



VJAZZ 42
MAY 2009

VJAZZ

“Saving and Preserving our Australian Jazz for the Future”

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In lieu of a General Manager's Report this quarter we offer a picture of the Archive's Three Wise Monkeys, Ray Sutton, Jeff Blades and Ralph Powell, working hard in the outside office.

NEW BUILDING FUND APPEAL

THE PREVIOUS NEWSLETTER WAS POSTED ON A FRIDAY NIGHT, AND THE DISASTROUS BUSH FIRES STRUCK COUNTRY VICTORIA THE FOLLOWING DAY—BLACK SATURDAY. MY TIMING COULD NOT HAVE BEEN WORSE AND I APOLOGISE TO MEMBERS WHO FELT IT WAS IN BAD TASTE TO LAUNCH OUR BUILDING FUND RAISER ON THAT WEEKEND. A SITUATION BEYOND OUR CONTROL.

AS ALWAYS, THE RESPONSE FROM THE PEOPLE OF VICTORIA WAS, AND STILL IS, MAGNIFICENT IN THEIR SUPPORT FOR THOSE WHO LOST EVERYTHING INCLUDING THEIR LOVED ONES IN THE FIRES.

MEANWHILE, I OFFER MY SINCERE THANKS TO THOSE OF YOU WHO COMPLETED AND RETURNED THE QUESTIONNAIRE ALONG WITH YOUR SUGGESTIONS AND DONATIONS WHICH WILL BE USED TO FUND OUR NEW BUILDING. PLEASE KEEP THEM COMING.

Jeff Blades, Project Manager 9.4.09

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

Hi folks,

Ern Pettifer

I was pleased to read Graeme Pender's article on Ern Pettifer in the latest VJAZZ. Not enough people are aware of jazz in Australia in the twenties and thirties. Without trying to outdo Graeme, I would like to point out that Pettifer's Boyd Senter type playing on that English Parlophone record was at Parlophone's insistence, not Ern's choice. He is on record in stating that, but I can't find the reference at the moment.

Whilst in England he recorded two sessions as leader of the Ballyhooligans (using another Australian Abe Walters on piano on one of them). He also recorded as leader of the Swingtimers on Regal Zonophone, with Walters again on both piano and trombone. On one title (Sweet Georgia Brown I think, but I can't find my note at the moment) Pettifer is thought to be the vocalist. I haven't heard any of these titles, but I'm assured Pettifer does not play like Boyd Senter on these.

However the next point is more interesting. By chance today, cleaning out some files, I came across a copy of the National Film and Sound Archive Newsletter for April, 1990. In it was a piece on Australia's first completed full "talkie" feature OUT OF THE SHADOWS. This was made with the sound-on-disc method and was never officially released due to technical problems with the disc recording process. The NFSA has the complete film segment but only some of the discs that went with it. However, as the article says, the disc they do have "captures performances by established stage and radio performers such as Syd Hollister and jazz musicians Ern Pettifer and Lionel Corrick." Corrick was a pianist. The article is illustrated with a small photograph, which appears to be a publicity still, rather than from a frame of the movie. It shows a couple dancing in what is meant to be a pri-

vate house to a band consisting of a pianist, drummer and alto saxophonist, with a lady, who might be a vocalist, watching the pianist. Behind the pianist is another saxophonist playing what I think is a tenor, but it's not quite clear. Movie producers being the same the world over, it's unlikely that the quartet would have played really hot jazz, but this must be the first film to show an Australian jazz musician in action. Maybe the VJA can acquire a copy of the movie from the NFSA.

On another subject, the piece by Alex Hutchinson on p. 6 shows that he is willing to talk about his career. As I have some points re some of his early recordings that I would like to discuss with him, could you please give me his contact address, either postal or email?

Keep up the good work
Best wishes

Jack Mitchell

Jack is a well-known historian on Australian jazz and the author/compiler of AJOR, MAJOR and EMAJOR, the complete discographies of Australian Jazz on Record (More and Even More) up to 2002.

From Bryan Clothier

Dear Ms James,

I thought you might be interested in the attached clipping. I realise that Ross Anderson's band is featured in the latest exhibition, so it might not be of any value for that, but Ross might be interested in it.

At the time of the Court cases I was Deputy Chief Magistrate, I was also President of the Bayswater Football Club. Hence the free plug for the band. The late Geoff Forrest and I were keen on a bit of jazz and Geoff knew Ross. Geoff and I decided that we should try a Jazz on a Sunday afternoon at the Football Club Rooms. The New Melbourne Jazz Band was the obvious choice. I am not sure how many times they played there but I think it was about three. The Club did not make much money but Geoff and I sure had the time of our lives. We loved Jazz and had more than a passing inter-

est in beer. For us Beer and Jazz were an excellent mix.

When I retired a few years later Geoff and I became members of the Archive and for a time we were honorary workers cataloguing the material. It was a labour of love with accompanying music.

Geoff fell ill later on and died of cancer. I spoke at his funeral. Ross and Beryl attended and the jazz of Geoff's choice, Louis Armstrong, was played through the service.

On a personal note I came to jazz early on in my life, how I do not know. The closest I got to playing jazz was when I was at school with Gavan Gow, who was mad on Louis. Gavan reckoned that Ambassador Satch was the best record of his. Gav being a clarinet man liked Dardanella featuring Edmund Hall. On the school piano Gavan played the right hand of Dardanella and I played the left hand (the easy bit). Gavan progressed mightily from there (I think he was taught by Alex Hutchinson). I proceeded no further than "How to play the piano in 10 easy lessons" (twenty quid) with Roy Sparkes. He guaranteed my money back if I was unable to play at the end of the ten lessons. I could play "True Love" in a fashion so Roy kept the money.

I enjoy the magazine and hope to get up to the Exhibition. Give my regards to Ross if you see him.

Bryan Clothier

(see top of page 3)

**SPECIAL FUNDRAISING
CONCERT**

**All monies raised to go to the Upper
Ferntree Gully CFA volunteers**

SUNDAY 14TH JUNE

NOON—5.00 p.m.

**The Whitehorse Club,
East Burwood Reserve, East Burwood**

**Michael McQuaid's Red Hot
Rhythmakers**

**Les Fithall's Le Jazz Hot
Vic Jazz Workshop Ensemble**

Matt Dixon's "Shirazz"

New Melbourne Jazz Band

Food and drinks available NO BYO

\$20 A HEAD

BOOKINGS 9800 5535

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THEIR SERVICES**

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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.

Six stickers stuck!

COSMOPOLITAN Melbourne inner suburb Fitzroy reverberates to the sounds of cold chisel, but it's not Jimmy Barnes and Co. — it's the sound of council workers removing hundreds of music posters.

Fitzroy City Council prosecutor James Oliver and enforcement officer Patrick Kane brought to Melbourne Magistrates Court last week charges against six men responsible for hundreds of posting pastings.

Toetapping beak Bryan Clothier tuned in to hear about the plastering throughout Fitzroy between February and May of posters promoting such bands as Dictatoria, Faith And Hope And Psychotherapy and Some Feet Do. They were

Fines for poster pasting

By STEVE BUTCHER

put up in such streets as Brunswick, Gertrude, Nicholson and Smith.

Listening to how it cost hundreds of ratepayers' dollars to remove the nuisance, Mr Clothier plugged a poster-free musical attraction, the New Melbourne Jazz Band at the Bayswater Football Club this Sunday. Tickets were \$10 with "sandwiches and everything, and liquor at bar prices", he said.

Mr Kane said "everything that doesn't move, they put

the posters on", including phone boxes, light poles, disused buildings, walls — and solicitors' offices.

"They are completely plastered on. We have to chisel them off," he said.

Told that some posters were stuck on a pub at Jika Jika, Mr Clothier remarked: "That's where they ought to be."

Shown one poster advertising Song Waves, at the National Gallery, Mr Clothier exclaimed: "This is classical stuff."

Mr Kane replied: "We don't discriminate."

Only one defendant, Andrew Wuttke, of Northcote, appeared in court.

He admitted posting without consent a bill poster, for the band Sedar Bowers, and was fined \$100 without conviction and ordered to pay \$210 costs.

Phillipe Silock, of Bulleen, was convicted and fined \$400 with \$270 costs.

Andrew Siddons, of North Caulfield, was fined \$100 with \$60 costs.

Kerry Murphy, of East Brunswick, was fined \$100 with \$110 costs.

Mgoie Ntombe Kimbwe,

of Aspendale, and Gary Richards, of North Fitzroy, were charged with being concerned in the promotion or management of a commercial nature contained in an advertising bill poster.

Kimbwe was convicted and fined \$300 with \$185 costs, while Richards was convicted and fined \$300 with \$110 costs.

TRUTH

THE US Order of Henpecked Husbands has called off a boozy reunion in Texas — because their wives wouldn't let them go!

TO TELL

From Bill Haesler.....

VALE—GRAHAM SPEDDING

Dear friends,

It is with sincere regret that I advise Graham Spedding passed away peacefully on Sunday evening, 22 March 2009, after a long illness.

I met Speddo through our love for jazz in the 1950s, at which time we became dear mates.

As he was to all who knew him well.

He will be missed, not only for his cheerfulness at all times, but also for his important contribution to Australian Jazz over many years.

Very kind regards,

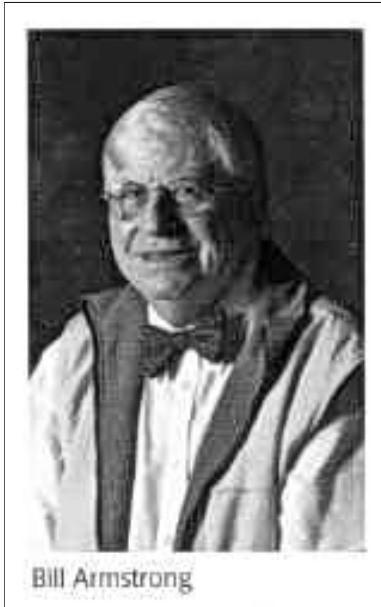
Bill Haesler

Spedding, Graham [Speddo]:

(b. Sydney NSW 25.11.33) clarinet/ saxophones. Began playing clarinet in 1951, played with the Zenith Jazz Band (1953-55), to Moscow with Southern Cross Jazz Band in 1957, then joined the Black Opal Jazz Band and the Jazz Pirates (1960-62) until becoming a member of Graeme Bell's All Stars (1963-67). He left Australia in 1968 to work in South Africa, England (with Joe Daniels, John Parker, Eric Silk, the Black Bottom Stompers), Greece and US military bases in the Middle East and Europe. Returned to Sydney in 1976 and joined the Ray Price Quintet (1975-77), freelanced (1977-80), with Abbey Jazz Band (1980s) and from then on ran restaurants with his wife Pam while freelancing musically. Founder-member of the Sydney Swing 5 jazz ensemble (1998-until illness forced his retirement).



Graham Spedding hamming it up in the sea—from a record cover of the Graeme Bell Band, a framed version of which is on show at the Archive.



Bill Armstrong

HAPPY 80TH BIRTHDAY BILL ARMSTRONG

STONNINGTON JAZZ 2009

We thank Stonnington for their financial support and enclose program for their Stonnington Jazz 2009 which takes place from 14th—23rd May.

Stop Press

KYNETON JAZZ FESTIVAL CALLS IT QUITS

We are sorry to report that due to the current economic situation the organisers of this very popular festival, usually held in October, have had to shelve any ideas of holding a festival this year. Let's hope it will not be a permanent cancellation.

As a member of the Victorian Jazz Archive, Bill has shown more than a keen interest in its growth, having served for many years as a committee member. Over the years he has donated many CDs for purchase in our shop and especially the "Two 4 Jazz" CD he made especially for Archive funds, of which he donated 50 copies. He is a member of the Australian Sound Recording Association (Inc).

He has been very generous with his donations to the Archive, no more so than at the time of the Armstrong/Sherburn Exhibition we held June 2006 to January 2007.

We wish you a Happy Birthday Bill and keep up the good work.

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FRANK JOHNSON

Outside of perhaps millionaire American bandleader Charlie Barnet, it's hard to think of a jazz musician who would regularly arrive at a gig in a Rolls Royce.

Except Frank Johnson.

The cornettist and popular Melbourne bandleader was never one to show up modestly in some country town, especially when the gig was within one hundred miles of Melbourne. No, Frank would borrow a Rolls from Smacka Fitzgibbon's father and pull up outside the venue, often a town hall or mechanics' institute, in true style.

It was that style and showmanship, combined with real fervour for traditional jazz, that led to the astonishing rise of Frank Johnson from dance orchestra fan to leadership of a band that three times bested the fabled Bell Brothers band in musical battles in the late 1940s. Frank parlayed his success into a hugely popular run at Collingwood Town Hall starting in 1947 and continuing for an impressive nine years.

Cornet was an accidental instrument for Frank. Born in 1927 in Melbourne, Frank was just a bit too young to serve in World War Two. In his late teens he wanted to play trombone but couldn't afford one. A friend lent him a cornet and his choice was made for him. Initially he preferred the sweeter dance and swing band style, but one night in 1945 he was talked into going along to a Graeme Bell band gig and he was swept off his feet. This was the style of music he would play forever, he told friends.

To be brutally honest, Frank's first band was fairly ordinary. Then he met guitarist-turned-clarinetist Geoff Kitchen and the result was a re-formed group that eventually got the name Frank Johnson and his Fabulous Dixielanders. Pianist Geoff Bland, like Kitchen the recipient of excellent musical training at Melbourne Boys' High School, helped shape Johnson's repertoire and ensemble sound. When all that was combined with the crowd-pleasing solos of the ebullient trombonist Wocka Dyer, the success of the Fabulous Dixielanders was assured.

First and foremost, the Bell band was the defining influence on Frank and his combo. But Frank had also listened to those precious red label Eddie Condon Commodore 78s that had been imported by avid Melburnians or jazz-starved American GIs during the war. One musician particularly impressed Frank, the diminutive trumpet player Max Kaminsky.

So it was a huge thrill for Frank when Max came to Melbourne as part of the Artie Shaw Navy Band in 1943 and recorded with the beloved Graeme Bell for Ampersand. The similarities between Frank and Max are striking: Both were good soloists, but neither was in the league of a Bobby Hackett or Bob Barnard. Instead, both excelled in ensemble work, pushing the band ever harder and establishing a clean and swinging lead. It was a gift especially admired by the dancers, who flocked to Collingwood Town Hall's back room (the main dance floor was occupied by a sweet orchestra playing for 50/50 dancers) and by hardcore jazz fans who would come by tram from all over the metro area to hear the Fabulous Dixielanders in their prime.



Frank would not let a broken arm stop him playing his trumpet at Deniliquin, Easter 1982 whilst Julie Pleydell looks on. Photo Ed.

No band is worth much without a first-rate rhythm section, and Frank's band was blessed with one of the best-ever in Victorian history.

Bill Tope played banjo, Wes Brown the drums and Jack Connelly was on bass or tuba, depending on the demands of the number. With Johnson's unerring feeling for just the right tempo to call for each tune, the band was in constant demand for city and country gigs alike. And, knowing he was not the foremost trumpet soloist around, Frank was modest and sensible enough to invite young Ken Evans from Geelong to play second trumpet as often as possible, which in the early years was just Sundays, when Ken could make the train journey up to the big city.

It was at Wirth's Olympia in Melbourne in 1949 that the Bell band took on Johnson's combo in what we might regard now as an outdated and rather quaint custom, a battle of the bands. The Bells, pre-eminent in Aussie jazz since before the war and fresh from their European triumphs, were supremely confident, but in the end the audience voted the Fabulous Dixielanders as the winners. It was the same result twice more over the fol-

lowing months' rematches. Johnson's band also took to the road regularly in that era, especially up to Sydney where the band recorded and where Frank would often blow away the local competition at the Clovelly Lifesaving Club, besting the popular Riverside Jazz Band with hot originals and lively cover versions of tunes composed by a pair of Johnson's heroes, Pops Armstrong and Jelly Roll Morton. In 1951 the national popularity of the band leapt again with the addition of banjoist and singer Smacka Fitzgibbon, who stayed with the band until leaving to play with the Bells and finally his own band.

As all good things do, the Johnson run of jazz success ended in 1956, following a tragic car accident in which Wocka Dyer was killed and other members injured. Following this Frank formed a quartet which played at the 431 Club. He also led a dance band with virtually no jazz content that held forth at the Federal Hotel for a couple of years. By 1961, the embers of desire for fine traditional jazz had been fanned and he was able to reform a true Dixieland band for concerts and festivals. For years he was a star at the various Jazz Conventions around Australia, including the first one. All through his career, Frank had not just played the music but had also written about it with verve and authority. He also gave many playing opportunities to younger musicians by organising concerts and providing them with their moment of glory in the spotlight. The annual Noosa Jazz Party was to a large degree the result of Frank's efforts.

In his later years in the 1980s he lived and worked in the Brisbane suburb of Ipswich. Frank Johnson is best represented on CD on the album Frank Johnson's Dixielanders (Bill Armstrong Collection BAC22). Their version of James Scott's *Grace and Beauty Rag* is a particular gem. Have a listen to that CD and to this newly-discovered music of Frank's that has been put out by the VJA and see why the Fabulous Dixielanders lived up to the hyperbolic name so completely.

Steve Robertson

(For more about Frank, read Andrew Bissett's *Black Roots, White Flowers*, Bruce Johnson's *Companion To Australian Jazz*, or Norm Linehan's *Australian Jazz Feature Book*.)

Steve was until last year, a regular presenter of jazz on 3PBS and has a considerable knowledge of local bands and their backgrounds.

Editor's note: Frank died on 16th October 2000 following a car accident in Hastings Street, Noosa a few weeks earlier.

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Following a tour of the Archive by the Dingley Central Probus Club on Friday 17th April, members were entertained by The New Melbourne Jazz Quartet. Mike Edwards on clarinet, Bob Venier on trumpet, Charley Farley on banjo and Ross Anderson on bass kept the 31 visitors happy with their music for about 45 minutes. Following the music they enjoyed an excellent morning tea. Several of the group joined as members of the Archive and many purchases were made in our shop. Photo Ed.

DUST OFF THAT OLD PIANNER

That tune title - in full 'Oh Susannah Dust Off That Old Pianner' was, I think, penned by the immortal Fats Waller, certainly was played by him. It sprung to mind lately as I was immersed in Jazz Piano of various persuasions. I acquired a double CD set of the late Dick Wellstood in concert. That led me to re-listen to a four LP set of 'Master Jazz Piano' I have had for some time. However the icing on the cake as it were was attending a recital by the American lady stride pianist Judy Carmichael. She was, as they say, something else; up there with the 'ivory ticklers' of old but with pulchritude.

This was a return visit and she carried on where she left off two years ago accompanied by some of our top players in various permutations. With the presence of the likes of Stephen Grant, Jo Stevenson, Mark Elton and John Scurry how could she fail to swing.

She covered a wide range of the jazz repertoire and her engaging singing added another dimension to her performance. Jo's Lester Young-like tenor sax complimented Judy's nod in vocalist Billie Holiday's direction on 'If Dreams Come True'. Indeed, Jo's instrumental armoury covered his piping clarinet to the sonorous rumbling of his bass sax.

Like most of the piano players in the idiom she communicated well with her

audiences, some of whom perhaps were not really jazz buffs. Fats Waller certainly had that ability as did the aforementioned Dick Wellstood. He was a trained lawyer but had a rough sort of Bowery type voice like a character from a Damon Runyon story. At a session made at the 'Cookery Club' in New York in the seventies he played a tune called 'Paganini's Thing'. When he announced the connection with Paganini, a lady in the audience shouted 'No it was Rachmaninoff'. His guttural answer was 'Paganini, Rachmaninoff? What's the difference?'

The Master Jazz Piano set was recorded by Bill Weilbacher's Master Jazz but happily Nevil Sherburn our Jolly Swaggie Man also issued them. Each LP features five pianists in solos covering various genres of piano. The heavyweights such as Earl Hines, Jay McShann, Teddy Wilson and Claude Hopkins share space with some lesser lights who all play well. Those tracks were recorded circa 1969/1972 so of course would have been before Judy C's time.

Three CDS to hand highlight the Lady's talents. The Wangaratta Festival set is a knock out with Stephen Grant's great trumpet and John Scurry 'scurrying' round his frets; a fine rapport was set up with the listeners. Another CD made in the US has Judy teamed with guitarist Chris Flory and saxist Mike Hashim. Flory has played with many current play-

ers like Scott Hamilton, Warren Vache etc., whilst Hashim was a featured soloist with a group called The Widespread Depression Orchestra.

So the music featured by Fats, Ralph Sutton & Teddy Wilson still lives as long as Ms Judy is at the piano. Hopefully she'll return to our shores soon. Speaking as a mere male with fading memories she looks more attractive than any of them ever did.

Bill Brown

Editor's note: Our regular contributor to VJAZZ has been a volunteer at the Archive for five years and now works in the Sound Room. He has an encyclopaedic knowledge of jazz. His interest began as a young man in Scotland and kept him occupied during the many years he spent at sea.

**PLEASE NOTE
DEADLINE FOR COPY
FOR NEXT NEWSLETTER
16TH JULY 2009**

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On a recent visit to the Archive, well-known clarinet player Nick Polites spent time with his old friend Eric Brown looking at the data base with volunteer Tom Lucas.

**THE STORY OF ROGER
BELL'S MESSAGE TAPES NOW
ON CD AND FILED IN THE
VICTORIAN JAZZ ARCHIVE
BY ERIC J. BROWN**

Over a number of years I visited Roger and Lorraine Bell for lunch at their legendary home in Rockley Road. They were lots of fun, but always full of interest as Roger's comments on the recordings we played always had his different slant on them. Sadly he died 17th June 2008 and our get togethers came to an end.

The day before Roger's funeral I met up with his son John who was down from Queensland and requested a loan of my CD copy of "Olga The Brolga" Swaggie S1327. He wanted to play this at the service and the following wake at the Palace Hotel in Camberwell.

Since then I have dug up a couple of interviews from my collection which I did with Roger. One of these VJAZ 22513, made in Caulfield 18 May 1982, features Roger's message tape to Nick and Jean Carter who by an amazing coincidence I met in Arizona back in the early 1980's. At the time I was visiting Merrill Hammond, one of the original American record collectors and a drummer with the

Crimson Ramblers in the 1920s.

He lived way out from Phoenix in Cave Creek which is in cacti and rattle snake country. Together with his wife Carol he had retired there after a career in the navy and as the American Consul in Frankfurt. He became a keen collector of Australian jazz after glowing reports from fellow Bostonian Max Kaminsky who had just returned from Australia after service in World War Two where he recorded for Ampersand with Roger Bell and Pixie Roberts in Melbourne in 1943. Nick and Jean found out I was an Australian and wanted to meet me. When we got together at Merrill's house Jean asked me if I knew Roger Bell? - Of course I did - so she revealed she was the one who replied to Roger's letter to "Downbeat" magazine back in the 1940s requesting someone to correspond with about playing trumpet. Being a trumpet player she replied, but eventually stopped when Roger's questions became too technical. To prove her story she produced a photograph Roger had sent taken in his backyard holding his trumpet.

There followed a message tape from Jean giving details of Nick and Jean's experiences around Chicago's jazz scene in the '40s which included stories of Bunk Johnson and Boyce Brown.

Roger felt he should make a reply tape with my assistance. This featured anecdotes about his first tour of Europe with the Bell band as only Roger can tell them, plus various examples of recordings by his Pagan Pipers.

Sometime later he decided to send the tape, but we could not find Nick and Jean's latest address in Phoenix. Sadly the tape was never sent and is now in the Victorian Jazz Archive VJAZ 22513.

The other interview I found was titled "I Had A Dream" and was recorded in South Yarra 28 April 1997 and is also in the Archive VJAZ 117187.

One of Roger's great passions was the music of Bix Beiderbecke and one day he said he had just had a dream of a beautiful concert pianist playing Bix's Fifth Piano Composition. Bix wrote four piano compositions, but a fifth is talked about, although there is little evidence it exists.

On hearing this story I asked Roger to put it down on tape. This he did and included his frenzied activity to track it down, even contacting Tom Pletcher, the noted American trumpeter, who is a superb interpreter of Bix's playing. We still don't know if it exists!!!

Eric J. Brown

5 April 2009

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FROM THE COLLECTION

The Victorian Jazz Archive currently holds over 15,000 items in the Australian collection. I have recently received requests to highlight some of the treasures we have preserved at Wantirna. The Eastern Regional Libraries provides a website to make our collection available on the internet. Many of our members will have access to a computer and the web. If not throw yourself on the mercy of younger family members, friends or your local library to have a look at the treasures we have stored for future generations.

Go to www.erl.vic.gov.au or type **Eastern Regional Libraries** into Google search engine.

On left hand side of screen click on **Community Databases**
Click on Victorian Jazz Archive.

To search for a musician, name of tune, type in for example:

"Roger Bell" (note the use of " commas at front and back of name)

This will bring up 796 entries for Roger. They are listed 10 to a page

To search for a particular tune e.g. type in "Sister Kate" which will bring up 101 versions of this song. Full title is "I wish I could shimmy like my Sister Kate".

Roger Emerson Bell died on 17th June 2008. He was one of the most important trumpet players in Australian Jazz and worked over a long career with countless musicians including his brother Graeme Bell and Ade Monsborough who was at Scotch College with Roger. The following is a selection of important items we have on Roger in the Archive. Put the VJAZ number into the search field to read full details.



Roger's 1930 Selmer trumpet made in Paris VJazz 20345 This was recently on loan to the National Film and Sound Archive for a Canberra exhibition on the Bell Band.

- Roger's Washboard plus thimbles in a sock VJazz 18059
- Roger's hand written chord book VJazz 17609

- **Roger's correspondence.** We have a full box with many early letters and postcards including one from Tessa, Roger's first love for whom he composed the tune Tessa's blues. VJAZ 22550
- **Roger's personal diary from Czechoslovakia tour 1947** plus Paris and UK. VJAZ 22508
- **Roger's original compositions.** We have a large collection of hand written music, which is still being catalogued.
- **A DVD of "Return to the Uptown Club"** in 1993 when Roger was present to celebrate the start of the club fifty years earlier. VJAZ 22972
- **Monsalvat Honour Board** which featured Roger in 1994 VJAZ18358
- **DVD interview with Roger by Diana Allen in 1993.** The original tape was lost but a VHS was recently found which Nigel Buesst has beautifully restored onto a DVD. It is not yet registered but available for viewing at the Archive.
- **Roger's funeral service** in June 2008 on audio cassette VJAZ 25171
- The VJA has photographs and recordings from the earliest days in the 1940's through to the 1990s from all the various bands Roger played with. Scroll through the 796 ERL entries to see for yourself the huge output of this very special man.

Enjoy

Mel Blackford

Things are changing in the VJA.



News from the Library

Following the installation of Library Management software, the library staff is in the process of cataloguing all book titles onto a local database called Bibliotech.

Books are shelved using the Dewey Decimal Classification System and stored in the Archive's three main collections:-

The "Archive" Collection is located in the restricted access area and holds **Australian and historically significant overseas material** under strict archive conditions. Titles held here are

also listed on the ERL database on the Eastern Regional Libraries website. Periodicals, magazines, diaries, newspaper clippings etc. are also stored in this area.

The Ray Marginson Library and Reading Room, housing our **Australian and overseas Research Collection**, is open to anyone with an interest in jazz or undertaking jazz study or research.

The Jilly Ward Room holds the **Members' Borrowing Collection** which Victorian Jazz Archive members are strongly encouraged to use.

Details of over 1000 books and periodicals held at the Archive may be found by searching our local Bibliotech database. Furthermore many of the titles are now registered with the [National Library of Australia](http://www.nla.gov.au) (NLA) and the [Worldcat](http://www.worldcat.org) International online catalogue. Consequently these external catalogues may be searched on the Internet by anyone with an interest in jazz, thus ensuring a public profile for the Victorian Jazz archive's collection of printed material.

The [VJA](http://www.vja.org.au) website has added a page highlighting these developments and promoting the print collection.

Ralph Powell

WELCOME NEW MEMBERS

Barrie Attwood, Denis Branagan, Ron Breckenridge, Wendy Campbell, Ron Douglas, Eileen Ervine, Danny Kennedy, Joy & Ray Kent, Maureen Lawson, Barbara Marsh-Slatery, Arthur Morgan, Bryan Riches, Douglas Rochlin, Neil Smith and Bruce Beresford who became a Life Member.

CASH DONATIONS

We thank the following for their generous cash donations. Many were in response to our building fund appeal.

Ross Anderson, Lorraine Bennett, Mary Bould, Errol Broadhurst, Graeme Bull, Dr Noel Cass, Evan Charlton, Pam & Rod Clements, John Dix, Helen Girschik, Tim Harding, John Kessner, Dr & Mrs John McDonnell, Daryl Maddock, Deslys Milliken, Mrs J Mobilia, Adam Morrort, William Muddyman, Carmel Picone, Alistair Pilley, Mario Proto, Bryan Riches, John Thrum, Lee & Bev Treanor & Tom Wanliss.

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GROUP VISITS TO THE ARCHIVE

*We have the following group visits booked in
between mid May and August.*

Fri 15th May 10.30 a.m. Holy Spirit Evergreens

Mon 15th June 12.00 noon Mecwacare Group

Thurs 18th June 10.00 a.m. Glen Mount Day Club

Sun 21st June 2.00 p.m. National Trust

Dandenong Ranges Group

Fri 3rd July 2 p.m. Salford Park Social Club

Sat 25th July 7.30 p.m. St John's Inbetweeners

Friday 21st August 2 p.m. Pakenham Probus Club

*If any members and friends are interested in join-
ing in one of these or other groups, please contact
Marina Pollard at the Archive on 9800 5535.*

*The cost for the tour, morning or afternoon tea
and musical entertainment is \$10 per person*



OVER 25's JAZZ IMPROVISATION WORKSHOPS ARE ON AGAIN IN 2009 FOR 12 WEEKS

Commencing: Saturday 11th July—
Saturday 26th September

Time: From 1 p.m.—4 p.m.

At: The Victorian Jazz Archive, "Koomba Park"
15 Mountain Highway, Wantirna, 3152

Melway Map Ref: 63C8

Cost: \$144 plus membership to the Victorian Jazz
Archive.

Open to musicians of all ages. Applicants are required to
be proficient on their instrument and able to play scales
and arpeggios.

All music provided, just bring yourself and your instru-
ments.

For further information and application forms please con-
tact Marina Pollard (Workshop Co-ordinator)

on (03 9781 4972)

or email: info@vicjazzarchive.org.au

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