

ISSUE NUMBER 6

JANUARY 2000

VJAZZ

Quarterly Newsletter of the Victorian Jazz Archive Inc.

P. O. Box 442, Ashburton. Victoria. 3147. Australia.

Registered Office. 12 Homewood Court, Rosanna. Victoria. 3084.

Registered No. A0033964L.

PATRON : WILLIAM H. MILLER. M.A., B.C.L. (Oxon.)



A MILESTONE OPEN DAY AND 3RD A.G.M.

The Third A.G.M of the Victorian Jazz Archive, held on Sunday 28th November, 1999, was a momentous occasion for the 50 members present, as it marked the completion of our major building programme. Through the generosity of the Myer and Potter Foundations and others, members met for the first time in the completed Library/ Reference Area, which now is fully lined, with suspended ceiling and fully air conditioned. The nearby Catalogue Room has been completed in similar manner, also with air conditioning.

In welcoming members, the Chairman, Dr Ray Marginson, emphasized that this achievement was due to the unremitting work of a core of the committee members and volunteers, whose physical contribution has been immense. Dr Marginson briefly outlined the often tortuous process of obtaining all the necessary council permits for the construction, and registered the appreciation of the help of Parks Victoria in this regard.

The year has been an eventful one. The VJAZZ Newsletter has recorded the continuous stream of gifts both of money and in kind, furniture, equipment, photographs and recording of all types. Not the least of this bounty has been the complete holding of all material related to the Montsalvat Jazz Festivals 1987-1996, through the generosity of Sigmund Jorgensen.

The meeting was held in the Reference Library, which is curated by Tom Wanliss, and the collection of musical instruments and memorabilia showcased by our Curator. This display includes many new items, importantly Bob Barnard's silver cornet, and Des Edwards Yamaha trumpet. Also on display was the large banner donated by Graeme Bell used for the "All Star" performances. Owing to the ingenuity of Tony Newstead, our instrument curator, along with Keith Pitts the splendidly restored portable wind organ that Willie McIntyre played for many years, was on a fully operational display. Later in the afternoon it was played by Dave Eggleton, Dave Ward and Tony Newstead.

The business part of the meeting was brief. The financial position is, after the expenditure of construction and equipment gift moneys, becoming a concern. There is a clear need to increase membership and raise further capital sums to yield income. The resignation of committee members Tim Stevens and Neville Turner was reported to the meeting, and the thanks of the members was recorded. The meeting endorsed the election of Tim Harding and Jack Ricketts, who will be valuable additions to the committee. The Chairman gave notice that a Special General Meeting will be held in 2000 to recommend changes to the constitution, recognizing honorary and corporate membership, and also allow the Archive to affiliate with other bodies.

In conclusion Dr Marginson thanked all members for their support, particularly the committee members who in their various special roles, were responsible for the general work on the building. He also paid a special tribute to the fundamental contribution made by the Secretary/Curator, John Kennedy. He said that without John the Archive would not exist in its present form. After the meeting the enjoyment of the outdoor barbecue was enhanced by the impromptu concert by Tony Newstead, Dave Eggleton, Dave Ward, Bill Miller and Honk Atkins.

JAZZ EXHIBITION 2001.

As reported in the last issue of VJAZZ, the Victorian Jazz Archive has been successful in its application to the Performing Arts Museum, to mount a display of items from the Archive's collection at the Victorian Arts Centre, St Kilda Road Gallery. This exhibition will be held in January/February 2001, to coincide with the 2001 Melbourne International Jazz Festival. Already SoundScreen Australia has made a donation of \$3,000 towards the setting up of the exhibition, whilst the Melbourne International Jazz Festival Artistic Director, Adrian Jackson has offered publicity and support.

Please note that as from Tuesday the 4th January, 2000, the Archive will be open to all members on Tuesday and Friday from 10.00 am to 3.00 pm each week, otherwise open by appointment only.

PRATT FOUNDATION GRANT FOR THE ARCHIVE.

THE COMMITTEE OF THE VICTORIAN JAZZ ARCHIVE WISH TO THANK THE PRATT FOUNDATION FOR A GRANT OF \$3,500 TOWARDS THE LIBRARY, RESEARCH & EXHIBITION AREA.

VJA – OPERATIONAL PROCEDURES – PART 2.**PRINT MATERIAL.**

The archiving of printed material has its own special challenge, for as with sound recordings the nature of the source material can vary greatly. Some magazines and books already donated are showing the ravages of 50 years of being stored under non archival conditions, however the contents will be treated in the best way to ensure a continued life for this material. Aging letters, manuscripts, etc. will be scanned and archived to CD-R so that researchers will have access to the contents without placing the source material under stress.

POSTERS.

The storage of posters is a problem area, because of the size and special storage requirements of the medium. Generally, all posters will be subject to encapsulation (stored in specially hand made mylar envelopes), then photographed and the image committed to CD-R, for ease of access and preservation of the original.

MUSICAL INSTRUMENTS.

The VJA has had great success in this area, with all donations of instruments being restored where necessary by Tony Newstead, then documented as noted in earlier Newsletters. Most of these donations are now on permanent display at the Archive, will be photographed, and the images committed to the data base.

MEMORABILIA AND EPHEMERA.

All material not fitting the categories above, such as awards, badges, banners, clothing etc., has to be treated on an ad hoc basis, but generally will be photographed for transfer to the data base.

OVERSEAS MATERIAL.

The VJA does collect and catalogue overseas jazz material to be used for reference in our Library and can be accessed at any time in their original medium (LP, CD, 78rpm etc). A catalogue of this material will in time be accessible via our Web page. As detailed discographies of this material is now available in the Library, the contents will not be data based at the moment, as is Australian jazz.

EDITORIAL*John Kennedy*

The first issue of the NSW Jazz Archive Newsletter has come to hand, and it is a very professional production. We wish our friends in Sydney all the best with their search and retrieval of our Australian jazz heritage.

With the internal fit out of the Archive now complete, the time has come for action by all those members who are willing to help with the various tasks leading up to the data basing of the collection. Members who have filled in a Volunteer Form have recently received a letter setting out the dates of the first training workshops. If you are willing to help in any way and have not filled out a Volunteer Form, please contact the Archive and one will be forwarded immediately. We desperately need people who know how to use a computer, but it is not necessary to be a computer expert.

Two members were nominated and elected to the committee at the 3rd AGM. We welcome Jack Ricketts, who has moved from Geelong to Box Hill North, and keen to learn about the procedures associated with the running of the Archive. Also welcome to Tim Harding, that well known leader of the Australian Cotton Club Orchestra, whose contacts and knowledge of the jazz music scene will be invaluable. The resignation of both Tim Stevens and Neville Turner from the committee, left the two vacancies on the committee. Tim Stevens is moving to Sydney in the near future, and Neville has found that added part time employment did not allow him to attend meetings.

Tim Stevens in his letter of resignation stated "I have been grateful for the opportunity to meet other committee members, and to see what has

**NEW MEMBERS, since the last Newsletter are:-
LIFE MEMBERS:-**

Sue & Kevin Bolton, Betty Marginson.
Doug Unmack

ANNUAL MEMBERS:-

Bruce Allen, Jo An Blamey, Paul Burke,
Eric Handley, Barney Govan-Smith, Jean
Leake, Graham Morris, Duncan Wade,
Australian Jazz Archive (Canberra).

been taking shape with the Archive, and this has impressed me greatly. I feel that very valuable work is being done here, and that the open minded approach taken by the committee will bring the greatest possible benefit to the Archive".

Everybody in the jazz community has been saddened by the death on 20th December of Peter Arnold. Peter, a Life Member of the Archive and the man responsible for designing the VJA logo and stationery will be sorely missed.

On the 17th October, Marguerite Wanliss, wife and partner of Tom, our industrious Librarian, unexpectedly succumbed to a viral infection. The committee wish to extend sincere condolences to Peter and Tom's families.

RECENT DONATIONS

The "Acetate Action" initiative is gaining strength every month, and this has been a very busy period for Dave Ward and Ron Halstead in transferring donations and loans of acetate recordings to Digital Audio Tape and then to CD-R.

Our Patron, William H Miller, has forwarded for transfer to CD-R some of his vast acetate collection, many in mint condition, of the Bell Band, Ced Pearce, Roger Bell, Willie McIntyre, Keith Hounslow, Ade Monsborough, Jack Varney, Pixie Roberts, Graeme Bull and Geoff Bland. Many of these performances do not appear in Jack Mitchell's discography. Thanks to Bill for these important performances which document early Australian jazz. Other acetates of significance come from Joan and Dave Dallwitz, comprising performances by Ray Price, Lazy Ade, S. J. G., Kelly Smith, etc. Tim Harding has donated two 10" LP acetates of the 20th A. J. C in Sydney, and one 12" LP acetate of the 21st A. J. C at Kew. Tim has also donated two extra copies of the Cotton Club Orchestra's recent CD, so that we have three copies in total to archive.

Jack Ricketts recently lodged a full sets of "Jazz Journal", "Jazz Record", "Jazz Finder" and "Jazz Music" magazines along with 5 framed, and 13 unframed posters and 3 framed photographs. Don Anderson forwarded 5 Eps and 2LPs of Australian jazz. Roger Beilby passed on from Donald Hurst, a signed and hand written chord chart executed by Smacka Fitzgibbon, of the tune "Lovin' Man". Barbara Holland handed over at the AGM a copy of an EP by the Yarra Yarra Jazz Band. Also at the AGM Royston Coldicott left the Archive seven LPs of the Graeme Bell Band recordings. Ray Marginson and Ray Bradley each donated 2 Australian jazz CDs.

John Ellis, before moving to Point Lonsdale, left us 115 78rpm records of overseas jazz (including some rare early bop recordings) plus, 12 only, 78rpm, and 2 only, 10" LPs of Aust. Jazz. Don Reid, Canberra, forwarded via John Rippin two sepia photos circa 1943, of Don Banks, Lyn Challen, Charlie Blott, Splinter Reeves, Doug Beck appearing on "Maples P & A Parade" radio program. Peter Kent, through Dave Ward donated a cassette tape of unissued recordings made by Des Edwards and George Barby. Mrs Gwen Ford sent two marvelous photos taken on the occasion of Graeme Bell's "This Is Your Life Program" on Channel 7 in 1978. One is a group photo of all who appeared on the program, whilst the other shows Graeme talking with Roger Bell and Peter Glass. Whilst mentioning Graeme, he himself has donated a large canvas banner inscribed "Graeme Bell & His All Stars". The Wangaratta Festival of Jazz forwarded a copy of John Clare's book "Why Wangaratta?"

Pat O'Connor of Mansfield donated three Australian record catalogues, dated 1940 1942. Mike Sutcliffe of NSW, on one of his periodic journeys to Melbourne and the Archive has left further photographs and cuttings of Melbourne musicians and personalities. Another to continue a great relationship with the Archive is Sid Bromley, of Queensland, who sent us four Qld Jazz Action posters, dating back to 1985, plus copies of photos that include the Dave Brubeck Quartet's visit to Brisbane in the 1950's.

Thanks to all donors again for the wonderful array of Australian and overseas jazz material.

LETTER TO THE EDITOR.

Dear Sir

I refer to Mr Horsecollar Draper's letter in the July issue of VJAZZ concerning the late Fred Morgan. Mr Draper's letter perpetuates the myth, last aired (by implication) in Fred's obituary in 'The Age' of 29 April 1999, namely that he (Fred) took over and continued Pan Recorder Co. after Ade Monsborough's retirement. Prior to that, about two years ago, the same story surfaced in an article about Fred in the ABC magazine '24 Hours'. My letter to the editor of '24 Hours' at that time was met with a stony silence.

Here, in brief, is the history of the Pan Recorder Co. as recalled (with great difficulty) by two of the people involved, John (Johnnie) Hansen and myself. Ade started making descant recorders for school use in 1951, in a bungalow at the rear of Don (Pixie) Roberts' mother's house in Smith Road, Camberwell, assisted by Pixie who, among other things, turned the recorder barrels, though not especially well.

In about mid-1954 operations moved to a (very) small space at the rear of the Civic Motors building at 57 City Road, South Melbourne. At this time I had just commenced practice as a public accountant, visited the new premises and duly enrolled Ade as one of my first clients. By this time the barrels were turned by John Hansen at his home and delivered to Ade and Pixie for finishing. The fipple (the insert in the mouthpiece) was originally of wood, and Ade did the all-important final tuning of each instrument.

Pixie left in 1955. A major technological breakthrough occurred at about this time, in that the fipple, previously of wood, was made on site by being cast in resin (a sort of cream colour as I recall it) in rather strange flexible moulds roughly the shade of Lifebuoy soap. Once the resin had set you simply twisted the mould and the fipples (six, I think) fell out. Oh, the wonders of science!

Some time late in 1958 Pan Recorder Co. moved from City Road to a factory in Hall Street, Hawthorn East, which was shared with another client of mine, Michael Hirst, 'maker of fine furniture', as the ads put it. Pan and Michael Hirst also shared John Hansen, who took care of all the wood-turning, lacquering and anything else covered by John's astonishing (and still existing) range of skills. Late in 1960 or early in 1961 the whole kit and caboodle moved northwards up Auburn Road to a factory described as 'Rear of 289 (I think) Auburn Road', where there was plenty of space for both operations and the Riversdale Hotel was close handy.

Fred Morgan joined Pan Recorder Co. around this time, and when Ade decided to retire to the Murray, Fred took over the very technical task of tuning the recorders. I began spending a good deal of my spare time at the factory doing various odd jobs and looking after the accounts, and the upshot of this was that a partnership of John Hansen, Fred Morgan and myself was formed to operate the business. Barrel turning was now handled by a sub-contractor, the fipples were injection-moulded, and the range had by now expanded downwards to include the soprano recorder, and upwards to include trebles and a few tenors. Production of the bass recorder defeated us though, except for the odd bespoke model, because the two bottom holes in the barrel could be reached only with a lever action similar to that of a clarinet, and the tooling for this was beyond our means. The lack of a bass recorder in the Pan range proved to be our undoing. It meant we could not produce the complete range from top to bottom, as required by the education industry. For this reason we were denied tariff protection from imports - all very good, mainly of plastic, and inevitably much cheaper than the largely hand made Pan instruments.

Allans, in Collins Street, always took the lion's share of our production, and I went weekly to see a nice man named Weatherhead, bearing an invoice for the week's delivery and receiving a cheque in exchange. But in spite of this dogged support, the writing, as they say, was on the wall. The Pan Recorder foothold on the school market was steadily eroded by imports, and in late 1962 we called it a day. The partnership broke up and Fred Morgan continued making the elegant, hand made instruments for which he became justly famous. *John Rippin*

The Victorian Jazz Archive is open
each Tuesday & Friday 10.00 am to
3.00 pm, or by appointment

Repository & Office 15 Mountain Highway,
Wantirna. Victoria.
All correspondence to P.O. Box 442,
Ashburton. Vic. 3147.

Phone: (03) 9800-5535
Secretary/Curator Mobile:- 0412 867 587
E-mail:- vjazarch@vicnet.net.au

VISIT OUR WEB PAGE

WWW.VICNET.NET.AU/~VJAZARCH

Donations of \$2.00 and over made to the
Victorian Jazz Archive Inc., are tax
deductible.
Ref No. DGR 900444123.
Membership subscriptions do not apply.

ACETATE ACTION

The Victorian Jazz Archive is
urgently seeking the loan of ace-
tate recordings of Australian jazz
material for transfer to an appro-
priate archival medium, (e.g. DAT
tape and/or CD-R) for the preser-
vation of these unique one off jazz
recordings.

Most of these recordings are now
over 50 years old, and with the
breakdown of the recording sur-
face, it will mean the irretrievable
loss of precious jazz material.

Since its inception, the VJA has been
committed to the preservation of
this unique form of recorded per-
formance, and urge all jazz record
collectors with acetate recordings in
their possession, to have the per-
formance transferred, cost free, to
the appropriate archival medium as
soon as possible.

The VJA guarantees the security and
safe return of the recording. No ac-
cess to the performance will be given
without the donors agreement.

CASH DONATIONS.

The VJA committee wish to thank the following for cash
donations since the last newsletter:- Royston Coldicott,
Ray Marginson, William H Miller, Tony Newstead,
The Pratt Foundation.

VJAZZ MERCHANDISE

VJA LOGO CLOTHING (See front page for the VJA logo.)

Polo Shirt Top quality material. Navy only. Sizes M to XXL \$30.00 Logo Caps Navy. One size fits all. \$15.00

BOOKS., DISCOGRAPHIES.

"AUSTRALIAN JAZZ ON RECORD 1925 - 1980" by Jack Mitchell. Hard cover. THE Australian jazz reference book.
The VJA can supply at the very low price of \$10.00 each.

"MORE AUSTRALIAN JAZZ ON RECORD 1981 - 1996" by Jack Mitchell. Soft cover. \$35.00. (Rec. retail \$39.95)

"BODGIE DA DA & THE CULT OF THE COOL" by John Clare. Hard cover. An excellent book on Australian jazz, mainly
covering the 1950-60's. VJA very special price \$10.00 each. (Normal retail price \$39.95).

CD'S

"SWING, BROTHER SWING - THE BEST OF CLUB 177 - VOL. 1 & 2"

Produced by Diana Allen, this double CD has some very exciting jazz performances by well known Australian jazz musicians
from Diana's Club 177. Special VJA price \$27.00.

KEITH HOUNSLOW'S "MY JAZZ LIFE" - 6 CDS.

The VJA is privileged to be able to offer to members this truly historic sound biography of one of Australia's most
versatile and accomplished jazz musicians. "My Jazz Life" comprises 6 CDs, contained in a superb package with booklet, that
surely is the best of its type anywhere in the world. Two CDs are spoken biography, whilst the other 4 CDs cover Keith's
musical progress from 1947 through to the present day. The bands include those of Frank Traynor, Datsun Dixielanders,
Brian Brown, McJAD, Southern Jazz Group, besides Keith's All Stars and Jazz Makers. Each CD averages over 70 minutes play-
ing time. Recommended retail is \$120. FOR VJA MEMBERS ONLY - \$100, plus \$5.00 pack & post.

ALL MERCHANDISE AVAILABLE FROM PO BOX 442, ASHBURTON. 3125. \$3.50 PACK & POST EXCEPT "MY
JAZZ LIFE", \$5.00 PACK AND POST. CHEQUES MADE PAYABLE TO VICTORIAN JAZZ ARCHIVE INC.



THE MYER FOUNDATION

