



VJAZZ 44
NOVEMBER 2009

VJAZZ

“Saving and Preserving our Australian Jazz for the Future”

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*Don & Margaret Anderson at the opening of the Australian Jazz Convention Exhibition
(photo Lois Stephenson)*

Over 50 people attended the opening of The Australian Jazz Convention Exhibition on Sunday 27th September. World-class trumpet player, Tony Newstead, who was present at the 1st Convention, opened the exhibition in the presence of Joan Monsborough, widow of legendary Ade, and Ray and Betty Marginson who had also attended that monumental first convention. Special mention must be given to Don and Margaret Anderson who maintain the Convention Archive which is situated in the VJA building. They have worked for many months putting the exhibition together and researching the details of the pictures on show. Don gallantly gives most of the credit to Margaret. It is her strict attention to detail that makes this exhibition so interesting. She was greatly helped by Peter Edwards. Graeme Gaulway and Barrie Boyes did the framing and Ray Sutton helped with the booklet produced to accompany the exhibition. Come and see for yourself what they have managed to achieve. The booklet is available for \$2.00 (proceeds to the AJC) and the exhibition is open Tuesdays and Fridays 10.00 a.m. to 3.00 p.m.

THE VJC WILL CLOSE FOR ITS CHRISTMAS BREAK ON FRIDAY 18TH DECEMBER 2009 AND WILL RE-OPEN ON TUESDAY 5TH JANUARY 2010. APART FROM THIS, THE ARCHIVE WILL BE OPEN FOR VISITORS TO THE EXHIBITION ON TUESDAY 29TH DECEMBER, AND FRIDAY, SATURDAY, SUNDAY & MONDAY, THE 1st, 2nd, 3rd and 4th JANUARY FROM 11.00—3.00 P.M.

**THE 13TH ANNUAL GENERAL MEETING OF THE VICTORIAN JAZZ ARCHIVE
WILL BE HELD ON
SUNDAY 22ND NOVEMBER 2009 AT THE ARCHIVE PREMISES,
15 MOUNTAIN HIGHWAY, WANTIRNA AT 11.30 A.M.
FOLLOWED BY A BARBECUE.
PLEASE SEE ENCLOSED NOTICES**

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

Further to your competition of naming the musicians at the 1988 Montsalvat concerts, I wish to make known that whilst this photo was being taken there was a band playing to the public in the hall (in front of the musicians) namely the Storyville All Stars. Nobody informed the band of the intended photo and therefore they just kept playing. From memory the musicians would have been Allan Leake, leader and drums; Ian Orr, trumpet; Geoff Rule, clarinet; Harry Price, trombone; Peter Cleaver, banjo; Tony Paye, bass and probably John Adams, piano (not certain) and Bev Sheehan vocals. What a terrible oversight!

Another fact which should be recorded was in 1961 when the Len Barnard cut the Naked Dance record there was great enthusiasm from the band but Len (being so occupied with the arrangements of the music) forgot the business arrangements and therefore never signed any contract. Telefil was broke and getting worse so the band never received a cent for the LP. What a lot of money the other companies made—five to my knowledge. Still it is the best Australian LP.

I would appreciate this letter being printed in our next Archive "VJAZZ".

Yours sincerely,

Margaret Cleaver - Tour Guide

Ed's Note: Apologies to Nick Polites for leaving him off the list of names of musicians in the aforementioned list.

Congratulations to Ray Sutton

Our General Manager Ray Sutton was recently the recipient of a medal in the 2009 Victoria Day Awards from the Ferntree Gully Electorate. The awards recognise the hard work and dedication of the wonderful volunteers in our community. In 2009, fifty-three community groups selected an award winner, recognising a special and important member of their organisation. Recipients are drawn from a wide range of community groups, whether they are sporting, service, religious, emergency, support or neighbourhood groups. Congratulations Ray.

NEW VIDEO FACILITY FOR SOUND ROOM

The Sound Room is not just about sound recordings. There is a considerable amount of video material (private videos, off-air material and also films) in the Archive collection, that also has to be converted to digital format for preservation. Up to now, facilities have been available for converting the material to the older low quality MPEG1 format, which is then stored as a file on DVD. This format does not allow playback on a normal DVD, which has been a significant disadvantage.

Last year the decision was taken to upgrade the video conversion process to allow much higher quality recording (and consequently much greater hard disk storage requirements). The Canopus ADV300 that was purchased also has the facility to undertake improvement of video quality prior to the digital conversion. The files generated can then be edited, assembled into sequences and individual tunes named before conversion to a standard DVD format for preservation. DVDs can also be created for access and showing, e.g. in the Library. With the much higher quality and much bigger files, the computer processing power required to deal with this load in reasonable time was beyond the scope of the existing computer (about 5 years old) with a single processor and relatively slow memory by today's standards. The net result was that rendering and printing a two or three hour DVD would take about four to six hours of computer time – we would need a 'night shift' in the Sound Room to complete the task.

It was agreed that the objective was to be able to eventually copy a two-hour VHS tape, prepare the recording for conversion and burn to DVD within one five hour 'shift'. A modern computer system with multiple processors, fast memory and large hard disk storage would be needed. Through the generous donations of the guests at Bill Armstrong's 80th birthday, enough money was available for Sound Room improvement which would enable the Archive to acquire such a system from a specialised builder of workstations for video and audio. The system was ordered and delivered in August and now the Sound Room people are coming to grips with the new skills of video transfer and editing (much late night reading of the instruction manuals) and the first DVDs have been produced.

As we become familiar with the new process, more and more video material will be available for viewing on DVD. Now all we need is a camera, and the VJA can go all the way and start making its own videos ... but not just yet!

John Smyth—Sound Room Engineer

NEWS OF THE NSW JAZZ ARCHIVE INC.

At its AGM on 12 September 2009, Peter Newton was appointed Chair of the NSW Jazz Archive in place of Kevin Casey who is seriously ill. All communications to the Archive, including queries about membership, objectives, programs and newsletter should now be addressed to Peter J. F. Newton, 30 Boorea Street, Blaxland, NSW 2774. Telephone (02) 4739 1715 or email: lam-bertnewton@bigpond.com.

WANTED - BADGE FROM THE 5th AJC (1950) SYDNEY

Does anyone out there have a badge from the 5th Australian Jazz Convention held in 1950 in Sydney.

This is the only one missing from the display at the Archive and we would like to find one to complete the collection — even if we could borrow it for a few months.

If you can help, please ring Gretel James at the Archive on 9800 5535.

WANTED

Jazz Titles—Origins. The Reference Library has Vol. 2 of *Tell Your Story* by Eric Townley, covering the origin of names of jazz songs recorded between 1951 & 1975. This is a UK publication. The VJA is interested in obtaining a copy of Vol. 1 for the Reference Library.

CAN YOU HELP?

WANTED - email addresses

This time we want to help **YOU**. If you have an email address, please let us know so that we can let you know of any special events or articles on the website we think would interest you. We intend updating this information every month.

Please send an email to us: info@vicjazzarchive.org.au

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The Victorian Jazz Archive acknowledges the past 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.

THE SPACE RACE

The space race is still on, "don't you worry about that" as old Joh used to say. Not outer space, but that which is required to house our ever-growing collection of quality jazz material. We must not let our new building fundraiser run out of oxygen and again I appeal to all of you.

Don't clap – throw money.

It is worth revisiting the origins of the V.J.A. The inaugural meeting was held in the now defunct Whitehorse Inn in Burwood Road, Hawthorn one cold wet Sunday morning in August 1996. About sixty invited persons gathered to consider the idea of forming a jazz archive in Melbourne, as most musicians and serious collectors were reluctant to see their material go to Canberra, where its future could be decided for better or worse with the stroke of a pen.

Thankfully, the minutes of the meeting were recorded and transferred to CD for posterity. While they are difficult to listen to due to the incessant clacking of the keyboard, they show the mood of the meeting and are quite informative. At the end of the meeting, John Kennedy made the historic statement, "**I am starting tomorrow**", and the rest is history.

Originally it was thought membership might reach 100 and donated collections would plateau or fizzle out. Nothing could be further from the position we find ourselves in today with some 600 members, from whom 55 regular volunteers contribute over 14,000 hours of their time in house annually, using our state of the art digital data base to preserve our collection which continues to pour in from around the country.

We cannot however, bask in our past glory. Despite the recent addition of over 200 lineal metres of compactus movable shelving and over 60 lineal metres of fixed steel shelving in Vaults one and two, the Jilly Ward and Ron Halstead Rooms, the Archive is chockers. To house the overflow we have purchased another ex refrigerated shipping container and fitted it out with more compactus and fixed steel shelving. It is filling up fast. Thanks to the co-operation of Darren Wallace, the container is parked on his land across the road, but there isn't room for any more! We have found a place for a three metre square steel shed on our concrete apron and are investigating the practicality of same as I write.

The only long term solution to our space problem is the construction of our proposed new building and we don't have the necessary funding for that, so let's dig deep.

Buddy Can You Spare a Dime?

Jeff Blades – Project Manager

STORYVILLE JAZZ CLUB

The recent receipt of Lorna McLaughlin's (aka Jazzmum) Storyville badges to the Archive has prompted the editor to seek further information from Jean Leake. Here is her story.

Lorna was one the first among many followers of the Storyville Jazzmen. The band was formed by Allan Leake in 1967/8 when the Victorian Jazz Club started operating at the Prospect Hill Hotel, Kew. The original line-up of the Storyville Jazzmen (several years later to be renamed the Storyville Allstars) was Tony Newstead (tpt), John Murray (tbn), Denis Ball (clt), Kenn Jones (ten), Fred Stephenson (bs), George Woods (gtr), David Campbell (pno) and Allan Leake (dms). Several of them were from Allan's previous group, The Jazzmakers.

Lorna was a friend of Bill Linton and Margot Ross, and along with Jack Kenny, Peggy and Stewie Morris, was there when the Storyville Club opened one Friday night in February 1970 at the Manor House Hotel, City. On the NE corner of Swanson and Lonsdale Streets, it had an upstairs cabaret room, complete with extendable stage, grand piano and the usual tables and chairs.

The Storyville Club ran every Friday night for 11 years and for some time had admission tickets to the Club in the "Dine-Out Melbourne" booklet, giving away "2 for the price of 1". On some nights this meant up to an extra 15 new people attending, plus the other 15 who paid. The Club was run by Allan and Jean for the door take which went entirely to the band, and only band wives "manned" the door.

As the first year was so successful, it was decided to strike a badge to signify membership and associated discounts. And so the diamond-shaped lapel badge (or pendant) was born. The first badge was red with a white trumpet player and the word "Storyville" along one side. Then followed all colour combos, the last one being light blue. When Duke Ellington was here again in 1972, some of us were at the airport to greet the band and I was able to pin the red Storyville badge on the great EKE's lapel. His photo in The Age next day showed the badge beautifully.

Lorna had every coloured pendant. When she discovered her amazing chain necklace at home, she was eventually able to produce a steadily-growing unique piece of history. She wore it at every Storyville function, be it Club, Concerts (i.e. support for Yank Lawson's "World's Greatest Jazz Band" in 1980), "Mad Hat" plus other

theme nights held several times a year in the old Warrandyte Hall.

It was a happy and hilarious time and the music was always very, very good. There were great guest artists and many vocalists (apart from the band itself) including Penny Eames and the unforgettable Joanie Watts-Nelson.



Jazzmum's necklace represents 11 years of a truly wonderful period of Jazz and Friendship. Lorna became our Jazzmum from the start.

Jean Leake

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TREASURES FROM THE ARCHIVE

**WE OF THE OLD 78 NEVER HAD
BARGE ARSES**

The CEO of VicHealth was quoted in *The Age* recently as saying "We don't have to chop the wood any more. We don't have to wind the window on the car. We have this conspiracy of sedentariness.

In a few generations we could have pin heads, big bums and one big finger."

Yeah – and we don't have to get up and change the record every three minutes, either. There's no old Royal typewriter to bang your fingers up and down on and wave your arm at the return lever. Lord, lord, lord – don't ever let me lose control – my remote, that is – send me not back to the old across-the-room lurch every time a commercial comes on the TV during the cricket, or the footy replay.

And we don't have to walk down the back yard to go to the dunny. Nor does the designated washer-up have to wave a soap-container around to get suds. They don't even jump up and down on grapes any more!

At the same time, we are encouraged by the corporate machines that manufacture much of our food to line up for the dietary version of Logan's Run, to be sensible little lemmings and eat and drink as much as possible of things loaded with addictive substances that, in excess, are bad for us, that bring on diabetes, respiratory and circulatory problems, cancer, IBS and other kindred ailments.

And big bums, of course.

Popular foods are laced with salt and sugar and saturated fats – the manufacturers knowingly do this, and they knowingly target the young so that their developing palates will demand sweetness, fattiness and saltiness for the rest of their lives. Ceaseless advertising exhorts us to take ourselves, our kids, our grandkids along to Big Mac, or Hungry Jack's or KFC; the butcher wants us to buy our meat ready-ruined with marinades that probably come in 44 gallon drums and look like they would kill the brown dog. While I write this diatribe I am listening to an old test pressing I have of a record the Bob Wallis Band made for the Top Rank label. It's doing me a power of good. The music comes from the very early '60's I'd say. The band plays in that big, robust, eyes-closed and nostrils-flared style of some of the early British trad bands – Acker with Avo and Ken Sims, the Christie Brothers Stompers, John Haim's Jelly Roll Kings (ha! Just thought I'd chuck that one in). Like that. Days of high pas-

sion. Youthful exuberance, crashing through, going for broke, boots and all.

After all, for many of us it was the emotional intensity and driving rhythms that attracted us to jazz – the rips and smears, the dark and brooding tones, the ensembles that built and built towards a climax. Fine art and elegance were not qualities we sought, then, unless it was Al Nicholas with Jelly, or the old Jimmy Noone, or Bix musing at the piano.

Bob Wallis, the likeable chap from Yorkshire, certainly gave it all he had, and it was sad when he died, quite recently.

I've no notes on the test LP, and there is no label. It sounds a bit like Avo Avison on trombone. I don't feel like wading through old Jazz Journals to find my review of the disc. But if anyone has a Bob Wallis LP on Top Rank I'd be happy to know the details.

And do remember – if you don't want to develop a big bum or finger, you'd better watch what you eat.

**Get some exercise.
Play your 78s !!**

Tony Standish

Standish & Company No. 27 (2000)

Tony Standish is one of Melbourne's great jazz aficionados. He left Australia in 1955 to journey to New Orleans where he spent 5 weeks in 1957. Then he journeyed to London where for 5 years he was assistant editor of Jazz Journal, coming back to Australia in 1963. He then opened a record shop at Frank Traynor's Folk Club in the city which lasted 6 or 7 years until he started his mail order business.

Although semi-retired, his mail order business still operates from his postal address:

Standish and Company
PO Box 193
Mount Martha Vic 3934
Tel: (03) 5974 4194
Email: mojohand@bigpond.com



The Honour Roll Board was donated to the Archive by Sigmund Jorgensen after lying around since the Montsalvat festivals finished in 1996. It is now in the foyer of the Archive.

**THE JAZZ RESCUERS—THE
VICTORIAN JAZZ ARCHIVE**

This is the intriguing title of an excellent article written by Darron Davies, Special Correspondent for the Seoul Times, following his recent visit to the VJA. It appears in the 17th September edition of that paper under the Travel section and is well worth taking the time to read, either at seoul-times@gmail.com or on our website. Well, you have to start somewhere, even if it is Korea!

**BIX-EIBEN HAMBURG JAZZ
MUSEUM**

We recently received a DVD from the above Museum. It is a walk-through with reference to the "Jazz Revisited 1917-47" American Radio program hosted by Hazen Schumacher. Founded in 1987 the museum is very impressive 3-story period building having a modern interior, fixtures and fitting and housing 3000,000 (cont'd p.7)

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CZECHOSLOVAK JOURNEY REVISITED

When my wife, Christina Bell, and I realised that the Eastern European tour that we had booked on for last May was to start in Prague, we contacted Christina's father, Graeme, to ask him if he had any contacts there that we could visit. Graeme had taken his band to Prague in 1947 for the World Youth Festival and had later returned on a number of visits.

Graeme replied that he had kept in contact with a number of people who were still alive from that first visit and so we arranged to travel to Prague a day before our organised tour was to start, in order to visit one or two of Graeme's friends and perhaps take in some jazz at the Metropolitan Jazz Club, which Graeme had most recently visited in 1993.



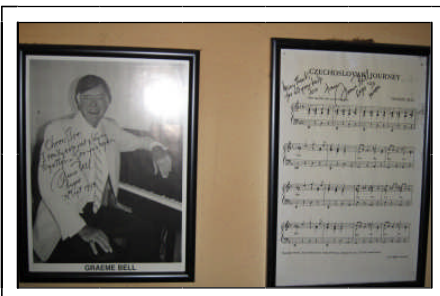
Michal Miroslav Kulhan

A few hours after we arrived in Prague, we braved the subway system, even changing trains, to travel to a suburb to meet the first of Graeme's old friends, 87 year-old Michal Miroslav Kulhan, who was waiting to meet us on the platform. A tall, jolly man, with a twinkle in his eyes and reasonable English, Michal was previously head recording engineer with the Czech label Supraphon and also a musician who composed songs and accompanied himself on the guitar. We walked to his apartment, a small communist-era one accessed by a tiny lift that would just accommodate three people and met his wife, Alena. We heard some reminiscences of 1947 and gave them one of the copies of Graeme's recent double CD of all his compositions that we had bought to take as gifts.

Unfortunately, Michal decided to listen to

it immediately and at a high volume, so that "The Lizard" and (appropriately) "Czechoslovak Journey" drowned out conversation and largely defeated my attempts to video the encounter and reminiscences! However, the Kulhans are very charming people, and, by coincidence, Alena's brother is a director of a Melbourne manufacturing company.

We also enjoyed hearing the November 1947 Supraphon 78rpm record of the Bell band playing, and Ade Monsbrough singing "When the Saints go marching in", followed by a record of one of



Graeme Bell photo & music Metropolitan Jazz Club, Prague

Michal's own compositions.

We then returned to our hotel by subway, without getting lost, in time to meet the second of Graeme's friends from 1947, Professor Jiri Kaspar – also aged 87, who had travelled in to meet us. As a young man in 1947, Jiri (George) had been an interpreter who'd arranged travel and accompanied the Bell band to other cities in (then) Czechoslovakia. He still speaks good English and had some



Christina reminisces with Jiri Kaspar about her father, Graeme Bell

humorous stories to tell from 62 years ago, especially involving Roger Bell and his first encounter with the Czech version of horse-radish.

In the one free evening we had before joining our tour group, we decided to hear some live jazz and were able to find the Metropolitan Jazz Club, which Graeme Bell had visited when he made one of his return trips to Prague in 1993. As the band was due to start playing

about 9 we arrived at 8.30 to an almost empty club and saw photos of Graeme on the wall. By 9.30 a few more patrons had arrived, but there was no sight of the band, so we reluctantly decided to abandon the venture, as we had woken at 4.30am that morning in Helsinki, before flying to Prague and were feeling the effects of travel – and age- and the need to be up early to join our tour the next day. Jazz has a strong following now in Prague, where there are a number of jazz clubs and even a jazz boat which operates each night – we at least heard a little jazz from a busking group on Charles Bridge as we passed by on our tour.

Graeme was pleased to learn of our encounters with old friends and has enjoyed seeing the video I made of Prague, which he regards as one of his favourite cities. Christina and I feel much the same.

Bill Ford - President

GRAEME BELL— AT 95!

He is a legend as we all know, but he becomes more legendary by the day! It seems no time since we all celebrated his 90th birthday at the Assembly Hall and at the same time launched his second last CD!

Since then he's released what he considers to be the most historic CD of his whole career, 44 of his own compositions dated from the '40s until last year, an incredible achievement.

On September 7th this year, Graeme Bell celebrated his 95th birthday! He had turned down all invitations to celebrate it publicly in Sydney, but he did accept the offer of the fabulous *Kevin Hunt Trio* to come to his house where Graeme's family were celebrating quietly, and turn this momentous event into a beautiful jazz soiree.

Diana Allen - Jazz Australia

The Board of Management of the VJA and all its members send congratulations and best wishes to Graeme on this special occasion.

PLEASE NOTE DATE FOR COPY FOR NEXT NEWSLETTER IS JANUARY 6th 2010

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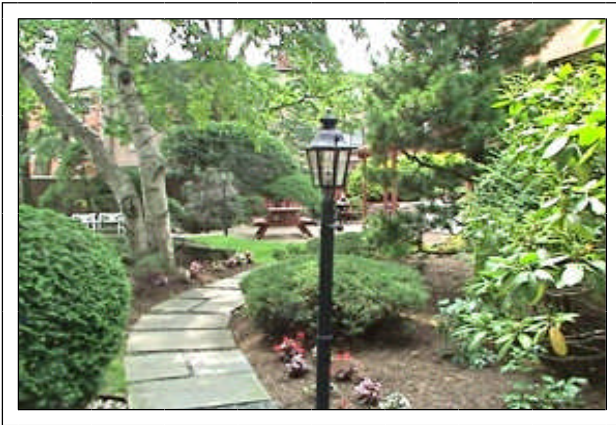
A VISIT TO THE LOUIS ARMSTRONG HOUSE

Louis Armstrong, one of the greatest of all jazz figures, lived for many years in the quiet residential street in Corona, Queens, in Eastside New York. His deceptively humble-looking dwelling has been turned into a living museum for Armstrong enthusiasts and peripatetic Victorian Jazz Archive volunteers alike.

I had been asked to present some of the VJA's Armstrong material to the Louis Armstrong House Museum when my wife and I were in New York recently. "No worries," I thought until I sought to untangle the subway system and somewhat convoluted directions from the outer suburban station to the House.

Imagine our delight when a local offered to not only show us which direction to head, but volunteered to act as tour guide and take us to the hallowed structure.

Ten minutes later we are all in the shady garden adjoining the singled fronted structure which houses the museum. Photos completed we said our goodbyes and



entered the house to be met by Baltzar, the project manager, and a most enthusiastic guide - Patrick.

They were excited by our donations as they show the VJA handkerchief to be unique in that it includes Lucille's signature, something he'd not seen previously. The tour dates associated with the Armstrong visits also filled in a gap in the Museum's engagement timeline.

We then took a tour of the House with Patrick.



It is much as when Louis lived in it with everything set out as though he and Lucille have just popped out briefly. Every mod con is available in the kitchen, gold plated taps adorn the bathroom and several intriguing adaptations have been made around the house to make life easy.

A sound room, with reel to reel tape recorders, is still set up together with collaged record covers, sound catalogues and indexes compiled by Armstrong.

A small display space holds a 1934 Selmer trumpet and mouthpiece given to Louis by King George V, a cornet case autographed by Louis, and two scrapbooks compiled by Armstrong bassist Arvell Shaw, "Hello Dolly" gold disc and items associated with his African tour. This is all supplemented by an excellent shop providing material of interest to Armstrong aficionados and general visitors alike.



Having made our farewells we wended our way back through the quiet streets to the station, reflecting on what a wonderful experience we had. We were also delighted to think that we had assisted the VJA in adding something uniquely Australian to this vital repository of jazz history.



Ralph Powell - Collections assistant

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JAZZ DOESN'T HAVE RHYTHM!

My name is Maria and I have recently joined the VJA as a volunteer. "That's nice" I hear you say, "not all that unusual." Well it is in my book, as I have not been brought up listening to jazz music, but a variety of different music, due to having older siblings etc. My era was the late 50's and the 60's, dancing to rock and roll, twisting, shaking etc. I just love music with a passion.

For the last 11 ½ years I have worked as a lift driver and information officer for Myer Melbourne in the Bourke street store until I was made redundant earlier this year.

After looking for some time for new employment it was suggested to me that I volunteer for the VJA since I like music and I have computer skills, general office skills and so on. ***But, I thought, jazz music, I know nothing about it and I'm not sure I even like it. I had the impression it had no rhythm.***

So I took the bull by the horns and phoned Ray Sutton the General Manager of the VJA. He gave me a run down on the operations and involvement of the VJA, and suggested I come in for an interview and I managed to be there within the hour.

Well you could have knocked me down with a feather when I walked in. The whole place was full of people a number of years older than myself and most are computer literate. That in itself for me is a wonderful sight; then you hear happy dancing music from several places in the area. Everyone was happy doing whatever they were doing, be it accounts, archiving data on the computer, digitizing photos, or posters, taking music off records to record for archiving, you name it, it was being done. I was hooked even before I had formally met anyone; I knew I wanted to work in this environment more than anything. I was also given a tour and met some of the people and found them all to have a wonderful sense of humour (without political correctness), and that is what makes it so great to work there.

I get reminded occasionally that I once said that I thought jazz had no rhythm and have to admit that I am being inducted to jazz in the best possible way and loving it and am slowly building my collection of jazz music.

I am looking forward to many years working here. Cheers, Maria.

Maria Matzer - Volunteer

You can read Maria's full story on the following website: makingaustralia.abc.net.au go to "Story Gallery" and look for liftgirlslament.

Have you got time on your hands—why not come to the Archive as a volunteer. Everyone has something to give - but the main requirement is ENTHUSIASM.

HOT TUESDAY—A REPRISE

Back in 2005 when the great Len Barnard left us I penned an opus for the newsletter entitled 'Hot Tuesday'. This was the title of a 1967 LP record that Len's band had put out on the Swaggie label. Now Mr.Swaggie has put that set and a 1968 LP called 'The Mountebank' together on a CD which now resides on my shelves. Beautifully re-mastered it makes one hope that Nifty Nev. has more treasures up his sleeve.

Brother Bob is brilliant as ever in that period before the rest of the world realized what they were missing. The sterling section of Fred Parkes, Neville Stribling and the one and only Lazy Ade ring the changes on the various reed permutations. Graham Coyle rumbles away beneath them recalling the presence of Jelly or Fats as only he can.

Beverley Hay appears on a few vocals with a rare panache hovering nicely between Bessie or Billie.

The repertoire is varied and in no way predictable like some 'trad' bands' outputs.

There are nods in the direction of Jelly Roll, Louis' Hot Five/Hot Seven, the bright and breezy Clarence Williams groups, a touch of Scott Joplin Ragtime [Euphonic Sounds] and two fine Ellington tunes, Dragon's Blues [a little known piece] and one of Duke's more involved 1930s compositions 'Merry Go Round'. Perhaps only one tune seems out of place 'The Road To Mandalay', written by the Jazz loving drunk 'Rudyard Tippling'. Only my opinion of course. .

There are two 'filler' tracks from a later 1970s session. So all in all it is a really fine re-issue. Full of that *joie de vivre* that epitomizes fine Australian hot music.

Sadly, as Len says in his interesting sleeve notes, this group was not a permanent fixture, mainly for economic reasons, and of course by the late sixties the *forces of darkness* had descended on the music scene.

It's also poignant I think that of the group involved only three are still with us. However their achievements will live on so long as there are folk who like to listen to those strange sounds that used to mystify my parents. Those fellows and others of their ilk will, I'm sure, be featured in the

imminent exhibition at the Jazz Archive dealing with the history of the Australian Jazz Convention, that phenomenon that first saw the light of day back in 1946.

In the meantime I urge the Jazz minded to besiege the shop at the Archive with this CD the priority purchase. There Sales Manager Barry Mitchell will welcome you with an open till. His face has a flush of pleasure when he hears the ping of the cash register.

Bill Brown - Sound Room

VALE FRANK GOW

29/2/30 - 30/8/09.

I first met Frank in the early 50s. In those days we played in different groups around town. We played on many of Bob Clemems Downbeat Concerts and I have very fond memories of Frank playing in my band at the Downbeat Club with Alex Hutchinson and Joe McConechy. Frank was the complete entertainer/showman (piano, vocals, jokes, compere etc.) just a person the crowd loved. Amongst the guys I christened him "the worlds greatest entertainer" then we cut it short to "the worlds greatest".

He got even with me when he saw the program of a concert in Geelong where it says "Ace drummer from Melbourne with his big band." He knew that I hated the word "Ace" being used. That's when he stuck me with "ace" whenever I rang him. It was always "G'day Ace". A lot don't know that in the early 60s we were asked by Ivan Damon, Johnny O'Keefe's promoter, to form a rock group called The Marksmen, playing Saturday nights at the Maling Ballroom. We had all jazz musos in the band, Dave Anderson, bass; John Foster and Alan Eaton, saxes; Jack Gay, guitar; all dressed in swish beetle-type suits. It was a lot of fun. Frank's many years with the Johnson Band and his own Fat Swaller Group showed his great talent. Then he was crowned King of Moomba at the Moomba Jazz concert.

I was lucky to play that show with Alex Hutchinson, Alan Lee and Joe McConechy. Frank was so proud of that day; all the wonderful parties, blows at the Musos Club, recordings, concerts and gigs etc. One could go on for hours of the comradeship and fun we all had. Frank will be sadly missed by all...BUT NEVER FORGOTTEN. May you rest in peace, farewell old friend.

Johnny "ACE" Fordham

(from page 4)

jazz-related objects. Ray Sutton is corresponding with their General Manager as it may be possible to share some ideas and material from time to time. You can read and see all about the museum, and drool with us. email: bixebenhamburg@web.de.

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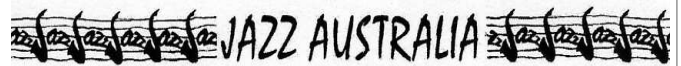
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'MOMENTS IN TIME'

CD highlights of Jazz Australia performances over
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Sunday Jazz Luncheon
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Midday for 12.30 p.m.

Featuring Peter Gaudion, John Scurry, Mark Elton,
Stephen Grant, Allan Browne & Michael McQuaid
Luncheon tickets \$59 per head
Bookings as above

This recording is dedicated to five jazz musicians who are sadly no longer with us and with whom I worked extensively for many years. They are Tom Baker, Bill Howard, Fred Parkes, Gary Costello and Len Barnard. The tracks on which they appear bear testimony to the unique contribution they made to the Australian jazz scene.

It also features tracks from a memorable performance from the two great cornetists, Bob Barnard from Sydney and Jim Cullum from San Antonio, Texas. The piano features from Graeme Bell and Graham Coyle are show stoppers!

The Victorian Jazz Archive will benefit from sales of this recording.

Diana Allen—Jazz Australia

NEW LIFE MEMBERS

Since our last newsletter we have received three new LIFE members, Dick Hughes, well jazz pianist from Sydney, Joseph Samat and Roger Clark (Dizzy's Jazz Club) from Melbourne. Keyboard Corner have also renewed their Corporate Membership. We thank you all.

We also welcome new members:

Margaret Baker, Barb Benson, Peter Burgis, Robert & Yvonne Cainer, Ray & Coral Chapman, Heather Dallas, Ron Dean, Derek De Laine, Kevin Healy, John Herron, Cameron Ingram, John McBeth, Ray Marshall, Joan Maxwell & Laurie Gibson, Bruce Mitchell, Jack Morris, Janice O'Neill, Jo & John O'Neil, Mavis Pickering, Julie Pleydell, Nicholas Scott, Roger Seddon, Keith & Jennifer Slater, Andrew Stephens, Jan & Ray Thomas and Peter Wood.

We also thank the following people for their recent cash donations:

Percy Bevan, Bill Brown, David McDowell and Eileen McIntyre.

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