



Newsletter of the Victorian Jazz Archive Inc.

November 1998
Volume Two

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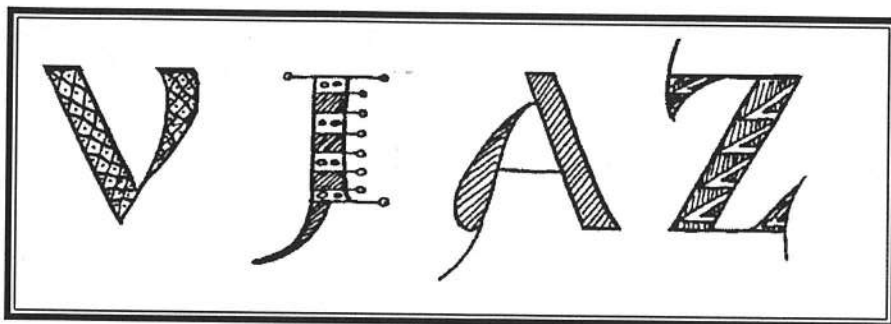
Victorian Jazz Archive Inc
Reg no. A0033964L

PO Box 442,
Ashburton Vic 3147
9 Mountain Hwy,
Wantirna Vic 3152
(Opposite Nutrimetics)

☎ (03) 9800 5535

Open by appointment only.
Please contact Secretary/Curator:
John Kennedy

☎ 0412 867 587



*Kim Wells, MFP (pictured left) with Secretary/Curator
John Kennedy announces funding for VJA*

VJA RECEIVES \$30000 GRANT FROM ARTS VIC

From the Chairman

Ray Marginson

Our detailed submission has been successful and Arts Victoria and the Community Support Fund (under the 'Housing of the Arts - Minor Works Program') has approved a \$30,000 grant to us. We received this exciting news on 28th May 1998. We can now push ahead with equipping and fitting out the repository and offices at Wantirna. The VJA is deeply grateful for this recognition and support from Arts Victoria, the Victorian Government, the Department of the Premier and Cabinet, and the Community Support Fund. Special thanks go to Les Mengoni, Deputy Director and particularly Ian Rogers, from the Organisational Unit of Arts Victoria. We greatly appreciate the interest of Kim Wells, MLA, the local member for Wantirna.

We have also received a grant from the Trust of Company of Australia through the Manager of Charitable Trusts, Barrie Dermody. A grant of \$3,000 was given from the Estate of Miss M.K.A Bell. We are indeed fortunate to receive this grant and we express our thanks.

We invite you to call and see first-hand, the progress that the committee has made in making the repository viable. You will be interested to see the computer database and sound systems together with the archival containers within our building; also to become acquainted with the archival procedures that we will use to house Australian jazz material.

It is only two years since the first meeting in August 1996 establishing a jazz archive in Victoria. We are justifiably proud of this progress! There have been some setbacks since that time but the spirit of the committee has never flagged.

The VJA repository can now accept donations of Australian and overseas jazz material. These donations could include recordings (of all types), publications and memorabilia such as photographs, souvenir programs and posters. Already there have been donations of materials that can be catalogued, transferred to the database and archived.

Primary set up costs have been met by generous donations of money from both private sources and from both the Victorian Jazz Club and Geelong Jazz Club. These donations have enabled a smooth transition while we awaited the receipt of the grant. At the date of writing the cheque is in our hands and outstanding accounts are being met.

(Story continued on page 4)



Inaugural meeting of the Australian Jazz Archive National Council

John Rippin



Delegates of AJANC

Peter Coleman (TAS)
Mal Eustice (SA)
Bill Haesler (NSW)
John Rippin (VIC)
John Sharp (ACT)



The National Film and Sound Archive in Canberra was the venue for the inaugural forum of the Australian Jazz Archive National Council held on 13-14 February 1998. The dates coincided with the release of the NFSA's first jazz CD – 'Jazz Notes' – a selection of restored Bill Armstrong material from the 1949 Melbourne Jazz Convention. Bruce Johnson chaired the meeting and all the existing delegates were present: Peter Coleman (Tas), Bill Haesler (NSW), John Sharpe (ACT), Mal Eustice (SA) and myself representing the Victorian Jazz Archive.

Ron Brent, Director of the NFSA welcomed the delegates to Canberra and emphasised the support of the NFSA for the Australian Jazz Archive and all archive activities wherever they may be.

A written report from the VJA was tabled at the meeting, covering progress to date in setting up the Victorian Archive and in particular its repository, which was intended to provide a well-serviced alternative to the NFSA, in terms of personnel, equipment, expertise and public access facilities. In response to some apparent anxieties expressed in the VJA's comments on the draft Mission Statement (of the AJANC), the meeting as a whole emphatically reiterated the principle of regional autonomy. In particular, the VJA was reassured that in the relationship between the AJANC and the

regions it was never intended or implied that the AJANC would wish to 'control' the regional bodies. It was reaffirmed that the function of the AJANC is to represent and give a forum to the regional bodies, particularly in whatever arrangements they might wish to enter into with the NFSA.

Graham Evans, of the NFSA, was invited to address the meeting and reaffirmed in the strongest terms the commitment of the NFSA to working with the jazz community in the development of a pro-active, publicly accessible Australian Jazz Archive.

The delegates were taken on an inspection tour of the NFSA facilities, which included demonstrations of restoration and preservation technology, of techniques for cataloguing for public access, and an explanation of the specific purposes of the essential multiple-copy system of backups. At the Mitchell Library storage facility, delegates inspected the temperature and humidity controlled vaults each at different settings for different media.

All in all, the first forum, of the AJANC was highly successful. The enthusiasm of each of the State bodies represented was evident, and this, together with the ongoing commitment of the NFSA to an Australian Jazz Archive, augurs well for the preservation of a living history of Australian jazz. ☺☺☺

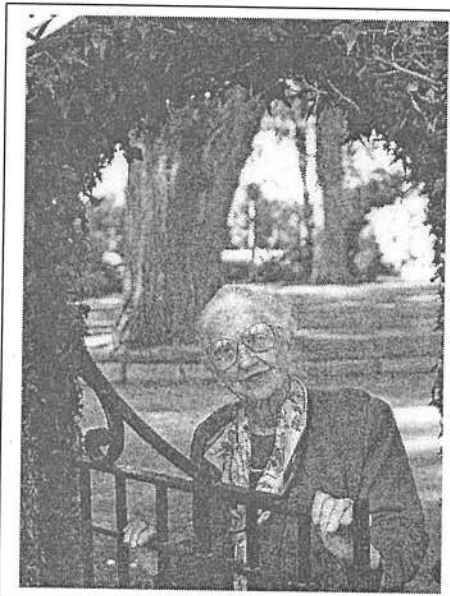
Note: For details of how you can obtain a copy of the recently released CD 'Jazz Notes' a selection of material from the 1949 Melbourne Jazz Convention, see page 10 of this issue.

Errata in our first newsletter...

Page 1 Column 2, paragraph 3:

Donation of \$2000 from the trustees of the Australian Jazz Convention, *should read:* the **committee** of the Australian Jazz Convention...

Apologies to all parties concerned.



Dame Elisabeth Murdoch A.C

\$400,000

Wonderful news!

Dame Elisabeth Murdoch A.C, one of Melbourne's great patrons of the Arts, has donated \$25,000 to our Capital Fund. This fund will be invested securely to provide an income to assist in annual operating costs. Further support is being sought but this initial gift has given us all a tremendous boost.

Collection Policy Clarification

Our initial membership brochure addressed the urgent need to preserve Australian jazz recordings and memorabilia. Subsequently, the impression was given that we are not interested in overseas jazz material.

This is not correct.

OUR COLLECTION POLICY DOCUMENT STATES THE COLLECTION OF OVERSEAS MATERIAL IS OUR SECOND OBJECTIVE.

All of us want to see the great collections that exist in Australia saved from the desperation of heirs faced with the disposal of hundreds of 78's, magazines, photos etc. etc. The unfortunate pattern to date is that many collections finish up in opportunity shops, Red Cross or the tip.

GET YOUR BEQUEST FORM NOW AND LEAVE YOUR COLLECTION OF BOTH AUSTRALIAN AND OVERSEAS JAZZ MATERIAL TO THE VICTORIAN JAZZ ARCHIVE.

You will be assured of its placement this way.

RING JOHN KENNEDY ON MOBILE PHONE NO. 0412 867 587 OR FAX HIM ON (03) 9855 5642

JAZZ SEMINAL FIGURES INSPECT ARCHIVES PROGRESS

Graeme Bell, Roger Bell and Ade Monsborough inspect the VJA

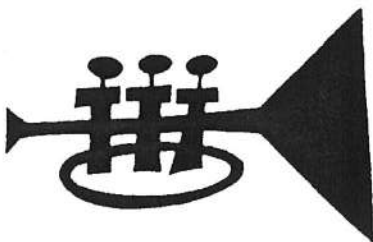
John Kennedy

On a recent trip to Melbourne, Australia's most famous jazz musician, Graeme Bell paid a visit to the 'Koomba Park' Archive to view the initial fitting out. Impressed by the sheer size and quality of the building, he was very enthusiastic of the efforts of the Committee had gone to, to provide a secure and interesting repository for all types of Australian jazz memorabilia. Graeme donated some of his many Awards, including the Monsalvaat 1989 and 1990 Roll of Honour Awards; Australian Critics Award 1991 - Hall of Fame; Blackstump Award 1990 - OZ Sportz, Brunei to the Archive, all which will be featured in the museum exhibition space. He also gave us Graeme Bell Band promotional material and record covers, together with several audiotapes of interviews and videotapes.

Our thanks go to Graeme for his interest in the Archive, and his excellent donations.

Graeme's visit was followed a few weeks later by Roger Bell and his wife Lorraine. Roger showed keen interest in the method of collecting and the transference to the DB/Text Works database. Roger has donated the famous valve trombone used by Ade Monsborough over many years. Ade had originally borrowed the trombone from Roger, and it had come back to the original owner. Our thanks go to Roger and Lorraine for their interest and donation. Roger has taken a Bequest Form for further donations that will be made at a later date. These include his 2nd trumpet and items from his present collection of recordings.

Later in the month Ade Monsborough inspected the Archive with our Project Manager, Ray Bradley, a long-standing friend since the 2nd World War. Ade was similarly impressed with what he saw and wished the Archive committee all the best for the future. *BBB*



CHAIRMAN'S REPORT

Contd from page 1.

Museum Victoria, particularly through Martin Hallett and his staff, have been very supportive with donations of fixtures and fittings for our offices and showroom. These items were made available from the closure of the Swanston Street Museum earlier in the year. As a result, we have office furniture, computers, showcases, carpets and many other items not needed by the Museum. We thank them sincerely for these generous donations. The Melbourne University has given us further tables, shelving and a vast amount of other material. All of these items will save us major expenditure and make the repository functional.

We anticipate holding an Open Day before the end of the year so members can see what has been achieved. Naturally, our small exhibition/museum space will be in its early stages, as will the public reference and work area.

There is still much physical work ahead of us. We need help from members in this area. Our Project Manager, Ray Bradley,

provides details of help needed on page 8 of this issue. Our plan is to be operational, (that is working on the real job of sorting, cleaning, storing, listing and setting up of the computer record of collections) from the end of September.

The committee is most concerned at the level of membership. Monies received from subscriptions are not reflecting the amount of interest shown by jazz collectors and musicians in what we are trying to achieve. Whilst the grant and donations received contribute to the establishment and equipping of a repository, none of that money will be available for annual operating costs. Recurrent costs have to be met from membership subscriptions and whatever other income that can be developed. The ongoing costs include insurance, electronic security and surveillance, postage, office supplies, archival materials, electricity and maintenance. If each one of us can recruit just one prospective subscriber, we will be well on the way towards our membership target. Early renewal of your own subscription is also most helpful. We have enclosed a membership form with this newsletter. Please consider giving the membership subscription form to an interested friend. If we can be of any assistance in this regard or if you have any questions concerning what we are collecting, please do not hesitate to contact us.

The committee looks forward to seeing you at Wantirna and for you to actively support the project by spreading the message that we are in existence, by getting new members and letting us know about collectors and their collections to be identified and brought into the archive records. Again, we emphasise that the Victorian Jazz Archive is for the collection and preservation of both Australian and overseas jazz as recorded in its earliest form right up to CD's made last week (or yesterday). *Ray Marginson.*
BBB

Membership Listing as at October 1998

Since the last issue of the Newsletter the following members have subscribed:

LIFE MEMBERS: Roger Beilby, Dione McIntyre, Margaret Manion, Warwick Taylor, David Ward.

ANNUAL MEMBERS: Sidney J Bromley, Bob Brown, Bryan Clothier, Dave & Joan Dallwitz, Ray Dahlitz, Margaret Harvey, Carl Haslem, Keith Hounslow, Alan Knight, Robin McCulloch, John McDonell, Quentin H Miller, Keith & Gwen Pitts, Anabel Shears Carter, Nevill Sherburn, Geoffrey Tregear, Evan & Judith Walker, John Yeatman.

Don & Michele Boardman leave for sunny climate

John Kennedy

As we mentioned in the first VJAZ newsletter, committee members Don & Michele Boardman have left Melbourne for the warmer climate of Port Macquarie, New South Wales.

Both were first day members of the VJA Committee, and have been instrumental in the successful formation of the Archive. Don has been at the forefront of sound recording in Victoria and through his business, Champion Sound Services, has catered for all sound requirements including public address systems. The committee decided to purchase his editing suite to set up the Archive's studio. Don has maintained and kept this equipment in top condition and it will serve our purposes (sound recording and transference) for many years to come. Don has also made a very generous donation of other sound equipment, enabling us to be able to offer a public address hire service to any interested parties in the future.

In appreciation of Don's tireless work for the Archive and his most generous donation, the committee of the Victorian Jazz Archive Inc., have decided to name the Wantirna repository sound room as the **DON BOARDMAN SOUND ARCHIVE**.

Michele Boardman, in her role as Publicity Officer and Newsletter Editor, has also been a hard working and enthusiastic committee member. Michele produced the first (and this issue) of the VJAZ Newsletter, under difficult circumstances, not the least of which was the selling and packing up of their house earlier in the year.

The VJAZ Newsletter has been acclaimed as a success with accolades coming from as far afield as the National Jazz Foundation Archive, and the British Institute of Jazz Studies, both from the UK and also from the Swedish Jazz Archive.

A sub-committee of four members will produce future newsletters. We welcome member's contributions. (See front page for postal address of VJA). ☺☺☺



VJAZZ Technical Report

David Ward

It won't be long before our sound room becomes operational. We can then start the momentous task of assessing and transferring the large quantity of acetates, 78's, L.P's and tapes of all kinds to D.A.T (digital audio tape) which have been donated or promised to our Archive for safe keeping.

The amount of work ahead of us far exceeds the capabilities of our committee's technical members, so I would appreciate the services of any interested people able to assist with this work.

For those with a technical bent and who like jazz music, this is a wonderful opportunity to become involved in a worthwhile endeavour. The result is that we will be able to save much of the old recorded material which would be otherwise be lost forever. You will also be able to listen to many of those recordings.

Ron Halstead and I have the job of entering all the relevant details on our database and to transfer all the artistic material onto more permanent media for present and future reference.

When the announcement is made for the date of our opening, I hope as many of you as possible find time to visit the Archive and inspect our room, now called 'The Don Boardman Room' where we will have our editing equipment on display and the computer database. We will be running selected material in the process of being transferred.

Hope to see you there!

For those interested in assisting, please phone me on (03) 9592 1444. ☺☺☺



DONORS AND DONATIONS



Were you there on that night? Some marvellous items of memorabilia have already been donated to the Archive, such as this program. Have you any items that you would like to donate or bequeath? Contact John Kennedy, Curator, for ways in which you can donate jazz related memorabilia.

The Victorian Jazz Archive wishes to thank the following donors for their donations of jazz recordings, publications, photographs and memorabilia to the Archive since the publication of the first Newsletter.

Diana Allen; Graeme Bell; Roger Bell; Jeff Blades; Don Boardman; Sid Bromley; The estate of Bill Cooper, via Graeme & Belinda Cooper; David Ellison; Keith Hounslow; The estate of Bill Linton & Gloria Roberts, via James Freemantle; Rex Green; Ron Halstead; George Hulme (UK); John Kennedy; Ray Marginson; Tony Newstead; Donald Prout; Don Reid; Jack Ricketts; John Rippin; Lois Stephenson; Mike Sutcliffe.

As mentioned in our first Newsletter, the Archive will continue to acknowledge the donation of Australian jazz material to the Archive. Some of our donors keep up a steady stream of material, especially items that they come across from time to time. They feel that these items should be housed in the Archive. We thank them for their continued support for this project

The following people or organisations have made cash donations to the Archive which we gratefully acknowledge: Keith Atkins, Ray Bradley, Committee of the 50th Australian Jazz Convention, Geelong Jazz Club, William H Miller, John Kennedy, Ray Marginson, Dame Elisabeth Murdoch A.C.; Trust Company of Australia, Victorian Jazz Club. .



Estate of Bill Cooper

John Kennedy

BILL COOPER PASSED AWAY October 4th 1997, aged 66, after a long struggle with illness. Bill was one of the first to join the Archive (Membership number 6), and was the first person to approach us for a "Registry of Collection" form. Bill was adamant that he wanted his collection to go to the VJA. Sadly, we did not learn of his passing until a couple of months after the event. Bill's son Graeme and daughter-in-law Belinda contacted us in February this year to tell us that Bill's collection was ready for us to pick up. In his final days, Bill had often spoken of his jazz collection and where he wanted it to go, Belinda said.

It is a marvellous collection and the Archive are grateful to Graeme, Belinda and the memory of Bill, for the privilege of housing the recordings, books, magazines, videos, cuttings and cassettes.

Bill was a meticulous collector and 95% of the recordings are in mint condition. When Bill purchased a new record he immediately made a cassette copy thus keeping his record collection in pristine condition. There are over 450 LP's & EP's over 50% are Australian recordings. There is an excellent 78rpm collection of early Australian jazz, again, in near mint condition. Bill loved to record any jazz event he attended, so there are over 300 cassettes, most of which are live recordings of Australian jazz musicians.

Bill was a longstanding member of the Victorian Jazz Club, serving on the committee for many years. He acted as Membership Secretary and later as Treasurer, eventually being awarded a Life Membership. His other interests included a great passion for trotting horses, collecting stamps and matchbox covers.

The Victorian Jazz Archive wishes to thank Graeme and Belinda Cooper for allowing us the privilege of placing Bill's unique collection in the Archive.

Important notice

The Australian Taxation Department has now granted us

TAX DEDUCTABILITY FOR DONATIONS OF \$2 AND OVER.

Our official registration number is:

DGR 900444123

(Victorian Jazz Archive Inc.).

The Victorian Jazz Musicians Benefit Fund

Jeff Blades



Formed in 1993 (and incorporated under the laws of the State of Victoria),

the VJMBF is a non-profit organisation established to provide financial assistance for jazz musicians who may be ill, incapacitated or suffering other hardship. The Fund as such is unique in Australia and maybe the Western world.

Administered by a voluntary committee comprising musicians and jazz fans of long standing, advised by honorary solicitors, WISEWOULDS and honorary accountants, RUNDLES, the Fund enjoys the support of the Victorian jazz community.

Three peers of the intended recipient make calls on the Fund in writing. The Fund negotiator considers what help may be appropriate with the recipient and reports back to the Committee for their deliberation. The confidentiality of any financial arrangement is guaranteed to the recipient by the Fund.

The Benefit Fund is financed by an annual

subscription of \$5.00, sales of merchandise such as cassettes, badges and T-shirts, donations of cash or professional services and two major fundraisers each year.

'Jazz Among the Gum Trees' is a House party held on Anzac Day at the home of one of our members, Liz Currie. This is a 'casual blowing day' where musicians relax and enjoy each other's company together with jazz followers over a barbecue lunch.

'Jazz Bash' is a well-planned day held in July or August at Manresa Function Centre in Hawthorn. The audience enjoys a set program of jazz bands that play for eight non-stop hours. The full size dance floor is very popular. *o o o*



Date for your diary

**Sunday
November 29th**

**Annual
General Meeting**

will be held at the Wantirna repository.
(Melways Ref: 63 C8)

To be followed by a Members Open Day, barbecue and official opening of the facility.
(BYO everything: chairs, card tables, food, grog, plates, glasses etc.)

Why not come along and bring a friend?

Members will be notified by post.

**Keep the
Vic Jazz Archive
alive –
DONATE TODAY**

REPOSITORY SITE



Ray Bradley

Since taking over the VJA repository site at Koomba Park in March the two large rooms (300 square metres) have undergone modifications to fit them as a suitable repository, display and member usage areas. Initially, the whole area was industrially cleaned and the floors sealed to prevent dust and particle generation and facilitate future cleaning.

In one of the areas an iron-framed room has been timber clad to seal it off and has been fitted with benches and shelving.

This will be the point of receipt, cleaning and inspection and sorting for archival materials. On classification, material will then be stored in two large sea containers (each 15 square metres floor space) situated adjacent to the reception area. After installation of the containers, they were carpeted and we installed metal shelving to house storage modules.

An office to accommodate the Archivist and staff for secretarial tasks has been painted, carpeted and a desk installed to carry computer and office equipment.

A further two carpeted rooms have had benches and shelving installed to take audio equipment and provide storage space for the purpose of assessing, identifying, restoring and reproducing recorded material.

A further large region is being prepared with carpets, tables, bookcases and display cases to house memorabilia, set up displays and provide a research section for members to peruse books and magazines, play tapes and videos of jazz related events and access the database.

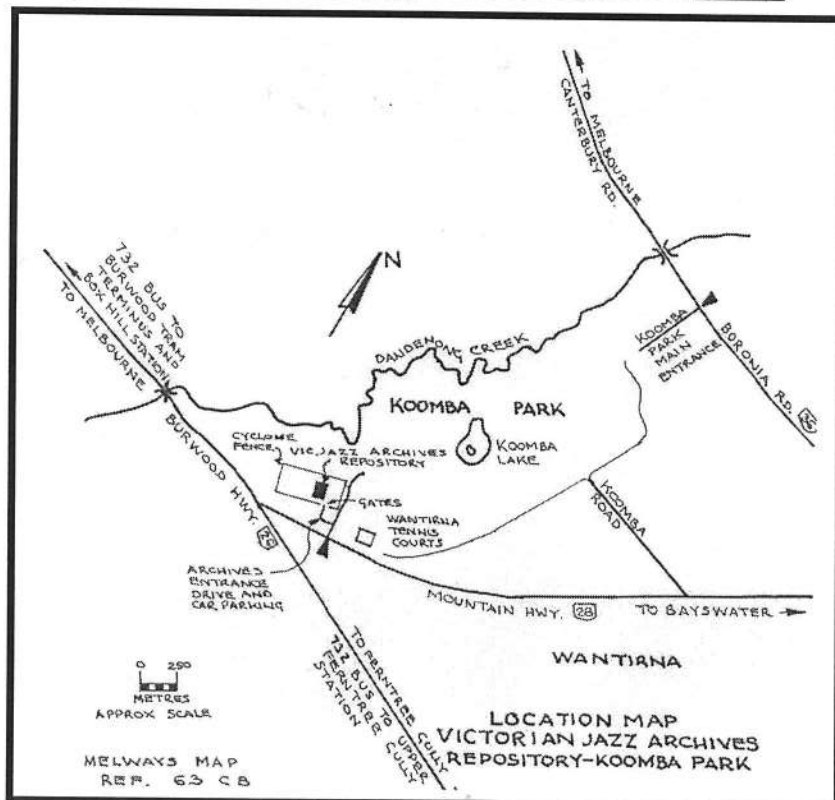
The building is secured by a front door made of iron bars. Steel mesh over all external windows and together with the reception, containers and audio rooms constitute security for archival holdings. In addition, there is an electronic security system.

Display cases, tables, bookcases, cupboards, doors, carpets and chairs were donated by the Museum of Victoria and the University of Melbourne gave us items surplus to their needs. Members have donated a number of items to furnish and equip the premises also.

There is still a lot of work to fit out the repository however. We are asking for your help in this matter. If you think you could lend a hand, no matter how small, please contact us. I have a detailed 'Schedule of Works' drawn up which you could choose set jobs from. Please make arrangements with Secretary/Curator. The committee should not be the only ones to complete the work. What about lending a hand?

We have a fully equipped kitchen with tea-making and snack-making facilities (conventional and microwave oven) available. You would be advised to bring your lunch. ☺☺☺

*How to find the Victorian Jazz Archive repository.
Detailed map drawn by committee member, Eric Brown.*



In the last issue of INSITE, the newsletter of the Museums Australia (Vic), there is a special issue on the use of volunteers in the Museum industry, and contains an article by the President of the Moorabbin Air Museum, Keith Gaff. It is with his kind permission that VJAZ reprints this article.

VOLUNTEERS, FOCUS & ACHIEVEMENT

Keith Gaff, President, Moorabbin Air Museum

During the course of many discussions I have had over the years regarding the viability of volunteer administered organisations, one theme is often put forward by the so-called professionals when they argue that volunteer museums are not viable. Essentially they claim that the work force cannot be compelled or directed, is essentially uncontrollable and lacking in direction. Unfortunately this attitude seems to have become entrenched within the museum world where, more and more, those who are responsible for the overall administration of the museum movement are turning it into an elitist undertaking.

My attitude to this viewpoint is roughly that of the ten year old in the school yard when they chant 'what a load of rubbish'. Museology is very much like astronomy; both are undertakings where the amateurs involved vastly outnumber the professionals. Unlike astronomy where amateurs often make the big breakthroughs and are solidly encouraged, volunteer museums are usually on the fringe and are effectively kept there.

Every so often, an organisation breaks free from the shackles that keep the volunteer museums in the background, and stands alone on it's record of achievement, and its financially independent status. One such organisation is the Moorabbin Air Museum. As President, I am particularly proud of the fact that of all the major aviation museums in Australia, Moorabbin is the only one to establish itself with little or no outside help. The richness of the collection, the value of the assets and the finances of the group

have been built up by the members. We are amateurs and volunteers, but never allow anyone to use either word as a term of derision, because we are also extremely successful. What has been achieved at Moorabbin was not achieved by an undisciplined rabble. It has been achieved by a dedicated, focussed and resourceful group which has survived many trials over the last thirty years and has become far wiser for it.

Our greatest advantage, our priceless advantage is the membership – the depth of talent, knowledge and skill that exist within the group, the labour pool that is available to us at no cost, and the sheer dedication and enthusiasm that exists in a volunteer work force. Volunteer workers are the best, for they and they alone work solely for the love of it. *CS CS CS*



SURFACE NOISE AND FEEDBACK

●When Roger Bell made his important gift to us of the valve trombone played by Ade Monsborough in the 1947 overseas visit (and for many years after) he probably didn't know that wrapped around the mouthpiece were two brassieres. Our curator is endeavouring to ascertain whether they are a wartime Czechoslovakian make or Aussie Berleis. Cup size is unknown at this stage.

●Our most unexpected Life Member is Emeritus Professor Margaret Manion, recently retired from the Chair of Fine Arts, University of Melbourne and former trustee of the National Gallery of Victoria.

Margaret, who is a world expert in medieval illuminated manuscripts, wouldn't know a 1924 Gennet N.O.R.K. from a Miles Davis 1947 Savoy, but said she wanted to support our Archive for its initiative in preserving another art form.

●The Chairman and Secretary, now known as Steptoe and Son, had a hilarious visit to Campbells Creek to visit Denis Blundell, brother of Graham Blundell (Alvin Purple fame). We were greeted by Denis' two three legged dogs (the result of domestic accident and a whipper snipper). Denis has hectares of sheds and steel shelving. The nett result is that all our steel shelving was acquired at half of budgeted cost.

●In a visit to the Muso's Club, Wellington Street, Windsor I was delighted to see the excellent photos of Charlie Blott, of Smacka Fitzgibbon with Tony Newstead and George Tack and also the 1953 Bob Barnard Band on the walls.

●If you get in early, our Secretary has a few copies of John Clare and Gail Brennan's 'Boogie Da Da and the Cult of the Cool' available for \$10 per copy. Primarily directed to the Sydney scene and the birth of the Cool, it runs well with the excellent film by David Perry 'Dr. Jazz' screened at the Melbourne Film Festival. This film chronicles the death of the Strawberry Hill pub as a jazz venue and features among others, Bernie McGann and Mike Nock. It has significant photos and text on the Melbourne scene and the Trad Revival. Please contact the Secretary for your copy.

●*Great news!* Diana Allen **JAZZ AUSTRALIA** has offered to include a mark-up on the tickets for the Graeme Bell Farewell Tribute concert at Dallas Brooks Hall on Saturday February 6, 1999. The proceeds from this mark-up will give us revenue for the Archive's funds. In exchange, we have offered to provide door attendants and will also be able to put together a small display. More advice later. Thanks very much Diana.

●Working on an entry for the Australian Dictionary of Biography in the National Library, Canberra, I was startled to see an attendant wheel past a trolley stacked with boxes marked 'Don Banks'. Yes, there was an Edinburgh professor at the next table, an ex-pupil of Don's, working on his musical history.

● *Does anyone else remember using needles from the Opuntia Cactus during the war, when steel and fibre needles disappeared?*

The Horse Collar Draper

more
australian
jazz
on
record

MORE
AUSTRALIAN JAZZ
ON RECORD
1981-1996, by Jack
Mitchell.
The doyen of
Australian jazz
discography, Jack
Mitchell has had

his latest discography, **More Australian Jazz on Record – 1981-1996** published by the National Film and Sound Archive. This discography endeavours to list all Australian jazz recordings for the 15 year period, plus any additions to Jack's previous 'Australian Jazz on Record'. Copies are currently available from the VJA for its members at the discount price of \$35.00, postage and packing \$3.50 extra. Recommended retail is \$39.95 plus p&p.



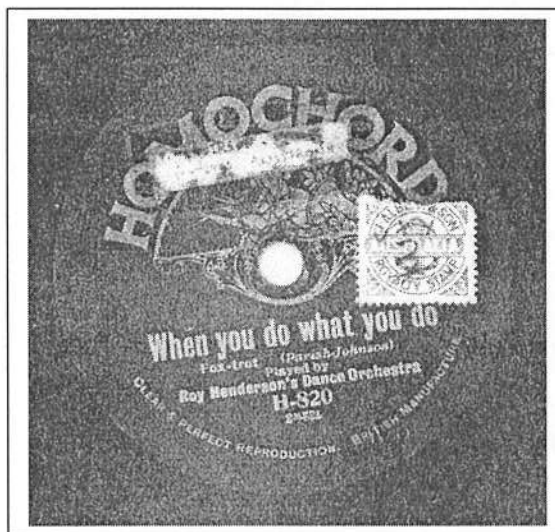
*Jazz Notes CD
Music from the Fourth Australian
Jazz Convention 1949*

A few copies of this interesting CD, produced by the National Film and Sound Archive are available to members at \$21.00, plus \$3.50 packing and postage. Normal retail \$24.95 plus p & p.

A sample of some of our holdings to date ...



*Australian Brunswick
From the front cover of Ross Laird's catalogue
of Australian Brunswicks – normally Jungle
band was Duke Ellington but this is a New York
group (27/6/1929) with Ward Pinkett*



*'When you do what you do'
Very rare in original form. U.K. Humochord
version of acoustic recording of Fletcher
Henderson's "When you do what you do" under
pseudonym of 'Roy Henderson's Dance
Orchestra'. Original version not issued featuring a
long Louis Armstrong solo. New York, April
18, 1925. Later reissued on collector's labels.*

New committee members

We have been fortunate in getting new and welcome strength into the Committee in recent months.

David Ward has joined to take on a technical role made vacant by Don and Michele Boardman's departure. Until David arrived, this was a very worrying gap in a vital area of expertise. He is already hard at work now with Ron Halstead putting together a major amount of equipment we have obtained from Don.

Also most welcome has been Roger Beilby, who is giving up time from his business to let us have the benefit of his vast knowledge and web of contacts. Roger has volunteered to the Publicist's job made vacant by Michele's regretted departure.

A substantial strengthening of our expertise has been the arrival of Neville Turner, who among multifarious interests including cricket, is an expert on patent law. Neville is very interested for us to hold a major conference on jazz archives and history next year.

Finally we have as our youngest member, Tim Stevens. He pulls the average age of the committee down many years. Tim is a Ph.D student at the University of Melbourne, a composer and a pianist with a C.D already on sale. He has already donated a copy of the C.D to the Archive.

Our committee members come from all walks of life and each offers individual strength or expertise. 3333

VJA Executive Committee

Chairman: Ray Marginson, AM
Vice Chairman: John Rippin
Secretary/Curator: John Kennedy
Treasurer: Don Anderson
Publicist: Roger Beilby
Technical Adviser: David Ward
Systems Manager: Ron Halstead

General Committee Members

Margaret Anderson, Jeff Blades, Don Boardman, Michele Boardman, Ray Bradley, Eric Brown, Margaret Harvey, Tim Stevens, Neville Turner, Tom Wanliss.



Registered office:

12 Homewood Crt, Rosanna Vic 3084

Postal Address:

PO Box 442, Ashburton Vic 3147

Repository Address:

'Koomba Park', cnr Mountain Hwy
& Burwood Hwy, Wantirna Vic 3152
Phone: (03) 9800 5535

Other enquiries: Secretary/Curator

John Kennedy Phone: 0412 867 587

The Victorian Jazz Archive project is part of a national initiative through the National Film and Sound Archive in Canberra and the Australian Jazz Archive National Council to seek and preserve Australian jazz material in all its forms.

For information on assessment procedures or ways to deposit or donate material to the Victorian Jazz Archive Inc. please write to: Victorian Jazz Archive Inc., PO Box 442, Ashburton Vic 3147.



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Newsletter Editor: *Michele Boardman*

Contributions for inclusion in VJA Newsletter are welcome. Please send to:
Victorian Jazz Archive Inc.
PO Box 442, Ashburton Vic 3147

Jazz & Archive Websites

Internet web sites related to Australian jazz and/or Archives worldwide:

Oz-jazz Worldwide -

<http://www.magna.com.au/~georgeh/>

Australian Film & Sound Archive -

<http://www.aa.gov.au/nfsa/nfsa.htm>

Australian Society of Archivists Inc.

http://www.aa.gov.au/AA_WWW/ProAssn/ASA/ASA.htm

Jazz Central Station

www.jazzcentralstation.com

Public Records Office (Vic)

<http://www.vicnet.net.au/~provic/>

Smithsonian Institution

www.si.edu/newstart.htm

Victorian Jazz Club

<http://home.vicnet.net.au/~vjazz/>



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