centre.

Our sympathy goes out to the family members and friends of both of them.

### *Free CD with your subscription!*

When you renew your subscription (single, family, corporate) or take out Life Membership, you are entitled to a free copy of a VJAZZ CD, or 5 in the case of the latter two. Just call in and collect your copy or add \$5 to your subscription for postage and packing. Don't forget to tell us which CD(s) you want. The choice is as follows:

VJAZZ 001	Fred Parkes' New Rhythm Kings (1987)
VJAZZ 002	'The Melbourne Hobart Sessions—1943-1949'
VJAZZ 003	The Jelly Roll Label Sessions
VJAZZ 004	'Trombone Frankie' - Frank Traynor's Jazz Preachers
VJAZZ 005	Tom Baker's San Francisco Jazz Band 1977
VJAZZ 006	Kenn Jones & His Powerhouse Crew 1965 & 1982
VJAZZ007/8	Graeme & Roger Bell—The Early Years 1939—1947
VJAZZ009	Bob Clemens 'Downbeat' Concert June 1960
VJAZZ010	Jim Loughnan's Indigo Five c. 1973

More details of these recordings are on our website:

[www.vicjazzarchive.org.au](http://www.vicjazzarchive.org.au)

**SUCCESS WITH A CAPITAL “S”  
(with thanks from Alan Clark)**

**WHAT A COMBO - THE VICTORIAN JAZZ ARCHIVE AND  
THE FOREST HILL CHASE SHOPPING CENTRE.**

**PROMO AND EXHIBITION OF AUSTRALIAN JAZZ HISTORY.**

**Two wonderful weeks of public awareness for the Archive and loads of extra shoppers for the Forest Hill Traders.**

If you were able to attend personally (and we know many of our members did) we thank you for coming along to see for yourself the end result of hours and hours of preparation and planning that went into the exhibition.

We were overwhelmed with the assistance of our loyal band of volunteers who really went beyond the threshold of normal voluntary work. It's tempting to drop a few names but I know I'll inadvertently leave someone out. Individuals will know how much they were appreciated because your writer has told them so on your behalf.

And how about the musicians who so graciously gave of their time and talent to provide a magnet for shoppers to come and see what we were all about. The musicians will all receive a personal note of our appreciation. They would already be well aware of the joy they created by the warmth and applause of the audiences they attracted.

We could not hope to quantify the organizational and financial assistance contributed by the Forest Hill Chase Shopping Centre and Marketing Manager Julie Watson. Julie's input was indescribable. Her loyal office support group and the Centre's security team were most co-operative in all aspects of the exhibition. The sponsorship of the trip to Noosa Jazz Festival was the icing on the cake.

And for those who enjoy good news in the form of statistics let us report that we managed to sell almost \$5000 worth of CD's. We also gained about 24 new financial members and received offers of all sorts of assistance including the cleaning of our BIG - BIG tuba. We have offers to help us with our computer data processing functions as well as donations for the collection. All aspects of these statistics added a dimension to the work of the volunteers.

However, as John Kennedy keeps reminding us – “THE MOST IMPORTANT ASPECT OF THE ARCHIVE AND ITS FUNCTION IS THE COLLECTION”. He must be thrilled that not only is it expanding at a wonderful rate, but it has received a huge dose of that other important aspect of the establishment and that is “AWARENESS”. Many thousands of people who previously claimed they had never heard of us certainly do now have knowledge of our existence and function.

**AND WE'RE GETTING NOISIER BY THE DAYS AND MONTHS.**

Finally – Thanks a million to Julie Watson and the Forest Hill Chase Shopping Centre. Thanks a million to all our volunteers. And double dose thanks to some of the most generous musicians you'll ever come across. Thanks to our jazz friends from other clubs and supporters of Australian jazz, and to all those members who made the effort to come along and show your support.

**Alan Clark.**

## Collections Manager's Report April 2007

The last two months have been a very busy time at the VJA.

The colour photograph of an empty service garage just over ten years ago is to me the most striking from our latest exhibition "Making of an Archive". From these humble beginnings the VJA has grown into a jazz museum with a growing reputation throughout Australia and overseas in just a decade. I would urge all members to come out and see for yourself the progress made. It is a great success story.

At some stage in the future we hope our state government might be able to commit some funding for our running costs and a part time paid curator. When you consider the large subsidies given to opera, it seems strange that an Archive devoted to jazz of world significance has to rely on sales of CDs and donations from our supporters to keep going. The Archive will need more storage space in the future if we are to continue to grow. Donations of records and photos continues at a steady pace.

### Retirement of Liz Currie

Liz retired recently after being a volunteer at the VJA for many years. Her contribution to the smooth running of the Archive cannot be underestimated. Liz had that rare combination of being a very accurate keyboard typist plus possessing a wonderful knowledge of the music and performers. We will all miss her very much. When I started in this role as Collections Manager I leaned heavily on advice from Liz in the very steep learning curve involved. Her contribution to the VJA was practical and helpful. We all miss her.

### Major donation from Barney Govan-Smith.

As a rule donors are protected by being allocated a donor number. Every now and then a collection is donated that is so significant that we must identify the donor to acknowledge what we have received. Barney recently moved from his unit into a hostel. As a result his wonderful collection of jazz records and books was donated to the archive. And what a collection!!

There are over 1000 LPs, a large number of 78s and CDs plus a very extensive library of books on jazz. The records embrace the full range of important musicians both Australian and International dating from the 1920s through the decades. They include some rare blues performers. It is a donation which substantially improves our collection and is the most important acquisition since the "Les Taylor" collection. Thanks go to the many volunteers who helped to collect, sort and put it on the shelves. The task of cataloging is still ahead of us. This collection serves to illustrate that the vision of the founders of the Archive were correct in providing a safe repository for collections. At the recent opening of our latest exhibition Barney was able to attend. It was wonderful how happy he was when we showed him his collection already on

the shelves. Future generations will be able to enjoy the music and books Barney put together over many years.

### Re-accreditation

We received a visit in March from Museums Australia as three years has passed from our initial accreditation. The feeling we received was that the members of the panel were delighted with their visit and were very positive about what we had achieved since the initial accreditation of the VJA. The formal approval must await their next meeting but we are confident our re-accreditation as a museum will be confirmed.

### Application for award for our travelling exhibition to History awards Victoria

The last two weeks has been busy making a formal application for the category Best display/Exhibition in the Victorian history awards for our traveling exhibition which we have called "Jazz Spans the Decades - A history of Jazz in Victoria." The major prize is \$5,000 and the winner of each category is \$1,000. The winner is announced early in June. Keep your fingers crossed.

### Grant approved to undertake a preservation audit of the collection.

The VJA has been successful in obtaining a grant of \$3000 from the Victorian government to engage a professional archivist to undertake an audit of the preservation needs of the collection. This is an important award because future funding for projects depends largely on recommendations of experts. We can ask all we like but it is the acknowledged experts who the providers of funds turn to for advice. Ray Sutton and I have drawn up a wish list of areas on which we would like advice. These include storage, preservation material and digitisation of the printed material.

*Mel Blachford*

April 2007

### HEAR ME TALKING TO YA TALES FROM A FAIR DINKUM JAZZMAN Bob Sedergreen

This book takes you on a journey through Australia's jazz scene, meeting first hand those who shaped it from the 50's until today. This book follows Bob's rise to prominence and his encounters with some of the world's greatest musicians — Dizzy Gillespie, Milt Jackson, Phil Woods, Jimmy Witherspoon and many more. Each of the 46 short chapters is a 'behind the scenes' jazz episode.

Many books have been written about Australian Jazz from the outside looking in, but this book is written from the inside and is a revealing and rewarding experience, from the heart and soul of an important figure in the history of Australian Jazz.

RRP \$24.95 Available at all good bookshops, gigs, or by sending cheque or money order for \$22 plus \$5 postage to Identity Promotions, PO Box 2384, Kew 3101.

## FINDING THE PHOENIX

In 1946 at the age of 15 years I was introduced to jazz, and the following year I met Frank Johnson. We would go somewhere each Saturday and one cold August day he told me we were going in search of a venue for the 2nd Australian Jazz Convention. I was unaware he was the secretary of the committee, even though I had attended the 1st Convention—albeit very briefly.

We inspected several city halls which were very ordinary but set out for 92 Flinders Street, the “new theatre”. A ground floor, narrow hall with a full-width stage, quite deep, and a piano. It was on the tram line, near the station and eateries nearby in Swanston Street, but the huge bonus—The Phoenix Hotel next door!!!

What a ripper!

This little pub, later run by footballer Lou Richards and his wife Edna, was the watering place for the Herald and Sun reporters. Added to that it had a small room upstairs with a piano which we were allowed to use as a rehearsal room.

So began the 2nd Australian Jazz Convention on Tuesday 26th December 1947 with much hilarity meeting musicians off trains, planes and boats in John Cummings' open-top Overland car. This vehicle was then used to carry musos playing as loudly as possible through the streets of the City on the first two days (Sat & Sun) to advertise the concert which would be held on the last night, which was held to raise money to pay the rent.

Cash-strapped for paid ads, Frank contacted an “Argus” reporter, Bill Patey, who wrote articles for the paper and arranged for a photographer, many of which were printed and the most famous becoming an Australian icon. Photos were taken in several locations but the most famous was in Market Street with Frank in a straw boater in the front of the car and Arch Blanch, a very vocal fan, sitting in the back.

Still at business school I was broke and my parents forbade me to go out at night. I could not attend all events but I believe the concert was a great success and the rent was paid. One large legacy to come out of that convention was a young trumpeter named Keith Hounslow who had come over from Perth to attend, impressed all, had a ball, returned home, packed his belongings and returned to live in Melbourne.

*Margaret Cleaver Feb 2007*

## A COLLECTOR OF NOTE

B. J. Govan-Smith (Bernard James) or Barney since birth, has a history of collecting the best quality items available. From rare vintage and historic motor cars like Hispano Suiza, Lagonda, Ferrari, his tastes ran to collecting vintage and fob watches, Italian overcoats, (Valentino, Versace, etc.) to an extensive selection of jazz from every genre, and in particular, blues.

Friends remember late-night sessions of Blind Lemon

Jefferson & Big Bill Broonzy way back before most others (apart from Bill Miller) had ever heard of these legends.

Barney, at 17 saw service in WWII in the infantry and on discharge met up with RAAF members Ken “Inky” Ingram, Murray Bassett, Keith “Honk” Atkins and Tony Newstead and his interest in jazz was cemented. He took up playing bass, and with Bassett on drums, played gigs around the scene and later joined the Alan Bradley band about the time of the second Jazz Convention in Flinders Street, Melbourne.

While he enjoyed playing, his preference was for record sessions among friends, with a little Bundaberg rum to warm the scene.

On one of his frequent trips overseas, Barney's father Charlie returned from the U.S. with the just-released Library of Congress pressings of Jelly Roll Morton, and those of us lucky enough to be invited to these sessions remember many fabulous evenings of unique music played till the small hours.

In retirement, Barney joined U3A and was welcomed as a presenter of the Jazz Appreciation classes at both the Hawthorn and Moorabbin campus.

After suffering a stroke in 2003, Barney's health forced him to resign from this enjoyable occupation, and he has since taken up residence at Orden Aged Care in Werribee near his youngest son Roger and family. He has retained a quality selection of CD's to keep him company, but has donated his extensive jazz record collection, books and DVD's to the Victorian Jazz Archive and is happy to know they are in good hands and available to a new generation of jazz enthusiasts.

*Maggie Govan-Smith 14.3.07*

## NEW MEMBERS

Since sending out our last newsletter we have gained many new members whom we welcome. Quite a number of these were a result of our display/exhibition at Forest Hill Chase, and others from the Young Musicians Workshops.

Finley Ball (Family), John Bentley (I'state), John Boom, Mrs Brigitte Bucknall, Max Chapman, Giuseppe Cianchi, Barrie Dale, John Dalton (Family), Brian Dawson (Family), Benjamin Drinkwater (Student), Carol Fossemalle, Kevin Grigsbey (Family), Sean Habing-Payne (Student), Julie Haoust, Sue Harriage, Erin Harvey (Student), Michael Haylock (Student), Tully Henchel (Student), Aiden Kirkbright (Student), Lachlan Kirkbright (Student), David Jackson, Brian James, Elsie Jowett, Leigh Jowett, Tracey Linden (Family), Barry May, Rhys McCleary (Student), Keith McCubbery (Family), David Mitchell (I'state), Pat MInter-Williams, Gwilym Morgan, John & Shirley Morrison (Family), S.Mullins, Joseph Neave (Student), Michael & Anne O'Brien (Family), Michael O'Donoghue (Student), Mitch Orpwood (Student), Reg Richardson (Family), Brendan Schlosser (Student), Robert Scott, Jean Steele, Lesley Sugo-vich (Family), Matthew Thomas, Barrie & Margaret Ward (Family), Danika Ward, Cecil Warner, Bryce Woodland (Student). David Yoshicawa (Student).

## CASH DONATIONS

We thank the following people for their recent cash donations: Monica & Royston Coldicott, Colin Edwards.

## A SOUND MAN

26th September 1930—24th April 2007

David Ward who passed away on 24th April was a sound man in many ways, the doyen of recording activities at the Jazz Archive, leader of a successful jazz band, The Waterfront Café Band, a dedicated family man and a fine community philanthropist.

I had the privilege of working under David's guidance in the Archive sound room for about two years or so. I went in there with some trepidation as I knew next to nothing about computers or the process of moving audio material from various sources, tape, cassette, vinyl etc. into the hard drive and then on to compact disc for preservation.

I needn't have worried. Under the guise of a slightly testy manner David revealed himself as being a fine teacher, showing great patience and forbearance in not criticizing my initial bumbblings.

I mentioned that on my computer at home I used a system called Spin Doctor to put material on to the hard drive. He said that here we use Sound Forge. Fair enough, and if I inadvertently mentioned Spin Doctor again he would feign consternation and say "Don't mention that bloody Spin Doctor". Eventually he began calling me the Spin Doctor. If I was confused with any process David would say "Take your time, just watch the screen of the computer, it'll tell you what to do, what the options are".

Also he advised me to listen closely to the music we were transferring, making sure that I didn't miss the endings or beginnings of tunes. If this went wrong there was a bit of combined gnashing of teeth and the process would have to be repeated. Still it was the only way to learn.

If David took the rise out of me I knew what buttons to press in reprisal. On one occasion I suggested that as a band leader he should improve his sartorial image by sporting a white tuxedo jacket with flower in the button hole. As folk who know David will realize, his answer was short, pithy and to the point and questioned my ancestry.

When my colleague Peter joined us in the sound room and we extended the preservation process to videos, he too benefited from David's tutelage. A sign of our combined progress in those tasks was that Peter and I would carry on whilst David would retire to the library and play the piano.

David was also protective of his room and the staff therein. Any new directive concerning our province had to be run by him.

I hope that we maintain his high standard of output in future: we'll certainly aim for that.

It is with great sadness that I realize I will not see or hear him again although his presence will be on hand I'm sure. "What's new, Spin Doctor?" Sad too that he had to suffer such pain and angst from that hideous illness in his final months. Thankfully that has ended and he is at peace.

One consolation is that the celestial sound room up aloft should now be in good nick. If Saint Peter has any trouble he can look at the screen and listen carefully.

*Bill Brown*



## VALE DAVID WARD

At a VJA Committee Meeting on 18<sup>th</sup> December 1997, Don Boardman put forward David Ward's name as the Archive's new Technical Officer (Sound Engineer) to help the late Ron Halstead in the Sound Room, as Don and his wife Michele were relocating to Port Macquarie in NSW. Ron was heavily involved in setting up the new database, but his audio credentials would be a help for David.

When the Sound Room and its security were finished in May 1999, Ron and David moved Don Boardman's donated sound equipment in from storage. They both worked closely together to transfer acetates and reel to reel tapes on to Digital Audio Tapes, in readiness for the preservation of the performances to archival CDR.

After Ron died in November 2000, David took over full responsibility for the operations in the Sound Room. It was at this point that he and I had a special working relationship.

David (you never called him "Dave") having headed a large business, believed in the strict structure of responsibility, and because of my title of Collections Manager, he saw in me the boss of his operations. Mostly he would call me "Boss", sometimes "JK" but very rarely "John", calling on me to make decisions on his operations. But he

and I knew he was really in charge and his requests were always met, and I would never reject any of his ideas. He would never go off and do things on his own, for he really was the "Boss Man"!

This outcome meant that things got done.

One area where all of us are so grateful to David, and of course, his wife Jilly, is in the wonderful donations they made to the Archive itself - monies to build the "Jilly Ward Room", our spacious kitchen and lunchroom, aka the "Waterfront Café", the Compactus in the "Ron Halstead Room"; the flat monitors for the Catalogue Room and the specialist equipment and computer for the preservation of the many videos in the collection, and their transfer to archival DVD.

David was responsible for the mastering of the first ten of the Archive's VJAZZ CDs, an onerous task, but one which was always done with skill and good will, including when there had to be re-mastering five times of the two discs for the "Graeme and Roger Bell - The Early Years" double CD. Ray Marginson and I really tested his patience, but he never complained once: "She'll be right mate", a good attitude to have.

To say that David will be missed is sheer understatement. He was and will always be a large part of the Victorian Jazz Archive, for his hard work, ideas, music and donations. I hope I am not being irreverent when thinking about Don, Ron and David meeting somewhere and imagine the wonderful sounds we would get from those three gentlemen.

Our sympathies go out to Jilly and the family at this time.

Thanks for the memories, David.

### WAKE FOR DAVID WARD

**THE WAKE THAT DAVID REQUESTED WILL BE HELD AT THE ROSSTOWN HOTEL ON TUESDAY 22ND MAY FROM 11 A.M.**

## YOUNG JAZZO'S ABROAD

The article on Frank Johnson in VJAZZ 33 Feb 2007 states that he left Melbourne heading for London in the late 1950s. Memories etched on my mind will convince you that the date was in fact, April 1962.

Before writing this tome, I sought confirmation from Bill Haesler in Sydney who researched the following: Refer to Swaggie L.P. S1207 titled "TRAD JAZZ" by Frank Johnson's Dixielanders recorded in two sessions (1) Melb. Sept 8 1958 (2) Melb. April 1 1962, and I quote two extracts from Len Barnard's cover notes. "The bulk of the personnel is the band that went overseas in April 1962 as the ship band on the *Patris*" and further "Frank at this time of writing, is still overseas and may stay forever" - Len Barnard, December 1962. Thanks Bill, that's what archiving is all about. Back to my etchings!

On the evening of March 15, 1961, ten excited young jazzo's departed Station Pier on the Chandris Liner *M.V. Patris* to a tumultuous send off from the Melbourne jazz fraternity. Etched on our minds was that it would "all happen" after Fremantle—but it didn't!

Arriving in London via Athens nearly a month later, we split into two groups geographically, but not socially. Our group, including my lifelong friend and VJA member Bruce Thomas, went car hunting and picked up a Standard Vanguard Estate Wagon for fifty quid. While it misfired badly, the engine had obviously undergone major surgery, as all the gaskets had been replaced. Bruce and I figured we could fix it, and we did.

A collapsed valve collet, peculiar to Standards with which we were familiar, and worth ten bob, plus an hour's work in the street outside our temporary digs in Earls Court had the old banger running like a Swiss watch.

The old girl carted four of us all over Southern Europe and England without a hitch. Brief highlights included, sleeping in a Paris gutter in sight of the Arc de Triomphe, scaling a brick wall to the balcony of a private hotel to watch the Monaco Grand Prix in the street below and being falsely blamed by the guilty party after coming across a motor accident on the Bremner Pass due to difficulties with the lingo. Perhaps the most scary was being woken up on the beach in Valencia after a fairly heavy night by armed customs officers. They were wearing daggy black plastic Napoleon-style hats and green uniforms. Their mission was to apprehend contraband cigarette runners who apparently arrived at night in small boats disguised as inebriated tourists.

Back to the Vanguard for a moment. The front shock absorbers were shot, but lowering the tyre pressure overcame the problem to some extent. We drove her in turns, week about, which included the running maintenance. One bloke, who was not car savvy, would re-inflate the front tyres to the "correct" pressure without saying so. At about 45 m.p.h. the front end would begin to jump up and down and "step out" on a curve without warning. Bicycle clips on, deflate the tyres and don't write home to Mum.

Okay, but what has all this to do with Frank Johnson? Dear reader, there is more.

The glamour of being 12,000 miles from home, facing another winter in a land of darkness and living like paupers began to lose its appeal. We started to hatch a retreat in the manner of Dunkirk when an encouraging letter from Australia announced the eminent arrival of Frank Johnson in Athens.

A quick revision of our strategy, included driving to Athens, selling the "V" to Frank, and escaping on the gallant "*Patris*". Anyone today who knew Frank would immediately see the flaw in this logic. He would have requested a full tank and five quid to take it off our hands, but this was not to be.

We wrote to Frank c/o Chandris Lines, Athens—a letter he did not receive (Gleek Plicks) confirmed during his visit to the Archive in May 2000—but just as well.

Exiting "fortress Streatham" included the formality of meter reading. The nice little man turned up on a Friday afternoon, took his reading and disconnected the supply. We explained the need for electricity over the weekend to which his supervisor was overheard to say on the telephone "let them light bloody candles". When n.l.m. left we unpicked the lead seal, hot wired the meter, and carefully replaced the seal.

Our plans went pear-shaped the moment we hit French soil again. The clutch began to slip until the car became undrivable. We dropped the sump (full of hot oil) over a ditch by the roadside and re-carved the grooves in the rear mainbearing oil slinger with gouges from my tool kit which we had on board.

This quick fix allowed us to limp into Paris where we abandoned the car at the Gare de Nord railway station complete with all of our camping gear. We left the fresh bacon, eggs and lamb chops in the back.

I turned twenty-five somewhere in Yugoslavia on the train trip to Athens. After much argument and some money, we retrieved my tool box which had been impounded by customs at the Greek border. We then spent a fabulous week in a no-star hotel waiting for the *Patris* to turn around, refuel and convert to migrant bulk carrier mode.

As the only fare-paying passengers on the return trip, Bruce, his late brother Geoffrey and I spent the next three weeks dining in the exclusive Bamboo Room on the upper deck. In 1987 the ship was broken up for scrap in Karachi.

It makes you wonder, did anything ever "happen" after Fremantle? Is there free power somewhere in Streatham and what happened to the Vanguard or the lamb chops?

*Jeff Blades*

### SHOP TALK

Did you realise that, as well as the wonderful range of CD's in the Archive Shop, we also have beaut jazz books. Among these are:-

083 - 'Downbeat' - The History of the Downbeat Concerts	\$15.00
142 - 'Graeme Bell' - Nine decades of Music and Life	7.50
195 - 'Discography of Ade Monsbourgh' - Soft Back	25.00
196 - 'Discography of Ade Monsbourgh' - Hard Back (Limited Edition—Autographed by Ade and Jack Ricketts - Author)	100.00
244 - 'Moments In Time' - Interviews with Jazz Musicians	26.00
266 - 'Seeing The Rafters' - The Life and Times of an Australian Jazz Musician	13.00

### FOUND

At Forest Hill - Tracey Linden, a new member who has answered our call for someone to polish the brass bass on show at the Archive. Thanks Tracey for doing a great job. Tracey is a musician and as such, an experienced musical instrument polisher.

### VICTORIAN JAZZ ARCHIVE INC.

#### JAZZ ON RADIO 2007

"TAKE ME TO THE LAND OF JAZZ"

with BILL LIVINGSTONE & PETER EDWARDS

Boroondara Radio 94.1 FM Ph 9808 0663

Every 3rd Wednesday of the month—12.00 noon - 2.30 p.m.  
May 16, June 20, July 18, August 15, September 19, October 17,  
November 21, December 19



## **KEYBOARD CORNER**

**are proud to be sponsors of  
The Victorian Jazz Archive**

**We carry a huge range of all  
instruments, and offer  
special pricing to Victorian  
Jazz Archive members**

**Contact Craig Johnston**

**KEYBOARD CORNER  
137 Boronia Road, Boronia 3155  
9761 0003**

**This Newsletter is proudly  
printed by**

**HODGSON PRINT  
GROUP PTY. LTD.**

**your local printers.**

**Call us for a free no obligation quote for any of  
your printing needs.**

- Letterheads
- Brochures
- Flyers
- Envelopes
- With Comps Slips
- Newsletters
- Business Cards
- Design
- Invoice/Quote book
- Labels
- Laminating
- Photocopying
- and much more

**HODGSON PRINT  
GROUP PTY. LTD.**

**1/10 Sherwood Court  
Wantirna 3152**

**Phone: 9800 4646**

**Fax: 9800 4181**

**Email: [printing@bigpond.com](mailto:printing@bigpond.com)**

## **JAZZ ON CD & DVD**

***Bunk to Bix to Diz  
Baquet to Pee Wee to Davern  
Blind Lemon to Bing  
Bessie to Ma to Morse***

***Just contact Tony Standish  
to be placed on the mailing list  
for our newsletter,  
listing issues and reissues,  
old and new***

**STANDISH & COMPANY  
P.O. Box 193, Mount Martha  
Vic. 3934**

**Ph: (03) 5974 4194**

**E-mail: [mojohand@bigpond.com](mailto:mojohand@bigpond.com)**

## ***Victorian Jazz Workshops***

***ABN 14191 545 685***

***OVER 25's JAZZ IMPROVISATION  
WORKSHOPS***

***Commencing:***

***Saturday 7th July till Saturday 22nd September***

***Time: From 1.00 p.m. till 4 p.m.***

***At: The Victorian Jazz Archive, "Koomba Park"  
15 Mountain Highway, Wantirna***

***Melway Reference: 63C8***

***Cost: \$144 plus membership to  
Victorian Jazz Archive***

***Open to musicians of all ages. Applicants are required to be profi-  
cient on their instrument and able to play scales and arpeggios.  
All music provided, just bring yourself and your instruments.  
For further information and application forms please contact:  
Marina Pollard (Workshop Coordinator) on (03) 9781 4972***

**PLEASE NOTE THE DEADLINE FOR THE NEXT NEWSLETTER IS  
TUESDAY 10TH JULY**