

AJAZZ

Proactively Collecting, Archiving and Disseminating Australian Jazz



QUARTERLY MAGAZINE OF THE AUSTRALIAN JAZZ MUSEUM. PATRON: James Morrison AM.
15 Mountain Highway, Wantirna Melway Ref. 63 C8

(All correspondence to: PO Box 6007 Wantirna Mall, Vic. 3152) Registered No: A0033964L ABN 53 531 132 426
Ph (03) 9800 5535 email: info@ajm.org.au. Web page: www.ajm.org.au



AJAZZ is posted to members four times per year.

February Issue
May Issue
August Issue
November Issue

Contents

- 02 Letters to the Editor**
- 03 Betty Marginson AM**
- 04 How the Wheel Turns—The Journey of a drum kit**
By Margaret Anderson
- 06 The Museum's New Web Site**
By Ken Simpson Bull
- 08 Picture This**
By Ralph Powell
- 10 News from Brisbane**
- 11 Merv Remembered**
By Bill Brown
- 12 Research Review: Bruce Clarke OAM**
By John Kennedy OAM
- 13 Jumping with Chilton**
By Bill Brown
- 14 Viv Carter**
2 May 1935 - 24 March 2016
By Bill Haesler OAM

Magazine Editorial Committee

Dr Pam Clements Editor
Dr Mel Forbes
Terry Norman
Ralph Powell
Ken Simpson-Bull

Images:

Elise Anderson
Margaret Anderson
Kaye Blum
Bill Brown
Dr Pam Clements
Jill Kellett
Simon Marginson
Ken Simpson-Bull

Image: Front Cover

A CG Conn Conqueror 40B Vocabell beadless trumpet manufactured around 1933/34 by Elkart of the USA.

Photo by Jill Kellett



Australian Jazz Museum

Established in 1996

A fully accredited Museum run entirely by volunteers.

Home to the largest Australian Jazz Collection. Catalogued to museum standard and stored in archival conditions.

Patron: James Morrison

Board of Management

Terry Norman	President
Dennis Mills	General Manager
Margot Davies	Vice President
David Mc Dowell	Secretary
Mel Blachford	Treasurer
Dr. Mel Forbes	Collections Manager
Robert Ayres	Membership Manager
John Tyndall	MIS Manager
Ken Brandt	Development Manager
Marina Pollard	
Ralph Powell	

Location

AJM "Koomba Park"
15 Mountain Hwy.
Wantima
Mel Ref 63 C8
Open Tues & Fri, 10am-3pm



This trumpet was a thrilling donation to the Museum by Charles Leng. Played by Bill Hunt of the Woody Herman Band.

It is a CG Conn Conqueror 40B Vocabell beadless trumpet manufactured around 1933/34 by Elkart of the USA.

Membership Options

Student	\$15
School	\$50
Musician	\$25
Bronze	\$50
Silver	\$250
Gold	\$1000
Platinum	\$5000

All with a range of benefits



Letters to the Editor

Dear Editor,

I derive much pleasure in reading through AJAZZ, and as a presenter of jazz on the local community radio station for the last 22 years, I find it very informative. HH NSW.

Dear Editor

I was very interested in your article by Wendy Lee. (Ajazz 69) I lived in Croydon and remember enjoying some great jazz back in the eighties at this cafe. MM Vic.

Dear Editor

Ralph, however can I thank you - the piece on Stages is fantastic. I love the way you filled in the gaps of my memories, with names etc. (It was just lovely to see Mikey...looking so happy with the band boys, he did enjoy those years so much). The whole magazine is very impressive, when you first suggested it to me, I thought it would be an A4 photocopied B/W sheet! Oh, it is so much more than that. WL Vic

Stonnington Jazz

Stories of Australian Jazz with the Australian Jazz Museum.

Mining the extraordinary collection of the Australian Jazz Museum, this exhibition showcases the history and evolution of jazz in Australia.

A Festival exclusive, this exhibition explores the heart and soul of home-grown jazz and pays homage to the heroes and heroines who paved the way for our vibrant music scene here and abroad.

Hear the forgotten recordings and see the original and unique objects that embody the spirit and memorialise the events that make jazz a pillar of Australian music life and history.

Presented in collaboration with The Australian Jazz Museum. Entry is free.

Betty May Marginson AM



BETTY Marginson, who died aged 92 was the second female mayor in Melbourne, wearing the chains of office in Hawthorn from 1976-1977. Born as Betty Reilly, she was the youngest of five children of a shop-keeping family in Footscray. Betty was a good student of Geelong Road Primary School and later at Williamstown High, after which, she enrolled at the University of Melbourne where she was very active in student politics, and met her future husband Ray Marginson. The Marginsons were married for 68 years, and reared three boys and a girl.

After raising the children Betty returned to teaching migrant English at Hawthorn West school in 1969. In 1972 she stood for, and was elected to, the Hawthorn City Council where she served for nine years and was decisive in its transformation.

After her retirement from the Hawthorn Council she was made chair of a Consultative Council on Senior Citizens set up by the State Minister of Health, and in 1993 was elected President of the Victoria State University of the Third Age Network.

Her children remember her beautiful smile when they arrived to see her and the way she sometimes told them when it was time to go. She had the Australian directness as well as the humour.

Betty completed a graduate Diploma in Public Policy in 1985, turning down an offer to enrol in a PhD at the University of Melbourne. There was just not enough time in the day. She was awarded the Queen's Jubilee Medal in 1977, made an AM in 1993 and received the Centenary of Federation Medal in 2001. She was one of 200 women placed on the honour roll of "Women Shaping the Nation" at Victoria's Parliament House.

One of her favourite jazz recordings was **Danzon** featuring the two guitars of Dick McDonough and Carl Kress which was played at her funeral.

In no life are all the ends tied when the finishing line is reached. Betty has left us with much, including her husband, who is greatly important to us. Most of all she has given us ourselves. She has left gaps: those unknown things in her heart, the conversations we never had.

Simon Marginson



How The Wheel Turns – The journey of a drum kit.



Allan Leake (d) Dennis Ashton (sb)

Photo Yvonne Gazzard Collection

This is the journey of a drum kit. Not any drum kit, but one belonging to the late Allan Leake. Allan would be well known to many readers of AJAZZ.

He was the leader of the Storyville Jazzmen, The Storyville All Stars, and other groups. With his then wife, Jean, Allan ran the very successful Storyville Club in the city at the Manor House Hotel during the 70s through to 1981. Jean Leake is my sister. In our family Allan is still affectionately known as 'Uncle Allan'. It has always been thus. Our daughters knew all about the band, experienced the parties, the live jazz, and the good times in those earlier years.

When Allan passed away in 2000, one of his drum kits was stored in Jean's garage and it wasn't until a long time friend of Allan and Jean's showed interest in the kit that it changed addresses. Len Hands, a drummer from the Bendigo area took ownership of the kit. Len built in his garage a sealed box to especially house and preserve these drums which he revered. Over time, and after Len sadly passed away, his family donated the kit to the Victorian Jazz Archive (as it was then called.) The kit was used mainly by workshop students and any visiting bands performing for group tours.

Now the wheel turns a little here as I mention my grandson Jack Barry. At the age of 4 he had his own small drum kit and was very keen to play. When my husband, Don Anderson, held his 80th birthday in 2009 at the Clyde Hotel, Jack arrived and could not believe he was seeing a real drummer on a full kit. Jack literally sank to his knees in front of the group. Here was the real thing. Alan Richards was the drummer performing along with Lindsay Flint on clarinet, Danny Sowter on guitar and Leigh Barker string bass. Alan very kindly invited Jack up to play his drums during a break.



Jack Barry using Alan Richards' drum kit March 2009

By Margaret Anderson



Jack Barry concentrating on Allan Leake's drum kit 2016

During the ensuing few years, the Victorian Jazz Archive received a more modern drum kit and then needed to find a home for the older Allan Leake set. Fortunately, Marina Pollard knew the history of the original ownership of the drum kit and suggested to the VJA committee that our family should be asked if they would like it. The answer was an immediate 'Yes' from Elise my daughter, Jack's mum. Jack was still keen on the drums, even though he had tried guitar and piano, it was always back to the drums. He was still too small for the adult kit, so it was kept for him between our two homes.

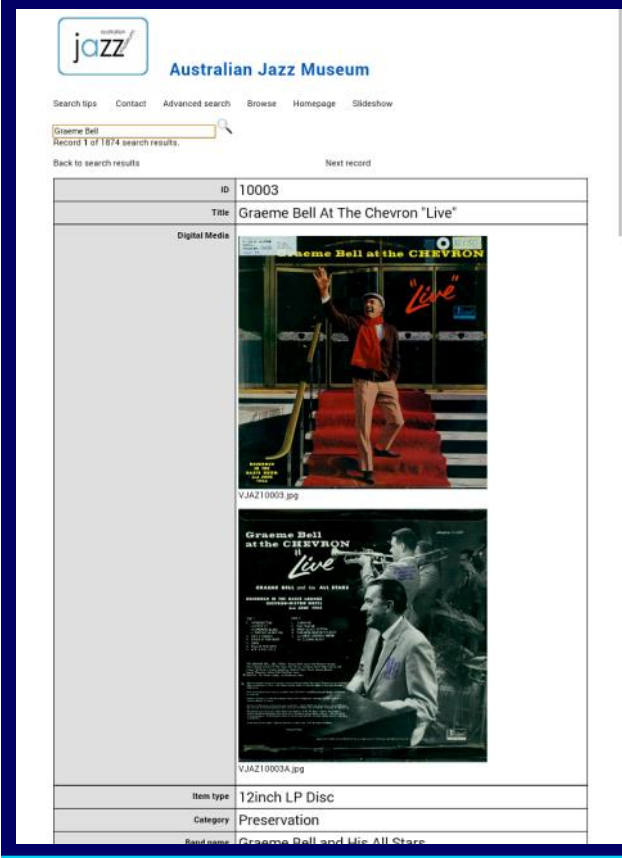
With the wheel at full circle I am very pleased to advise that since 2015, Jack Barry has been taking professional drum lessons, and he practices on the very kit owned by his great-uncle Allan. He will turn 11 in June. Allan would have been chuffed that there was an aspiring drummer in the clan using his drum kit. The beat goes on.

From The Collection

Our thanks to the following people and those who chose not to be acknowledged for their additions to the Australian Jazz Museum's collection including books, audio discs, and antique record player - Chris Pearce, Justine Jones, Marion Lustig, Neil Davidson, Sue Trevillian, Cheryl Kelly, Judith Clink, Estate of Jena Riordan, Robin H. A. Gray, Charles Leng.

The Museum's New Website

THOSE who haven't logged on to the Australian Jazz Museum's web site for some time, or those who have never logged on, are in for a big surprise. It's new and updated. In fact it often gets updated several times a week thanks to some of our specialist volunteers like Robert Ayres, Ralph Powell, Venuri Elabadage and others.



First of all, how do you get there? Simply by putting **www.ajm.org.au** into your web browser's search engine or alternatively Googling **"Australian Jazz Museum"**. The home page display you get will look slightly different depending on whether you're accessing it via a computer, or a smart phone or tablet. If you would like to see a short video explaining just who we are and what we do, simply click on the start symbol (▶) of the little video screen on the home page. Further down on the page are some interesting and entertaining audio items. Again, simply click on the appropriate start symbol to listen to them.

As you scroll down the page you'll also see some recent news items as well as some forthcoming events. If you're using a smart phone or tablet you'll now have to touch (or click on) the "three horizontal line" ≡ symbol on the top right-hand side of the page to open a list of the major headings and the sub-headings of the pages accessible for your viewing.

Those using a computer will see all of these same major headings at the top of the home page instead of down the left-hand side. To see the sub-headings you'll have to hold your mouse pointer on the main heading and then the sub-headings will appear. Try it! It's not as complicated as it sounds.

Now let's look at some of the services on offer. Under the **"Home"** heading you'll find **"About Us"** and **"Our History"** which will expand on what you may have learned from the video introduction. Then there's **"Visit Us"** which explains when we're open, our address (with a map), and other contact information. You can learn about group tours and how to organise them, and read about our latest Patron whom we're proud to announce is James Morrison. You can even find out who is on the Museum's Management Committee.

Finally, still under the **"Home"** heading you'll find links to some interesting related web sites such as Jazz Clubs and other Jazz Museums both in Australia and overseas. There are dozens of these links provided. For instance, one interesting site (which I often visit myself) is the **"Red Hot Jazz Archive"** where one is able to listen to a huge collection of recorded jazz from the early 1920s to the 1950s.

The next major heading is **"Our Collection"**. Under the appropriate sub-heading you can learn about what we collect, how we store and archive it, how you can donate items and how you can carry out any research. Very importantly you are able to search through our huge data base which lists in detail almost everything.

First of all, if you are going to do a search, click on (or touch) the sub-heading **"Search Our Collection"**. This will open up a search box. It is worth clicking on the title **"Search Tips"** (which is seen just above the box) in order to learn the finer points of doing a search. Simply putting, say, **Graeme Bell** into the search box and clicking on the magnifying glass will bring up nearly 2000 entries. You must be more selective. Once you have found a likely item that you may be looking for, click on **"Full Record"** which will give precise details of the item in question and often a picture of it, especially if it's a record cover.

If you're looking to buy something from the Museum's shop, say a CD or book, simply go to **"Shop"** and then to **"Shopping Cart"**. Don't worry if you're only browsing, you'll be re-directed to the shop catalogue. Finding your way around all of the many items on sale in the shop is fairly self evident. Simply

A Brief Tour by Ken Simpson-Bull

Ajazz & Vjazz Series AJM members receive a 10% discount on all purchases. Click [here](#) for alternatives to online purchasing.

Alan Bradley's Jazz Kings - 1947 - 1949 VJAZZ 030 - BRA 642

▶ 00:00 00:00

Never before released material
Old Price: \$25.00
Price: \$22.50

More Details

Quantity: 1

[ADD TO CART](#)

Almost Ampersand - The Unissued Bill Miller Recordings - 1944 - 1951 (2 CD Set) VJAZZ 023 - ALM 530

▶ 00:00 00:00

Old Price: \$25.00
Price: \$22.50

More Details

Quantity: 1

[ADD TO CART](#)

Alvin Alcorn - In Australia with the Yarra Yarra Jazz Band - 1973 (2 CD Set) VJAZZ 026 - ALC 610

▶ 00:00 00:00

Old Price: \$25.00
Price: \$22.50

More Details

Quantity: 1

[ADD TO CART](#)

Best of Ampersand 1943 - 1951 (2 CD Set) VJAZZ 028 - AMP 633

▶ 00:00 00:00

Old Price: \$25.00
Price: \$22.50

More Details

Quantity: 1

[ADD TO CART](#)

Don Banks - Early Australian Bop - AJM 033 - BAN 671

▶ 00:00 00:00

Old Price: \$25.00
Price: \$22.50

More Details

Quantity: 1

[ADD TO CART](#)

Don Harper in the 1950s VJAZZ 024 - HAR 552

▶ 00:00 00:00

Old Price: \$25.00
Price: \$22.50

More Details

Quantity: 1

[ADD TO CART](#)

2013

[VJAZZ 57](#) [VJAZZ 58](#) [VJAZZ 59](#) [VJAZZ 60](#)

2012

[VJAZZ 53](#) [VJAZZ 54](#) [VJAZZ 55](#) [VJAZZ 56](#)

2011

[VJAZZ 49](#) [VJAZZ 50](#) [VJAZZ 51](#) [VJAZZ 52](#)

click on the appropriate coloured button. You can, if you wish, add the appropriate item to your Shopping Cart and finally be directed to the Checkout for payment. Alternatively, make a list of what you might want and visit us in Wantirna to make your purchase.

If you're thinking of buying a Vjazz or Ajazz CD from our collection of in-house rare jazz CDs which often feature material which has never before been released, you'll be pleased to find that you can preview a 30 second (approx.) audio clip. Simply click on the ▶ symbol below the selected CD.

Members will be aware of our interesting quarterly magazine (which recently changed its name from Vjazz to Ajazz in line with our new "Australian Museum" rather than "Victorian Archive" title). In fact members regularly receive a posted copy. All members can access a full colour copy on-line. Not only that, but they can access every single back-issue of the magazine from No 1 on.

To access these magazines, you must go to **'News and What's On'** and then click on **"Magazine"**. In order to access each and every copy of past magazines you must be a member. Members therefore must log in, and this can be done via the coloured **"Member Login"** box at the left-hand side of the page. Members who have forgotten or don't know their log-in details will have to use the **"Forget password?"** prompt. This will provide you with all the details needed to log in. Once logged in, each individual magazine will be available as a high definition PDF. Members who are logged in will also find that, if they visit the **"Shop"**, they will be offered special discount prices.

Another interesting innovation we have recently introduced is the Instagram account where you will find hundreds of fascinating photographs mostly taken in and around the museum. Jill Kellett is our "Instagram co-ordinator" and we think her photographic compositions are quite beautiful. You'll find the **"Instagram Photo Gallery"** under **'News and What's On'**. Then click on **"Follow us on Instagram"**.

Of course we now also feature all the latest social media such as Facebook, Twitter, Linked In, Google +, Pinterest, Pocket, and Tumblr. Just look for the little symbols at the bottom of each page.

We should mention that the site has a very handy **"search"** feature. At the top of the screen touch or click on the magnifying glass symbol, type in the name of whatever you are looking for, then touch or click on **"enter"** on your keyboard. This can save you the trouble of searching through the various menus to find a specific item. For instance, you can hone in on a particular CD you are looking for.

Other pages which we just haven't the space to cover include a calendar of events, exhibitions, jazz seminars, jazz improvisation workshops, musician members, corporate partners, jazz festivals, volunteering and lots more. Why not just visit us on-line and start browsing. We think you'll be impressed. Incidentally, because we are constantly updating, by the time this article is published you might find some even-more innovative and exciting items as well as updated changes to what has just been described.

Picture This

WE are all familiar with the artwork on the surface of CDs. Less familiar is the artwork that featured on some of the earlier 78s and LPs - an example of which was described in VJAZZ 63 Page 15. There have been several attempts to produce illustrated records in America and Europe of which the French Saturnes and American Vogue records made by Sav Way of Detroit are possibly best known.



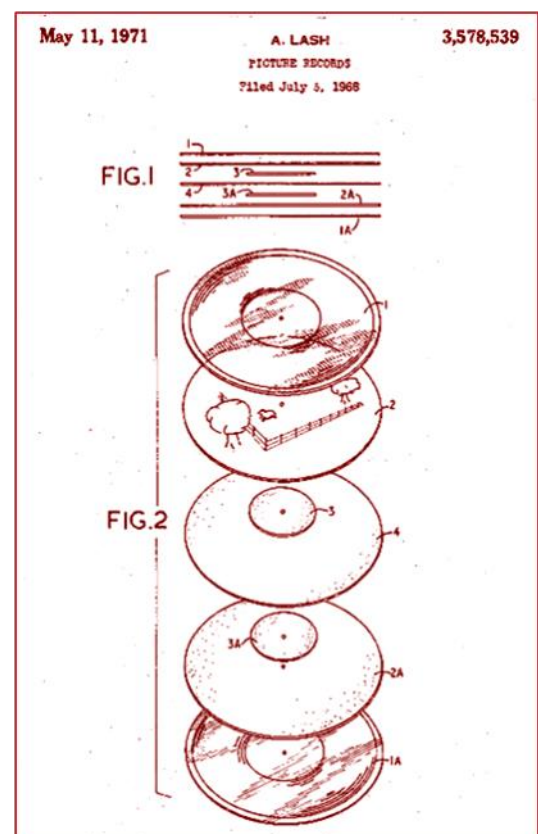
French Saturne picture discs featuring Humphrey Lyttelton and Billy Colson et Ses Rythmes

Vogue ran for less than 12 months in the late 1940s.



In an interesting parallel, Picture Records Pty Ltd of Southport in Queensland, produced picture discs between 1973 and 1974, marketing itself as "a wholly Australian owned company ... totally independent of any overseas owned or controlled group. The object of the company is to bring to Australians music created by Australians for Australians."

Utilising an Australian process which sandwiched paper images between layers of clear plastic, Alec Lash's patents describes his invention as "a record core having on one or both sides a paper disc displaying a picture and/or other indicia and superimposed over the picture surface a layer of colourless synthetic thermoplastic resin constituting the playing surface characterised in that the said paper disc has a reinforcing disc centrally disposed on its inner surface whereby damage to the paper and spoiling of the picture in the course of record pressing is obviated." However, despite hopes that the exciting picture record invention would open "up a whole new world of possibilities for records," only a small number of records were produced before production ceased.



By Ralph Powell

We are fortunate that Picture Records managed to record some Australian jazz LPs during that time. The LPs featured Bill Haesler's Washboard Band and the Unity Jazz Ensemble whilst Colonel Crint and His Regimental Band of Foot and Mouth Deserters produced a stereo 45 performance of *The Only Way to Eat a Horse* and *She Had to Go and Lose It at the Astra* supported by some eye-catching imagery.



News from Brisbane



THE Brisbane-based Caxton Street Jazz Band are Brisbane's only regularly performing jazz band. We are at the Brisbane Jazz Club every month (except May and September), generally on the first Friday of the month, and regularly appear at various other jazz clubs, functions and festivals throughout the year. Our website www.caxtonjazz.com.au contains detailed information on our history, our musos, and our current gig program. The band is approaching its 39th anniversary and with a bit of luck we'll make it to our 40th in July 2017!

The band has travelled widely in Queensland and Northern and Central Coast NSW. We have yet to make it further south than Newcastle (where we have appeared at the last two festivals). The Southern Jazz Club in Adelaide has expressed interest in having us perform but at this stage the costs are prohibitive. We are working towards finding a means of funding such a trip including seeking sponsorship.

The CSJB has recorded 3 CDs, all of which are on sale at the AJM, and are also available to purchase from our website or direct from the band at gigs. We have an email list through which we keep our followers informed of gig and other news. People can join this list by emailing us from our website or to csjb@caxtonjazz.com.au.

Southeast Queensland is blessed with a number of jazz clubs. Apart from Brisbane, we have Toowoomba, Gold Coast (2 clubs), Sunshine Coast, Noosa Heads, and Tweed Valley (just over the border), as well as Hervey Bay and Bundaberg a little further north. We perform at the nearer ones at least once a year.

The BJC is without doubt Australia's leading not-for-profit jazz club, having its own premises in a superb riverside location, volunteer-run of course, and presenting live jazz up to four times a week. The BJC also runs several festivals each year. The big band festival is on next month and a Jazz Manouche festival occurs later in the year. In March the club ran its first Hot Jazz festival featuring the best of local bands and musicians (including the CSJB of course), with special guests from Melbourne, The Syncopators, and banjoist/guitarist John Cox. John is well known in SEQ having lived and performed widely here from the mid 70s to early 2000s.

Bob Mair



All our thanks Barry and Bev for your friendship and work. We wish you both well.

Our Quiet Achiever

He is our dedicated Festival man, our courteous and friendly shop man, our long time volunteer Barry Mitchell. He is retiring after twelve years but we are sure to see him around the traps.



Merv Remembered

By Bill Brown



THE above title refers to one of Australia's top class jazzmen, the late Merv Acheson. In recent times I have had the privilege of reading a book about this worthy jazzer compiled by Bill Boldiston.

To say that Merv was colourful is an understatement. A fine saxophone, clarinet player his career spanned a few decades mainly in the Sydney area. As well as his musical prowess his general persona really was out there as they say. Mixing with a rather raffish night life culture, even to packing a gun on occasion.

However, be that as it may, I prefer to concentrate on his musical capabilities. I suppose as part of the wartime and immediate post war scene a lot of his playing would be in commercial dance bands. From the book I gleaned that his taste was in the Swing era. He mentions his dislike of the Traditional movement then prevalent in Australia and elsewhere, and his feeling that Louis Armstrong was overrated. However, by the same token, he wasn't a Bopper or had

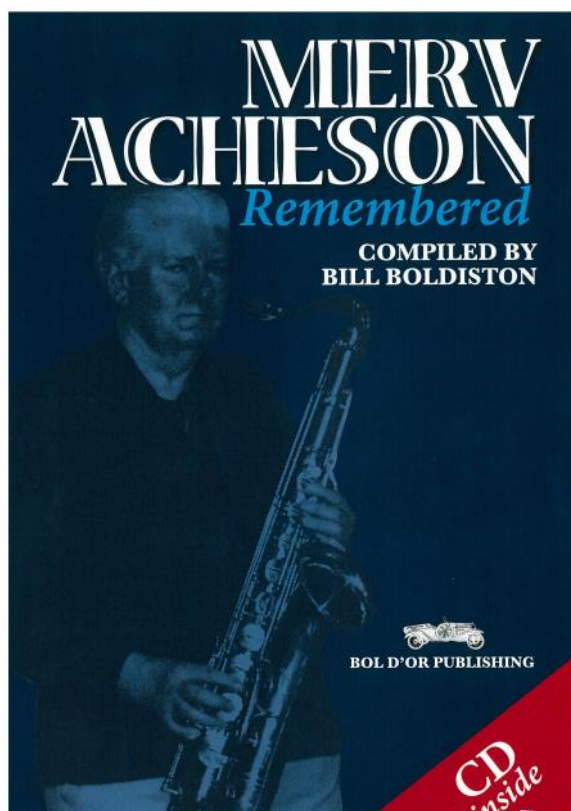
much time for the more way out trends of the cool school. Solidly a member of the Swing era, with the likes of Coleman Hawkins and Ben Webster as his guiding lights.

As I mentioned, a real character, no stranger to controversy, absent without leave from the army. Whilst still fulfilling his musical career. I particularly love the time he fell off the stage whilst in the middle of a solo and finding himself lying on the dance floor said to the dancers, "What are you doing dancing on the bandstand"? A sort of remark deserving of Spike Milligan at his best.

However, apart from all those happenings, I really enjoyed the CD that accompanies this book. A cross-section of Merv's playing over the years, from 1943 up until 1986.

Early tracks with the 116 Rhythm Ensemble, then a 1949 quartet session with trumpet man Keith Hounslow, like Merv a man not bound by musical restrictions of idiom. A set I think from an Australian Convention session from December 1965 with fellow sax players Trevor Rippingale and John McCarthy I was particularly impressed by a set from 1981 with Ross Collins on piano which originally wasn't released. Great tunes, Frolic Sam, a Barney Bigard speciality, Duke's Things Ain't What They used to be, and a nod to Basie with Blue and Sentimental.

Finally for me emotionally is the set with Don Burrows when Merv plays soprano sax in a Sydney session. At this juncture Merv was quite ill. Recently at the Jazz Museum I listened to an interview with trombonist Doc Willis where he talks about how ill Merv was.



From my own perspective I only saw Merv once. During a visit to Sydney in 1982 I visited the Soup Plus Restaurant and heard the Dick Hughes Five including of course our hero on Tenor Sax. A great night. I talked to him briefly and he mentioned how he was looking forward to the upcoming visit of Kansas City pianist Jay McShann. I mentioned to Dick Hughes that I had bought his book 'Daddy's Practising Again'. He said, "I wondered who bought that second copy". Summing up I guess this book about Merv and the CD indicate that a lot was happening in Australia in those post war times. The traditional scene of the Bells, Barnards, Frank Johnson, Pearce/Pickering has been lauded and deservedly so, but also there were other movements afoot on the jazz front. A conglomerate of jazzers like Splinter Reeves, Merv Acheson, Keith Hounslow, Don Burrows, Don Banks et al. Recent publications of CDs from the Australian Jazz Museum of **Don Banks**, and the **Emergence of the Cool School** and this **book/CD** prove this beyond doubt.



Research Review: Bruce Clarke OAM

By John Kennedy OAM

IN the August 2015 (VJazz No 67) magazine, I wrote a review of Ralph Whiteoak's "A Searing Sound" thesis on the life of Saxophonist Frank Smith. Later in his all too brief life he was involved in the "Jingle Workshop" with guitarist Bruce Clarke. I was interested to know more so I dug up a Preservation copy from the Collection of Bruce's life story "Sixty Years of Fretting", and what a fascinating story it is!

The first 40 or so pages deals with his family history and then highlights how he came to learn guitar by attending Buddy Waikara's Hawaiian Club in Swanston Street in 1941. In his first class the pupils numbered over 200! However, on a visit to Christie's Record Bar in Elizabeth Street, whilst listening to a playback of Hawaiian Music, what he heard in the next cubicle knocked him for a loop. "What was that," he demanded of the attendant. "Honeysuckle Rose" by Benny Goodman's Orchestra. "Who was the guitarist?" "Benny Goodman, I suppose," was the reply. His first jazz record. He later found out it was Charlie Christian, and the music was called JAZZ! He then heard on the radio a disc of Dizzy Gillespie, and as he said, "I was unable to speak". Following this he attended a Jack Brokensha Quartet concert at Assembly Hall – his first exposure to live local jazz.

He invited himself to the jam session at The Katharina in St Kilda in January 1949, and he titled the chapter "The Night the Lid Blew Off" and it did. The musicians at the session were Ken Brentnall; Fred Thomas; Eddy Oxley; Errol Buddle; Splinter Reeves; Bobby Limb; Ron Gowans; Orme Stewart; Jack Williams; John Bamford; Ron Loughhead; Ted Preston; Don Banks; John Foster and Charlie Blott.

An indifferent Charlie Blott ("yer not a hillbilly are ya!"), allowed Bruce to set up and then prised Don Banks and John Foster from the bees around the beer barrel, and it was "How High The Moon". He never was off the stage for the rest of the night, as musicians gravitated to the stage wanting to play with this new guitarist. A resounding success!! This continued with a recording session at AWA studios on March 2nd for the new label Jazzart, as a member of Splinter Reeves Splintette.

Bruce's next venture was in the Don Banks Bopset, which was very successful. He then played with the Splintette at the Rex Stewart/Graeme Bell Concert after which he joined the newly formed Freddy Thomas Orchestra at Palm Grove at Earl's Court St Kilda. On Thursday 8th December 1949 the Splintette, played in the first of the ABC's "Thursday Night Swing Club", compered by Alan Saunders.

“ The night the lid blew off

”

Throughout this book, Bruce writes about so many of the bop musicians, their strengths and their weaknesses and hilarious moments. He states "I'm increasingly aware that many musicians of consequence; players who both shaped Australian music and made important contributions to its history have been forgotten." He starts with a long summation of Charlie "Porky" Blott and says,

"Charlie Blott was the unsung hero of modern jazz in Melbourne... Charlie instigated and unobtrusively controlled the musical action at all levels...but no matter how jazz custodians rewrite or misinterpret our story, Charlie Blott was the guiding light, the motivating force behind everything that happened in those exciting fledgling years of the modern jazz movement in Australia."

He continues with "The Tortured Tale of a Tenor Titan", namely Adolphus Francis "Splinter" Reeves! Born in 1924 in Western Australia he turned professional in 1939 and two years later he was in Melbourne playing at the Trocadero with Frank Coughlan. "Let him loose within sniffing distance of an open keg or bottle and you would have to contend with an uncontrollable raving ratbag".

Bruce then turns his attention to Jack Williams who started as the "Boy Wonder of the Trombone". Then to Don Banks, whose musical history is well documented, but one exception that I had not heard about, was that he wrote a collection of one hundred piano arrangements that he contribut-

ed to Alan Lomax's "Folk Songs of North America". Ted Preston, "a pianist and melancholy". Then two other pianists Terry Wilkinson "The Swinger, a natural" and Ron Loughhead "A Genius In Search Of a Life".

Further chapters covered such diverse subjects as Rhythm Festivals; Ella Fitzgerald and Buddy Rich arrival in Australia, and pianist John Lewis (MJQ), then Mel Torme; The Red Norvo Trio and later Nat "King" Cole. In all of these chapters Clarke offers an insight to each artist and his involvement in their performance. He also gives a wide ranging review of the various local sound studios, in which he recorded, namely Cyril Stevens, Bill Armstrong, W & G, Planet, the ABC, leading to his own "Jingle Workshop".

In the August 2000 issue of our own VJAZZ Magazine (No. 39) Bruce Clarke wrote of his many achievements in the Melbourne music industry, and celebrated his receipt of the "Order of Australia Medal". He writes extensively about these achievements which include the Workshop producing some 3,015 high quality film, radio TV and records in that time. He estimates he took part in some 5,000 recording sessions and played with many visiting artists.

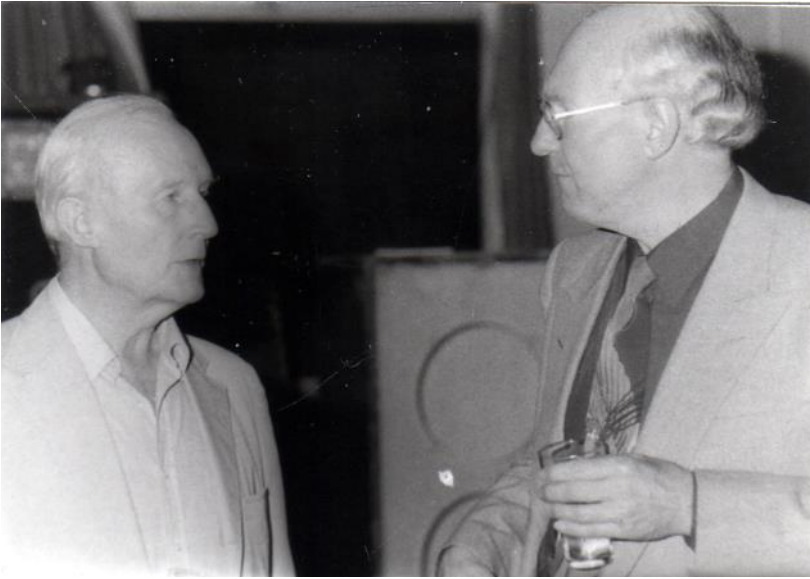
A very entertaining manuscript of some 205 A4 pages, containing too much information about the local music scene to be included in this review.

Bruce Clarke OAM was born 1st December 1925 and died 24th July, 2008.



JUMPING WITH CHILTON.

By Bill Brown



Eric Child and John Chilton PHOTO: NSW Jazz Archive Collection

By that time John had penned many tomes dealing with the careers of some of the great jazz characters who had strutted their stuff down the jazz highway over the years.

For me personally I preferred hearing George Melly giving voice to his Blues heroes (male and female) in the company of the bibulous members of the Mick Mulligan Band (circa 1949/ 1962.) Likewise I'm drawn to John Chilton's trumpet work with the band of 'the Bruised Earner' as Bruce Turner called himself. Turner was a fine alto sax/clarinet player but didn't really like the hassles of being a band leader. Despite this his six piece group was one of the best bands of its type anywhere and it existed during the dreaded 'Trad Boom' when the ching of the banjo was echoed in the clubs' cash registers. Bruce's dictum was the swinging little 'Jump' bands of the thirties and in John Chilton he had the perfect front line companion. John's dexterity with mutes was a strong point reminding the listener of the great Ellingtonians Rex Stewart and Cootie Williams. Two LPs stand out for me, 'Accent On Swing' in 1959 and 'Jumpin at the NFT'. The initials stood for the National Film Theatre and this was relevant as at that time the band took part in a short film depicting a jazz band on the road. In 1962 the band did more recording mainly EPs. One track stood out for me. It was a version of the Bob Crosby hit 'Big Noise From Winnetka'. The Crosby version always was a duet between Bob Haggart's bass and Ray Bauduc's drums. Indeed most bands that attempted this tune stuck with that pairing. However the Jump Band (minus Bruce) had John and trombone man Pete Strange swapping solos on a variety of mutes backed by the three piece rhythm section.

Shortly after that John left the band, worked briefly in the Pop scene then formed a band that backed US trumpet stars Buck Clayton and Bill Coleman among others. As far as I know this group didn't record. By now he was obviously involved in research and was involved with Laurie Wright's Storyville magazine which covered all aspects of pre bebop jazz. I think he was also involved with the Bloomsbury Bookshop in London which was run by his wife Teresa. In subsequent years although busy touring with the Feetwarmers he produced books on Louis Armstrong, Billie Holiday, Sidney Bechet, Bob Crosby, Coleman Hawkins, Red Allen and Louis Jordan. His books 'Who's Who Of Jazz', and 'Who's Who Of British Jazz' are essential items for your jazz book shelf. I read that in

THE recent death of jazz aficionado John Chilton was a sad blow to the British Jazz Scene, past and present, and indeed to the Jazz Scene Worldwide. John wore many hats in his illustrious career as a hot swinging trumpet player, composer, bandleader and by no means least, an ardent researcher, discographer and writer. He packed a lot into his 83 years. I first came across him in the mid fifties on the UK scene when he joined Bruce Turner's Jump Band. A lot of jazz fans will know of his association with the flamboyant singer George Melly. His four piece band called the Feetwarmers were part of Goodtime George's rise from the back room of pubs to the concert stage and television from about 1974 until they fell back exhausted round about the birth of this century. Many CDs and DVDs exist of their adventures both in the UK and various overseas trips.

latter years John didn't play much having a fulltime job looking after an ailing Teresa who predeceased him a few years back. However as with all our fallen jazz heroes a turn of a switch can bring their artistry swinging back though the years. So I'll listen to that Bruce Turner crew and hear John's trumpet give out on Bruce's tune 'Jump'.



Bruce Turner Jump Band



VIV CARTER

2 May 1935 - 24 March 2016

(The following is an edited version of the eulogy given by Bill Haesler OAM at the funeral of Viv Carter in Murrurundi on 1 April 2016.)

EVERYBODY loved Viv. Without exception. And the email tributes flowing in prove it. He was a remarkable man with many talents and a lifetime love for New Orleans jazz music. In the 1940s-50s teenagers bitten by the jazz bug became hooked for life. And I know this firsthand. It ruled our lives back then - and still does today in many ways.

Vivian James Carter was born in Springvale, Victoria (23 km south-east of Melbourne's central business district) on 2 May 1935. The family moved to Mordialloc when Viv was five and he went to the Mordialloc State School and Sandringham Technical College. He worked on scallop boats, at carnivals and took up sailing.

When he was eleven Viv was run over by an ice truck (remember those?) and hospitalised with a broken pelvis and internal injuries. During his long convalescence as an outpatient Viv's father bought him a drum kit to help with rehabilitation and he began playing drums with school friends.

There was a piano in the Carter home that attracted his older brother's friend, 'Spike' Hughes, an eccentric jazz fanatic, who in turn introduced Viv to other budding jazz musicians including Tony Standish, Fred Auld and Stan Haywood. This eventually led him to the Southern Jazz Society, Len Barnard's South City Stompers, its local jobs (particularly the roaring Sunday nights at the Mentone Life Saving Club) and several early annual Australian Jazz Conventions. It was at the Mentone Life Saving Club that I met Viv. He was sixteen and I was twenty. I was part of the Standish, Spike Hughes and Southern Jazz Society clique.

That was a fun time to live in Melbourne with its emerging jazz bands, dances, concerts - and weekend parties. Viv absorbed it all, sitting in and playing gigs and soon developed into a very fine drummer.

When his mates Fred Auld and Stan Haywood went to the UK with clarinetist Nick Polites in early 1954 to hear jazz Viv promised to follow them. He took off to England and its jazz scene at Christmas 1954 on the SS Strathnaver and (by odd circumstance) passed Fred Auld and Stan Haywood at about the halfway point on their way home.

The 1950s British jazz revival was, literally, in full swing for what later became known as the Trad Jazz boom, and Viv jumped onto its bandwagon in early 1955. He found work playing with Trevor Williams' band, joined Mike Peter's group then left in late 1956 to join the Cy Laurie Jazz Band. The Trad Boom also introduced the Skiffle craze and Viv worked with Bob Cort's Skiffle Group for a time. Cort compiled a book called "How to Play Skiffle Successfully" and Viv 'Clambake' Carter contributed the washboard section.

Viv joined the Acker Bilk Paramount Jazz Band in mid 1957 and was with Bilk until 1958. He also played with Johnny Bastable's Chosen Seven in 1957-58 but, apparently, knocked back an offer to join Ken Colyer's band - although he did work occasionally with Colyer's Omega Brass Band. He toured Germany with the Pete Deuchar Jazz Band, was a member of Dick Charlesworth's City Gents for three years from 1959, toured with Ken Sims

Jazz Band and Llew Hird's New Orleans Jazz Band, re-joined Pete Deuchar in Germany again in 1963 and was with Mickey Ashman's Ragtime Jazz Band in 1963-64.

It was a busy ten years with BBC radio and television broadcasts, jazz festivals, concerts and hectic touring the UK and Europe. And a film. Viv was certainly on the spot at the right time. And there are LP records with Cy Laurie, Bob Cort, Acker Bilk, Johnny Bastable and Dick Charlesworth to prove it.

That covers Viv's busy decade in England but (strangely) we know little else - for he rarely talked about it. Viv was never one to dwell in the past. He married Toni who came back to Australia with him, but she returned to England shortly after.

The now Australian-Pom returned to Melbourne in late 1964, rejoined its jazz scene (as though he had never left) and found a day job. However, like several other Melbourne jazz musicians he moved to greener pastures in Sydney in 1965, and joined Geoff Bull's Olympia Jazz Band.

He lived in Kings Cross, Coogee and at "Muttering Lodge" (a terrace house full of jazz musicians) in Surry Hills before moving to Balmain in 1968 where he rented accommodation in various locations. And Viv and I renewed our old friendship as Jess, our kids and I had already moved to Balmain in June 1966.

It was also at this time (1975) that Viv met Charlotte Drake-Brockman. She was the secretary at ship servicing company, Jubilee Engineering, and they lived in Louisa Road, Birchgrove - the silver tail precinct of Balmain.

Viv worked with Geoff Bull's Olympia Jazz Band until 1970 then moved to the Vanity Fair hotel with the Doc Willis Double Cross Jazz Band in early 1971. He replaced Dick Gillespie in the Eclipse Alley Five later that year and - remarkably - stayed with it throughout its leader changes from Paul Furniss to Bruce Johnson to Allan English until January 2009. He played with the Unity Jazz Band at the Unity Hall Hotel in Balmain and the Rocks Push in the city from early 1973 - until a fire put it and the band out of business. He also worked with Dick Hughes' Trio at the Journalists' Club during its tenure there from the early 1970s to 1983 and was with Stan Alworth's Stanley's Steamers at the early-opening Frisco Hotel in Woolloomooloo on Saturday mornings from Nov 1978. The band became the Rau-



cous Arousal Brass Band in 1981 when Stan left and it all folded in 1985. It was certainly not a venue for the faint-hearted. Viv was also with the Paul Furniss San Francisco Jazz Band from 1979 until his illness forced him into musical retirement. He attended the annual Jazz Conventions, Canberra, Merimbula and other jazz festivals, toured, freelanced and sailed on Sydney Harbour when possible

In early 1967 the Lew and Pam Hird trombone and trumpet jazz team moved back to Sydney with a show band playing a licenced club residency and rejoined our jazz scene. The group was offered a tour of the Far East and Viv joined them. The successful trip took them to Singapore, Taiwan, Thailand, Hong Kong and Vietnam for six months. Located at the US military base in Saigon they travelled the war zone entertaining the troops. After the band survived a Viet Cong ambush during the infamous Tet Offensive in February 1968 it broke up and most returned to Australia. Not an experience Viv or the others dwell on - for good reason. However (belatedly) the band received recognition from the Australian government and its members were each awarded a Vietnam Logistic and Support Campaign Service medal.

After Viv and Charlotte moved to Murrumbidgee NSW they put down roots and gradually joined the local community while Viv valiantly commuted to Sydney for jazz gigs as required. Charlotte had bought an artist's studio there in about 1980. Then they bought a small house and lived there from October 1986. Viv became a shire councillor and served from October 1987 to March 2004, but did not re-nominate.

Another important interest in Viv's life was Australian circuses gained from the early contact he made in his Mordialloc days in the 1950s. He socialised with the performers, befriended and interviewed owners, became a collector of circus memorabilia and is acknowledged as an authority on the subject. Viv also found time to work as 'extra' on Australian film sets and can be seen, if you don't blink, alongside famous Australian actors in several local feature films and television commercials.

When Viv became ill with terminal prostate cancer in 2011, he calmly accepted it. And died on 24 March 2016 at the Murrumbidgee Hospital.

Viv Carter was a wonderful man and dear mate, was full of humor and a true Australian character. Not yet a legend but (perhaps) one day he will be. He certainly lived a full life, literally, as full glass people always do. Farewell dear friend.

Bill Haesler OAM



Fun at St Kilda
in March



We were there

Volunteers: Peter Vela and Steve Bartley manning the shop.

The AJM now has, within its collection, video documentation of the St Kilda Jazz Festival 2016.



Claypots
Ruby Gils Bar
www.facebook.com/stkildajazz/



We Welcome these New Members:

Joel Bartelt, John Bennett, Holly Brick, Gian Cannizzaro, Christopher Collier, Ian Dodds, Luke Drohan, Austin Faltyn, Catherine Gray, Phillip Greenham, Merryn Hallowell, Geoff Hegarty, Peter Kelaher Pierce, John Lucas, Ian Matthewson, Russell Medhurst, Ben Metha, Nicholas Metha, Hayden Mitt, Ben Porter, Cameron Powell, Hayden Powell, David Rambert, Peter Robertson, Greg Schroeder, Pankaj Solanki, Roger Strong, Ashton Vaz, Reg Walsh, Julian Wong.

We would like to thank the following for their generous financial support:

Marie Ballantyne, Kevin Blaze, Ann Craig, Ian Dodds, Heather Heywood, John Kennedy OAM, Val Martin, Brian Maunder, John May, Ralph B. Stride, Terry Piper.

PLEASE NOTE THE DEADLINE FOR THE NEXT MAGAZINE IS THE END OF JUNE 2016

Melbourne

BRASS & WOODWIND

The best in instruments
The best after sales service

Everything to do with brass and woodwind instruments
578 North Road, Ormond, Victoria. 3204
T. 03 9578 3677 www.ozwinds.com.au



Australian Jazz Museum is now on Social Media

Follow Us



australianjazzmuseum



australianjazzmuseum



australian-jazz-museum



australian jazz museum



@austjazzmuseum



Try

This QR code can be captured with a scanner app on a smartphone camera and allows you to access the basic information about our museum such as where to find us, our contact details and the museum opening hours.

ONLINE MEMBERSHIP RENEWAL

Memberships and renewals can be done online, by credit card or Paypal. Simply go to our web site at <http://www.ajm.org.au> and then click on the AJM Shop menu and open the Membership tab. Choose your membership category, click on Add to Cart and follow the prompts.

Don't forget you receive a free Vjazz CD with your renewal.

Opinions and views expressed in editorial and contributed articles are those of the authors and are not necessarily those of the Museum. The editor reserves the right to edit or abridge articles/special features due to special circumstances. The Museum, editor and the authors expressly disclaim all and any liability to any person, whether a Museum member or not, who acts or fails to act as a consequence of reliance upon the whole or part of this publication. The editor reserves the right to not publish any articles, correspondence or illustrations that may be offensive or contrary to AJM practices and policies. Publication of an advertisement does not necessarily constitute endorsement by the Museum of any product nor warrant its suitability. Advertisements are published as submitted by the advertiser. E&OE.

The Australian Jazz Museum 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 Australian Jazz Convention Trustees, The Estates of the late Don Boardman, Ron Halstead, David Ward and Ward McKenzie Pty Ltd. and Sam Meerkien. The Museum gratefully acknowledges the financial support given to the AJM Capital Fund by Dame Elisabeth Murdoch, A.C., D.B.E.