



VJAZZ 39  
August 2008



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### *From the General Manager*

It's now official – we've had the signed and sealed Parks Victoria lease documents returned – giving us security of tenure until 2018 – a marvellous outcome.

Thanks to Collections Mgr., Mel Blachford and his enthusiastic team, the initial work of sorting and registering "goodies" associated with the Mike Sutcliffe collection is almost at an end. The task of digitising the large quantity of photos has been started, however many preservation and storage tasks are yet to be commenced - so there are still many months of work ahead.

Our foray into group visits to and pleasant Sunday afternoons at the Archive is becoming quite popular with many organizations such as the Over 50's, Probus, U3A and other seniors' groups. May 2008 saw a record total of 240 visitors – most of whom came via group visits. To all those people who were involved in organising the functions, please accept my grateful thanks.

Don Burrows AO, MBE spent three hours with us when he came to the Stonnington Jazz Festival in May. He was very impressed with what we have at the Archive and what we do, and was particularly "touched" by the amount of material we have relating to him and his various bands.

We wish Don a Happy 80th Birthday on 08/08/08. There is no truth in the rumour the fireworks in Beijing are just for the opening of the Olympics (Ed).

Another visitor was Dr Tim Stevens, an improvising pianist and composer who studied at the Victorian College of the Arts and the University of Melbourne and graduated from the latter with a PhD in 2000. A copy of his doctoral thesis, *The Origins, Development and Significance of the Red Onion Jazz Band, 1960-1996* concerning that band's history as well as issues of identity in Australian improvised music, is part of our Australian collection. Tim was a member of VJA's Management Committee in the very early days of the Archive. Mel Blachford was able to provide Tim with a condensed tour and answers to several of his research enquiries.

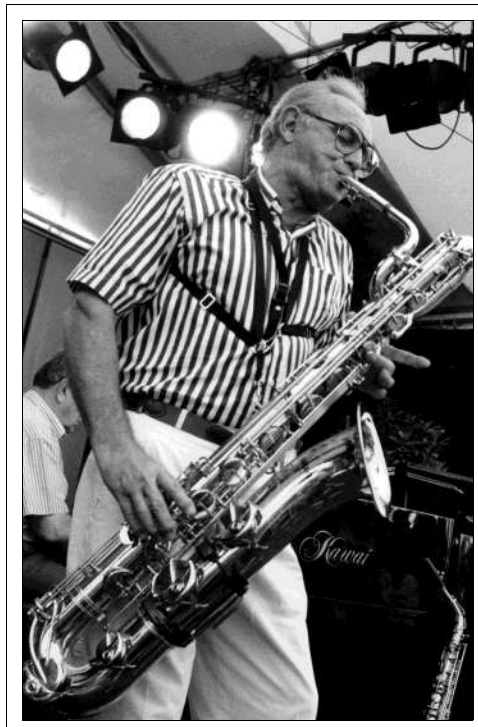
We are still looking for volunteers to help as tour guides, and to provide assistance with data entry, so if you know of anyone who might be interested in joining our happy band, please invite them along to the Archive for a "look and chat" about what we do in our "spare" time.

*Ray Sutton*

**Graeme Bell AO, MBE:** We wish Graeme Bell a speedy recovery following back surgery recently. He is hoping to be well enough to fly to Melbourne for the launch of his CD featuring 42 of his compositions. (See page 8 Jazz Australia advertisement).

**Vale—Bruce Clarke OAM: 1/12/25 - 24/7/08**

Since receiving the excellent article (page 6) from Bruce Clarke last week, we learned that he was in hospital in intensive care with pneumonia. Sadly he lost his fight on Thursday 24th July. Bruce gave so much to jazz, and his teaching and playing of jazz guitar were well-known and respected the world over. He was teaching right up to the time he went into hospital and will be greatly missed by his peers, students and many friends. He was a dedicated family man. We send our deepest sympathy to his wife Georgia, their five sons and their families.



*Don Burrows at Montsalvat*

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QUARTERLY NEWSLETTER OF THE VICTORIAN JAZZ ARCHIVE INC. PATRON: WILLIAM H. MILLER M.A., B.C.L. (Oxon.)  
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**ROGER EMERSON BELL**  
**4 January 1919 to 17 June 2008**

**EULOGY DELIVERED BY RAY MARGINSON  
 AT HIS FUNERAL MONDAY 23RD JUNE 2008**

Lorraine, Graeme, Dorothy and Roger's family, friends.

Roger's death has been a time of reflection for me and for us all.

It is not possible for me to think of him apart from the singular circle of friends, Graeme, Peter Glass, Gordon Ford, George Tack, George Sprigg, Ade and others, many of whom were integral to the jazz scene of the 40's and 50's.

We, Ray Bradley (here today), John Campton and I, who took over the University Rhythm Club from Ade and Sam Benwell in 1942/3, were of the next generation. Initially we were just part of the dedicated group around the bandstand at places like the Heidelberg Town Hall and the Palais Royale 65 years ago hearing them playing standards and originals.

There were great occasions, like being at the Max Kaminsky "Ja Da" session and seeing the impact on Roger of Max's playing.

And the Uptown Club was not only a formative place for musicians, listeners and dancers, it was also a spring board; for the further development of other bands – Tony Newstead, Frank Johnson and many more; of the Jazz Convention and for the overseas tour of 1947.

It was, incidentally, a venue for Roger's personal style of humour. The weekly "Puffo" circulated was an iconoclastic, witty delight – a sort of Goon Show on paper.

But the age difference narrowed, particularly when we occasionally joined the mud brick makers at the top of John Street, Eltham or sat in the cigarette-reeking booths of Suttons in Elizabeth Street when the Saturday release of a jazz classic occurred (and then adjourned to the London Hotel next door) or

when we enjoyed the hospitality of Bill Miller (and later Norma). Bill, here also today, was in many respects the cement that held the early supporters together. And Roger owed him much.

It is difficult to convey in these days of CDs in embarrassing numbers, the sheer pleasure, and in fact shock of hearing the Bell front line, particularly to us, reared on a limited supply of recordings.

For me, Roger was part of my education, with his friends like David Mackay, possibly the most well-read person I ever met (as well as the most prodigious whiskey drinker). They opened me up to new areas in literature.

My own horizons were fairly conventional, the classics, plus icons of the period, T.S. Eliot, Aldous Huxley, Joyce. In Roger's company I was introduced to the more esoteric; the symbolists, albeit in translation, to Huysmans, the fantasists and the English mystical writers. Graeme and Peter being tonal impressionists, via Meldrum, also led me further into other forms of art.

And there was this continuing thread of wit, often uproarious. Telling stories about funny things people have said is sort of like saying "You should have been there". But they were all dry humorists with a breadth of literary knowledge and very, very funny. Only after reading Graeme's biography did I find one of my favourites was, in fact, a family joke.

In a mud brick episode when Gordon hit his foot with a mattock someone said, I think Roger, "Ford Madox Ford". As I said, you should have been there.

I have spoken today, personally, of Roger's impact on me. Everyone knows the jazz history which the Graeme Bell Band helped to make, and the music today says more than I can. There will also be an obituary in the "Age" that gives the detail of all that. (Published 5/7/08 Ed.)

Roger was a friend, and, for me, decades ago, something of a mentor. In fact one of three or four that profoundly influenced my 20's. He could be maddening at times, but was always a dedicated creative musician and enormously good company.

The past two years have been sad ones for Lorraine and the family, and Lorraine has been steadfast.

But I and everyone else, I am sure, remembers him as his exuberant self, talking, singing and playing.

"Whip it Kid". We miss that cry, and him.

*Ray Marginson*

Founding President  
 The Victorian Jazz Archive

The President and members of the Victorian Jazz Archive is indebted to Lorraine Bell for requesting that in lieu of flowers for Roger's funeral, donations should be made to the Archive. So far we have received a substantial amount and this money will be put towards a heating/cooling system in Roger's name. Thank you Lorraine.

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The Victorian Jazz Archive acknowledges the support of the following organisations: The State of Victoria through the Department of Premier and Cabinet and Arts Victoria, Parks Victoria, The Ian Potter Foundation, The Myer Foundation, The Pratt Foundation, The Trust Company of Australia, The Helen McPherson Smith Trust, Diana Allen of Jazz Australia, The Estates of the late Don Boardman, Ron Halstead and David Ward and Ward McKenzie Pty Ltd. The Archive gratefully acknowledges the financial support given to the VJA Capital Fund by Dame Elisabeth Murdoch, A.C., D.B.E.

**VALE HELEN BUTCHER**  
**NEE VIOLARIS**

**30/6 /1934 - 28/5/2008**

Helen Butcher, who died recently, was a Melbourne jazz legend.

Better known to most jazz fans under her maiden name Helen Violaris, she sang with the best jazz bands in Australia, including Graeme Bell's. However she was best known as the band vocalist of the legendary trombonist Frank Traynor for 28 years.

At her recent funeral she was given a New Orleans send off by her husband of 45 years Geoff Butcher, plus family and friends that included some of Melbourne's best known jazz musicians, Graham Coyle, Ian Smith, Jim Beal, David Robinson, David Hetherington, Dave Robison and trombonist Les Fithall .

On leaving school she worked for Peter Fox, the well known portrait photographer who was also Secretary of the Mannequin's Association of Victoria. Helen soon became assistant secretary and on Peter's resignation from the Association, was elected secretary.

Helen's singing career began accidentally, when on holiday at Lorne she was dared to sing with the house band. In that line-up were Alex Hutchinson, Kanga Yoeman, Charlie Blott and Doug Toll. A chance meeting with Derek Phillips, trumpet player and leader of the Port Phillip Jazz Band, led to her being invited to join the band. Jazz great, Frank Traynor was a trombonist with the band and the rest is history.

On her return from a 12 month stay in the US, Helen called into the Melbourne Jazz Club and sat in with the Traynor band which was playing there at the time. This was to be the beginning of Helen's working relationship with Frank Traynor which lasted until his death in 1985. She recorded twice with the band.

In 2003, just before her 70<sup>th</sup> birthday, 'the legendary' Helen Violaris came out of retirement to perform with her old mates in a tribute to Frank Traynor. Due to the huge success of this comeback she was persuaded by Diana Allen to perform at the Melbourne International Jazz Festival with her own 'Red Hot Peppers' as a fund raiser for the Victorian Jazz Archive which proved to everyone that 'you can't keep a good gal down forever'!

On both these occasions Helen brought the house down, as it was soon discov-

ered that she could still belt out a great song.

Helen was 'one of a kind', and in her lifetime brought delight to thousands.

*Bernadette Funnell/Diana Allen*

**VALE**  
**HUMPHREY LYTTTELTON**  
**1921—2008**

We have seen several obituaries for Humph but have chosen this one from our own Graeme Bell because of his long personal association with him.

**Graeme Farewells Humph**

For over half a century, the name 'Humph' threw a bright light on British jazz. This six feet tall ex-Etonian and ex-Grenadier guardsman played a vibrant and joyful sound through the trumpet and lead bands containing some of the cream of English musicians.

Humphrey Lyttelton died in London at the age of 86 on 25th April 2008. As his music drew enthusiastic applause, so did his stories from the stage create peals of laughter.

His BBC record program, *The Best of Jazz*, commenced in 1966 and continued until the month of his death. He published several books, was cartoonist for the *Daily Mail*, president of the Society for Italic Handwriting and became a radio personality as Chairman of a panel of comedians on BBC Radio 4's—*I'm Sorry I Haven't A Clue*. This insanely humorous show took off 25 years ago and was still running at the time of Humphrey's death.

I had the good fortune to have a rather close musical association with Humph and our two bands, which were under contract to Parlophone Records, joined forces in 1951 to record some of our compositions for which I wrote the arrangements at his white upright piano at 67 Belsize Park, Swiss Cottage, London. There is where my then-wife, Elizabeth, and our four-year-old daughter, Christina, and I had taken up residence. From my autobiography, I quote:

*'In return for half the house, we paid Humph half the rent. Humph was on the ground floor and we occupied the first floor area which was reached by an imposing set of stone steps from the street up to the huge front door. Our main room looked out through a circular basement of tall windows and was big enough to hold a dance. Furnishings were antique, in-*

*cluding a circular oak dining table and a towering wardrobe more than a century old. Nine beautifully framed Rowlandson prints were on the walls. We had our own toilet and bathroom and Humph bought new beds for our bedroom. As he seemed to eat all his meals out, Liz had the run of the kitchen. We were close to Piccadilly, St John's Wood and Hampstead Heath.'*

In 1978, Humph came to Australia with Bruce Turner, Roy Williams and Alex Welch to do a tour with my band under the banner, *Salute to Satchmo*. We started in Perth and finished with two concerts at the Sydney Opera House.

Our association continued when in 1993 I played with him at the Edinburgh Festival and again in 1998 when the BBC brought me over to participate in Humph's 50th Jubilee Concert at Broadcasting House.

Always a private person, his genial manner, nevertheless, took precedence when in the company of friends. However, when the extra fame of *I'm Sorry I Haven't a Clue* came tumbling down on him, he clung desperately to his privacy to such an extent that if his phone number became known outside immediate family, he would change it. Similarly, he made sure that his address was almost impossible to locate. In fact, during the social gathering after his funeral, the members of his band saw, for the first time, the inside of his house.

It has been rumoured that he turned down the offer of a knighthood, an honour which, to my mind, would have been more than appropriate and well-deserved.

*Graeme Bell AO., MBE.*

**VALE - REG JENNINGS**  
**19/1/1931 - 27/4/2008**

On 28th April our friend and colleague, Reg Jennings, lost his long battle with cancer. He had worked tirelessly as our publicity officer. Reg never complained - he was always bright and breezy and his happy disposition was always welcome. Reg had a long association with the Melbourne Musicians' Club, many of whose members were there to farewell him. He had for many years been the happy face behind the bar.

Reminders of Reg's dedication to the Swans was evidenced by the releasing of dozens of red and white balloons after the funeral service. Our sympathy goes to his wife Beverley and family. He will be greatly missed and hard to replace.

*Gretel James*

## VALE—DANNY MOSS

Danny Moss who died in Perth, Western Australia, on May 28 aged 80, was a tenor saxophonist much admired for his warm, gruff tone and forthright approach.

His entire working life was spent as a professional musician, and he played in all the famous bands of the 1950s; but it was not until the following decade, when he struck out on his own, that his distinctive style developed. He was one of the relatively few British jazz musicians with an international reputation.

After several working visits to Australia, Danny and his wife Jeanie Lambe decided to move there permanently, settling in Perth in 1989. Paradoxically, their remoteness from Europe appeared to increase the demand for their appearances in this part of the world and they made long annual visits during the festival season.

In 1990 Moss signed a recording contract with the German label Nagel-Heyer, which ensured that some of his finest mature playing was preserved. The CDs *Weaver Of Dreams* and *Jeanie Lambe and Danny Moss Live In Hamburg* are particularly impressive. His duet recordings with the pianists Brian Lemon and Stan Tracey are also outstanding. Danny Moss was appointed MBE in 1990.

Danny was a regular guest at the Bob Barnard Jazz Party held in Melbourne each year and even this year, although in a wheelchair and on oxygen, he was determined to play.

He is survived by his wife Jeanie Lambe and two sons.

## SIRRUMPH

A strange title. Really Sir Humph. Something Humphrey Richard Adeane Lyttelton late of this parish never was. Not that society didn't try. Apparently the powers that be, did try to reward this worthy gent with some accolade that he summarily dismissed. So minus a gong he went his way covering a career as Jazz trumpeter, band leader, broadcaster writer and lots else for a mere sixty years.

I don't intend to cover the aristocratic background and his sundry other achievements, this will be chronicled by better scribes than I. My interest is the fact that when I tentatively stumbled across this strange music back in 1953 in that other God's own Scotland Humph was the band I tuned in to on

the old steam radio. In other publications I've read of him being the head prefect at the school, well he was, leading the field in the burgeoning Jazz scene of the time.

To me his career epitomized what Jazz is all about. Free expression. Only in the first year or so did he have the usual traditional frontline. Trumpet, trombone, clarinet. When he inherited the fine Blackpool based trombone man Keith Christie [he of the smelly socks according to the Bells who toured with Humph's band] his clarinet playing brother Ian was invited to join the band as he was always there at rehearsals. When the Christies left to form their own band Humph decided against replacing them and stuck to a two piece front line incorporating his old mate clarinetist Wally Fawkes. As Humph added clarinet to his trumpet and Wally doubled on bass clarinet it meant that they could vary their sound. Humph's band seemed to free wheel as policy hinged on social compatibility as much as anything. Alto saxist Bruce Turner was added in 1953 after playing Pee Wee Russell clarinet with Dixielander Freddie Randall and working on the transatlantic ships and studying in New York with the modern Jazzman Lee Konitz. His presence in the Band caused certain adverse comments amongst the purists.

That was only the beginning. In the first volume of his biography 'I Play As I Please' Humph more or less set his guidelines for Jazz. Tired of the sniping of being a traitor he rejected the purist edicts and moved his Jazz ship into the mainstream where he remained up until April 2008. By 1958 he had acquired three saxophones in his band and thus had gone beyond redemption. The change in the rhythm section had made this inevitable. In 1956 then drummer Stan Greig was called to the colours to defend the Empire in the Suez crisis. This he did with valour by playing the piano in the officers' mess at Port Said. Meanwhile Humph brought in Eddie Taylor a 'cool drummer' with a background in 'modern' groups. Thus the die was cast. From now on the rhythm sections had a contemporary structure which in turn gave great freedom to the frontline players.

This fine aggregation proved a fine backing for visiting Jazz luminaries like ex Basie trumpeter Buck Clayton, tenorist Buddy Tate and singer Jimmy Rushing who all graced Humph's band over the years. Buck especially formed a close musical and social

rapprochement with Humph and after Buck's health problems precluded him playing he continued as a prolific composer and arranger. A lot of his material became part of the Lyttelton band repertoire.

Apart from those early radio broadcasts that I heard, my personal experiences of the Humph Band phenomenon first came about in 1957. That summer I had a holiday in London and attended a concert in the pavilion at the Battersea Fun fair. Humph's Band had just undergone its mainstream metamorphosis. In the front line there was the young reed man Tony Coe and the not so young tenor man Jimmy Skidmore. Some three months later I was a Merchant Navy fellow on a ship at the East India docks. Every night for a week I journeyed up West to 100 Oxford Street. One night Humph's band was there. My memories of that night were of a very tall figure clad in a fisherman's jersey leaning back in his chair pointing his trumpet at the ceiling with the sweat running down his cheeks. I have a memory of his rather large foot stomping in the tunes and his always erudite but humorous announcements. Jimmy Skidmore was ill and the lovely blonde Kathy Stobart was depping. It was only in recent times that she retired from the band. That night various players sat in including the veteran trumpeter Nat Gonella, then making a bit of a comeback.

Over the years I followed Humph's progress as a Jazz program compere and have all of his writings and most of his recordings in some shape or form in my collection. His passing whilst not unexpected considering his age, is a great blow to the jazz world not only in Britain as his persona was recognized in jazz worldwide.

The SIRRUMPH title comes from one of Buck Clayton's compositions for the band. It was a tune performed at a breakneck speed and Humph reckoned the band called it 'Double Hernia Here I Come'. It is on a marvelous DVD going the rounds done celebrating Humph's thirty-fifth year as a band leader in 1983. It starts with him playing the tune 'Bad Penny Blues' from 1956 which made the lower reaches of the then hit parade. He announces it as a medley of our hit. Typical. Good old SIRRUMPH.

*Bill Brown*

(Bill is a regular volunteer and works in the Sound Room at the Archive).

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## VALE — JACK VARNEY 15/1/1919—19/5/2008

Jack Varney's monumental reputation as a jazzman in Australia reached deep into Europe and the US. In the late '40's, the influential and much respected jazz magazine *Down Beat* listed Jack as one of the world's top four banjo players. At the time he was touring Europe with Graeme's Bell's jazz band, Australia's first to achieve world acclaim. In the '50's he had his own band The City Slickers. He appeared on several Melbourne-based TV specials and became one of Australia's most prolific record producers. He opened his own music academy and other music schools in Gippsland. Jack was an accomplished guitar and vibes player.

Jack is survived by his wife Glennis, 5 children, 2 stepdaughters, 8 grandchildren and 3 step grandchildren.

(from *Melbourne Herald Sun*, 16/6/2008.

### KNOCKIN' A JUG

#### **Second Spasm**

To celebrate half a century of friendship and marvellous music, nineteen of us gathered for lunch at the Rosstown Hotel on Friday, 6th June, 2008. The occasion marked the 50th anniversary of the long-defunct Melbourne Jazz Club which began on that same evening in 1958.

All things considered, the attendees were in pretty good shape and could remember each others' names! They travelled from as far as Phillip Island, Mornington and Geelong, Rosanna and Langwarrin, with one intrepid group venturing down from the foothills of the Dandenongs. Tell that to the coast dwellers, some of whom still believe the urban myth that you require a sherpa and an oxygen mask to safely visit the Archive in Wantirna, let alone travel further up the track.

The food was excellent and like good wine, the conversation flowed well into the afternoon with photos, magazines, old stories and clean jokes. You should hear the one about the moth. Ask Graham Coyle.

We threatened to do it again as we toddled off safe and sober, all reaching home before nightfall.

The afternoon proved two things to me—

- (a) Melbourne's nightclub set have got it all wrong, and

- (b) This terrible jazz craze which could never last was not the "Devil's Music" many parents thought it to be all those years ago.

Happy Days

*Jeff Blades*

### VJA PROMOTED IN TORONTO, CANADA

One of our earliest members, Jack Litchfield who lives in Toronto, Canada, wrote telling us about a group of jazz record collectors to which he belongs. Humorously named the *West Mississauga Jazz Muddies*, they meet monthly in each others' homes to play good jazz records and listen to learned presentations on a particular type of jazz. Recently Jack has given two presentations on the subject of The Victorian Jazz Archive and the VJAZZ label. In each he talked about the Archive and played a favourite track from each CD. He sent us a copy of the handout for each presentation.

We have sent Jack an update on all the activities and facts relating to the Archive and we are sure he will use them in the future.

Great to see our efforts are appreciated half-way around the world. Thank you Jack, and keep up the good work.

### COLLECTIONS MANAGER'S REPORT

It is always a challenge to maintain the high museum accreditation standards required in preserving for the future rare and delicate recordings on 78rpm shellac records. Till they were finally phased out about 1960 to be replaced by LPs most records were made of shellac, a medium easily broken if dropped.

Last week two other volunteers from the Archive and I packed up over 2500 rare 78s collected by our Patron Bill Miller when he was studying law at Oxford in England during 1933-1937. Bill lovingly assembled an amazing collection containing the best of jazz on some very rare labels such as Biltmore and Tempo. His donation to the VJA represents a very significant addition to our reference collection of overseas jazz. It joins the Australian records already donated on Ampersand and XX labels, which he issued in the 1940s, and 50s.

Our challenge, having safely transported

the records in 24 boxes, was to install them in a special section in a compactus in order that the whole collection can be stored in one place. Over the next few months the records will be sorted and catalogued on an Excel spread sheet for easy reference. After cleaning they will be stored in acid free card folders inside polypropylene ziplock 10 inch clear bags to protect them from dust and insect damage. A word of warning - if you want to clean 78s do not use alcohol based cleaners suitable for vinyl LPs as they will destroy the records. Distilled water with a few drops of dishwashing liquid and a soft brush is all you need. A Google search will give lots of hints.

The Archive is a living museum devoted to preserving Australian jazz for the future. Recently we have been able to respond to requests for help to provide music and photographs. These include:

- Photographs and recordings of Georgia Lee, a singer who sang with Graeme Bell in the 1950s, for an exhibition in the gallery at the Melbourne Town Hall.
- Music of Benny Featherstone's bands, recorded in Melbourne dating from 1929, for the launch in Maryborough of the Art Deco period exhibition. Our thanks to Nigel Buesst for these wonderful recordings.
- Providing recordings of Roger Bell from the collection, together with photographs and record covers to be used at his funeral service and for his obituary following his recent sad death. His haunting composition "Halycon Days" off the Swaggie "Olga the Brolga" LP was played as we said a final goodbye to him at the service.
- Video recording of Jack Varney playing banjo at the 50<sup>th</sup> anniversary of the Uptown Club with Graeme Bell. This was provided to Jack's family following his recent death.

It is the aim of VJA to respond to all requests for information and recorded material in a timely manner. Our philosophy is that the treasure trove the Archive has become must be shared and available to jazz lovers everywhere. These recent requests have highlighted that as jazz musicians grow older, storing and saving their contribution for future generations becomes more important. The generosity of so many people in donating jazz recordings and photographs has made the VJA the envy of other jazz archives. Long may it continue.

*Mel Blackford*

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## Upon Receiving 'The Order Of Australia Medal' - for Achievements in Music, Expertise in Jazz Guitar & Teaching By Bruce Clarke OAM

Naturally I was delighted to find my name included in the 2008 Queen's Birthday Honours list. Being reborn as Bruce Clarke OAM felt strange for a minute or two, but once I had convinced myself that it was the ultimate award for a job well done, I settled into the role. Since the mid-60s there have been a dozen or so: Best Original TV Music (1966-67-69); New York International Film & TV Festival (Silver Award for Original Music 1970 & Bronze Award 1971); Australian Record Industry Award for Best Sound Production of 1972; Jazz Studies #1 (1982) etc., the list rolled steadily on up until the mid-80s. But for me there is a special ring to the OAM – unlike the others it has nothing to do with commercial considerations. It's the ultimate recognition of my 67 years of involvement with advancing new concepts of composition, arranging, improvisation and education in my chosen craft, jazz-orientated music. Although I do think that "67 Years Of Extreme Bravery On The Battlefields Of Music" might have been a more appropriate citation! As far as I know, George Golla and myself are, until now, the only two guitarist OAM's.

After those 67 years of fretting (that's a guitarist's joke), thinking, searching, researching and testing, I can look back on the journey and feel very satisfied. I can honestly say that I achieved everything that I had hoped one day to do.

When the award was announced, I was asked by your editor, Gretel James – a person who, apart from her total dedication to the music, has assisted me in documenting many of my most successful projects, to contribute a short thumbnail sketch of my long professional musical career. This proved to be impossible to cram into the allotted space but here are a few of the highlights...

In 1941 at the age of sixteen, I got off to the best of all possible starts by falling into the hands of a great teacher, the Maori guitarist Tui Hamilton. He taught me everything I needed to know, to musically function effectively at that particular point in time: correct technique, ear-training, reading, an understanding of the prevailing tonal and rhythmic principles and - most important of all - he injected me with a needle full of his personal credo... "***If you don't know what you're doing there's no point in doing it***", a musical philosophy that underpinned my later composing, arranging, improvisation etc. career. Around 1944, Charlie Christian's solo on the Benny Goodman recording of "Honeysuckle

Rose" somersaulted me into jazz. But later, the lid really blew off when I encountered the sound of Dizzy Gillespie's Bebop Sextet. Years of intensive study followed and in January of '49, I really struck oil. I gate crashed an all-star jam session. A very special occasion, where (for some now forgotten reason) the leading Australian progressively jazz-minded firebrands were all assembled under one roof and after a severe, and extremely nerve-racking workout, I was 'on the spot' inducted into the top strata of forward-looking, modern jazz improvisers. Within a fortnight I was recording and radio broadcasting with the two most adventurous and influential groups in the land; and in early March of '49, I made my first recordings as a jazz quintet leader. Between mid-'49 & '54 I was under contract to several of the Hollywood style nightclubs that then flourished: usually playing in a jazz quartet from 6.00pm – 9.00pm and a large orchestra from 9.30pm – 2.00am. In parallel with this, I had become first-call guitarist for hundreds of ABC sessions, commercial radio stations (back then they all had orchestras), recordings and jazz concerts. In '52, I made the first Aussie microgroove LPs and by late '54 – about 10% of my time was spent working as a sideman for others – I was now calling the shots as guitarist, composer, arranger and musical director for just about every Melbourne record company. I spent the first seven years of television at Channel 7 as chief arranger and assistant MD, while building up my own recording studios - The Jingle Workshop. The Workshop was a dream world, staffed by a brilliant team of musicians. For 25 years it protected us from the dumbing down effects of popular culture. During its lifetime we produced 3,015 high quality musical productions for film, radio, TV & records for clients both here and abroad. In 1973, pushed by Gough Whitlam, I joined The Music Board of the Australia Council, where Don Banks, Mike Williams, Jamie Murdoch and myself brought local jazz education into being. Don Burrows took care of the Sydney end, and in 1977 as the Kenneth Myer Music Fellow, I instigated the Jazz Studies Program at the Victorian College of The Arts. Around 1975 I was at the helm of a two-year project on "How To Update Music Education In Tertiary Institutions", and in 1980 I opened the 'Guitar Workshop'; until the mid-90s I still performed in public but my main work became teaching. During those years I estimate that I took part in some 5,000 recording sessions; played with many early

heroes – John Lewis (MJQ), Stan Getz, Dizzy Gillespie, Frank Sinatra, Mel Torme, Barney Kessel, Joe Pass, Herb Ellis and dozens of others as well as many of the world's leading classical conductors, but underneath it all I was still a jazz musician.

Now back to the OAM Award, and here's the downside. It brings forth congratulatory letters from every politician you've ever heard of – all hoping to gain your vote next time round. It brings forth letters and phone calls from every known charity from 'Legacy' to 'Save The Yellow Bellied Tasmanian Tit' who thinks they have found another public-minded citizen. Since my wife has certain charities that she helps, I shield myself from them by saying, "Hey! The last time I did something public spirited was in 1947 when I donated two pounds to the Red Cross".

But now the real good side. A deluge of cards, letters, emails and phone calls from jazz students (not only guitarists), and music lovers from all genres – telling me how I changed their musical horizons. In many cases I couldn't put a face to the name, but when a caller says, "Thank you. You gave me the gift of music"; "Through you I discovered the meaning of musical quality"; "Your study program gave me the power to express myself as I had always hoped I would". One ex-student, Mark Cally, now a fulltime working pro in Los Angeles sent me his latest CD; the cover notes list his various influences and concludes with, "Lastly to Bruce Clarke who taught me how to be a professional musician, and gave me the skills to go out and do it. I would never have been able to do what I've done in my life without Bruce". The award announcement even inspired a fellow that I had taught some 50 years ago to come all the way from his home in Florida to see me.

Medals are nice, but recognition that you helped to advance your craft, knowing that you helped a few, along the way, fulfil their dreams and renewing those contacts was the real reward! If you'd like further information on anything I have touched upon in the above or the massive problems that jazz – or indeed, all forms of quality music face today. Feel free to contact me on (03) 9509 4958, [guitarworkshop@people.net.au](mailto:guitarworkshop@people.net.au) or [www.cumquatrecords.com.au](http://www.cumquatrecords.com.au) but remember what Woody Herman once sang, "I Ain't Getting' Any Younger, Ain't Gonna Wait Too Long."

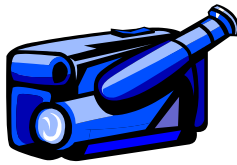
***We publish this as a tribute to  
Bruce Clarke OAM.***

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**WANTED**

**Analogue (not digital)  
8mm camcorder or deck  
(Hi-8, Video 8) to play back  
videotapes offered for archiving. A playback deck only is required but these tend to be less common, so a normal camera with playback facilities is more likely to be found.**



**If you have an analogue camcorder that is no longer used (because you have gone digital), we would be interested in hearing from you. Contact the Archive on 9800 5535 during business hours, and ask to be put in touch with John Smyth. Alternatively email the Archive on info@vicjazzarchive.org.au.**

**WANTED**

**TO BUY OR COPY  
LP— DUTCH SWING COLLEGE BAND 1960  
FONTANA LABEL—6428095L OR  
PHILIPS LABEL P600310R  
2 TUNES ON LP  
AT THE JAZZ BAND BALL  
ROYAL GARDEN BLUES  
FEATURING OSCAR KLEIN ON CORNET  
CONTACT PETER EDWARDS AT THE  
VICTORIAN JAZZ ARCHIVE 9800 5535**

**email addresses**

If you have an email address which you have not given to us, we would like it so that we improve our communication with you. We guarantee that this information will not be passed on to anyone else. You can email us at the Archive email address above.

**JAZZ WORKSHOPS GO BUSH**

**Commencing Sat 14th Feb—23rd May 2009  
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For details contact Jim Spark (03) 5422 6062 or  
Mobile 0438 369 707 or  
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**MACEDON RANGES JAZZ & HERITAGE  
FESTIVAL OCTOBER 10—12, 2008  
Details: 1300 655 405 or 0419 559 129  
or www.jazzkyneton.org**

**NEW MEMBERS**

We welcome the latest new members:

Don Burrows, AO., MBE., Don Semple, Dylan Breed, James Carr, Terence Chong, Nicole Craig, Joshua D'Rozario, Brodie Everist, Nathan Egert, Guy Faletolu, Ben Gray, Cotter Kypriotis, Alison McCallum, Grant Rushford, Liam Sieker, Amy Smith, Andrew Sorbello, Lachlan Williams, Robert Williams, Chris Wright, Geoff Chambers & H McFarlane, John Buchanan, Elaine Cockburn, Richard Haire, M.B. Nicholas, George Stamas, Geoffrey H. Norris, Frank J. Hambridge, Peter J. Fullarton, David Hobday, Yvonne Anderson, Beatrice Knox, Gordon & Anne Briggs, Len Puglisi, Ed Walker, John Waters, Bruce Rae, Errol Broadhurst, Bob & Barbara Lindsay, Mark Hennessy, Mel Forbes, Margaret & Rob Beattie, William Davis, Bill McNaughton.

**CASH DONATIONS**

We are most grateful to the following for their recent cash donations:

Loraine Bennett, Keith McCubbery, John McDonnell A, Verdon Morcom, Alan Marrant, George Hulme, Bryan Clothier, Prof. W. Hare, Frank Killeen, Tom Lucas, Daryl Maddock, Ida Markby, Deslys Milliken, Mr & Mrs W Mobilia, Carmel Picone, Frank Van Straten OAM, John Smyth, Les Pallett, Margaret Cleaver, Don Burrows, Stuart McKenzie, National Servicemen's Association of Australia, Graeme Horsnall.

To those who donated in memory of Roger Bell:

Alison Webster, Steve & Sheena Waddell, John Kennedy, M & E Sprigg, Geneve Daniels, Jim & Betty Beadman, Malcolm Mackay, Lesley Greagg, John Thompson, Bill Kerr, Ray Marginson, Maurie Fabrikant, Sonia Paterson & Alf Hurst, Jeff Silvester, Eddie Creaney, Chris Ludowyk, Russell Meehan, David & Carole Robinson, Nigel Buesst, Max Frankel.

**WE THANK YOU ALL FOR YOUR SUPPORT**

**SUBSCRIPTIONS ARE NOW DUE  
FOR THOSE WHOSE MEMBERSHIP IS  
DUE AN ACCOUNT IS ENCLOSED. WE  
WILL BE PLEASED TO RECEIVE YOUR  
PAYMENT AS SOON AS POSSIBLE.  
REMEMBER TO ASK FOR YOUR  
FREE VJAZZ CD WHEN YOU RENEW  
YOUR MEMBERSHIP**

**RADIO BLOOPERS**

Heard by Judith Kennedy on a Melbourne radio station on 4th July - we won't say which one - "Today is Louis Armstrong's birthday - As a tribute to him we will hear him playing and singing - St James' Inferno!"

**CLEANING ASSISTANT NEEDED**

**If you can help with this job please ring Ray Sutton  
on 9800 5535**

**PLEASE NOTE DEADLINE FOR COPY FOR THE NEXT NEWSLETTER IS  
19th SEPTEMBER 2008**



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**Jazz Australia presents  
The CD launch of  
A Compilation of the Compositions of  
Graeme Bell AO, MBE  
and Celebrating his 94th Birthday  
featuring The Allan Browne Quintet**

**Tony and Imogen Gould  
Ian Smith's Scallywags**

**At the Bentleigh Club,  
Yawla Street, Bentleigh**

**on Sunday September 14th 2008**

**Midday for 12.30 p.m.**

**Luncheon and Show \$65**

**payable by cheque to Jazz Australia at the above  
address, or by credit card on 9686 2844  
(plus 2% bank surcharge)**

**Phone bookings open on Friday 1st August but  
email & mail bookings open immediately.**

## **AUSTRALIAN JAZZ CONVENTION ARCHIVES**

### **VOLUNTEER NEEDED**

**A volunteer is needed to implement a program  
using a computer data base to record the collec-  
tion held in the Australian Jazz Convention Ar-  
chive which is situated in the Victorian Jazz  
Archive Inc. building at Wantirna.**

**Some knowledge of Australian jazz would be  
helpful but not absolutely necessary. A good  
knowledge of computer operation is essential  
in particular Microsoft Word and Excel.**

**If interested in preserving Australian jazz  
history please contact -**

**Don Anderson  
03 9459 1008  
or donmarganderson@bigpond.com**