



**VJAZZ 20
JULY 2003**

VJAZZ

QUARTERLY NEWSLETTER OF THE VICTORIAN JAZZ ARCHIVE INC.
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CHAIRMAN'S COLUMN

The first Historical Series unissued material CD is now out. "The Melbourne-Hobart Sessions 1943-49". It is walking off the shelves. Great to hear these early performances by Roger Bell, Adrian Monsbrough and Tom Pickering, and particularly welcome to have captured on the infectious "Give Me Your Telephone Number", the washboard of Roger. John, Jack and Dave are finalising the contents for the Historical Series based on the acetates we received in the C. Ian Turner collection.

On the recovery front it is good to report that our Patron, Bill Miller is now back home and recovering well from his episode. Don Anderson is also finally out of hospital and slowly getting back to his old rambunctious self. Ray Bradley is also progressing well after his setback.

Good news on our lease front. Discussions with Parks Victoria have indicated that our third renewal of tenancy is confirmed for 2004-2006. Also, despite the very real financial difficulties Parks are experiencing, they have contracted the plumber to connect our toilets to the sewer and finally get us off the collapsing septic.

Most of his many fans will have seen the (coloured) photograph of the elegant Ton Wanliss in his MCC blazer on the occasion of the award to him of the Centenary Medal. Warmest congratulations Tom.

Several of us were present at the Hyatt Hotel when Graeme Bell launched the series of Australian Jazz Awards which are to be called "The Bells". Don Burrows was down from Sydney for the occasion and Roger Bell was there. The initiative and enterprise of Adrian Jackson is to be much admired; he has obtained a group of noteworthy sponsors including the Besen Family (Marc Besen's son-in-law is Albert Dadon, the Chairman of the Melbourne International Jazz Festival. It is a great development and is pitched as an International Award.

On Accreditation, the official visit by the team from Museums Australia (Victoria) has now been fixed for 15th July. This is a major point in our development as a Museum and the culmination of 3 years of intensive work by many people led by John Kennedy, who prepared many of the necessary papers for our submission. Think of us on that day!

Finally, keep the 14th November 2003 clear in your diaries. On that evening Diana Allen has booked the Athenaeum Theatre in Collins Street for a celebration of Bix Beiderbecke's 100th birthday. It will be a great night and will feature the New Wolverines from Sydney. The Archive will help as we did for the Graeme Bell night at Dallas Brookes Hall in 1999, and will obtain substantial financial benefit. *Ray Marginson*

HELP NEEDED

Our foundation member Don Anderson is giving up his role as Treasurer, in which he made a great contribution, to concentrate on his work as Archivist of the Jazz Conventions. We are purchasing and currently installing an accounting computer system which is user-friendly (MYOB) and will be able to print out most of what we need in response to routine input of data by our computer team. However, we need a volunteer to be the Treasurer and pull out the resulting printouts for reporting to the Committee and Annual General Meetings. Speak to me, Ray Marginson 9853 6633 or to John Kennedy 0412 867 587 if you think you can help.

THE VICTORIAN JAZZ ARCHIVE IS OPEN EACH TUES & FRI 10.00 A.M. - 3.00 P.M. OR BY APPOINTMENT

The Victorian Jazz Archive Inc wishes to acknowledge the support of the following organisation: Arts Victoria and the Community Support Fund through the Department of Premier and Cabinet, Parks Victoria, The Ian Potter Foundation, The Myer Foundation, The Pratt Foundation, The Trust Company of Australia, The Helen McPherson Trust.

The Archive gratefully acknowledges the financial support given to our Capital Fund by Dame Elisabeth Murdoch, A.C., D.B.E., the Estate of the late Ron Halstead and the Estate of the late Don Boardman.

THE COGS IN THE WHEEL

Unfortunately many of our members have not been out to visit the Archive premises at Wantirna to see for themselves what a hive of industry it is, and so I thought I would give you a thumbnail sketch of some of the work that goes on. Most of the volunteers were pretty reticent to put down the enormous amount of work they do, so I have taken their comments and added a few of my own. As there is no pay there is no seniority in positions as we work as a team, so I am listing them at random. The payment they receive is the satisfaction of being involved in a most valuable and interesting venture with friendly people with the same dedication and enthusiasm.

Firstly there are about 20 regular volunteers each week, rain, hail, hot or cold, they turn up and are willing and eager to do whatever is required of them. As most of our volunteers are in the senior age bracket, and some tend to have considerable health problems, this doesn't stop them from attending.

Firstly we are headed by our Chairman, **Dr Ray Marginson** whose jazz memory goes back to the early 1940's. He seems to have contacts in all the right places and is our public spokesperson. He is adept at handling the trickiest situations with utmost diplomacy. It is through his many connections that we were able to rent the Archive premises for a "peppercorn rent", obtain for free second-hand furniture from the Museum, University and other places looking for worthwhile homes for donations of shelving etc. He is also our principal fundraiser, but is not averse to be the one who organises and puts out the rubbish.

The indefatigable **John Kennedy**, Collection Manager, leads The Collection Management Team. This position entails the co-ordination of the various components of the Collection Management, covering sound, databasing, preservation, procedures, print areas and exhibitions. He is also responsible for the production of the Archive's VJAZZ Program of producing the Historical Series of CD's. (He wouldn't let me say any more. Ed)

Our treasurer **Don Anderson** does a wonderful job at keeping the books in order. Unfortunately he has been in hospital recently but even so has been conducting our financial affairs from his hospital bed and home. He has done a sterling job but has now decided to retire from this position to concentrate on the Australian Jazz Convention Archives, also housed at our premises. Being treasurer is a most important role and one for which we are seeking a replacement.

Is there anybody out there who would be willing to help us?

Rick Church is Assistant Collection Manager, trying to take some of the weight off John's shoulders. He is fast learning the ropes and is a great all-rounder. His wife Helen makes great shortbread biscuits!

Tom Wanliss has two roles. He is in charge of the Archive's library and is Co-ordinator of the Australian Jazz Interviews Project. The library is divided into two sections, a reference library and a lending library, which also includes jazz videos. Members of the Archive may borrow books or videos from the lending library. All books are catalogued on cards and it is the intention to place them onto the computer system. Over a hundred jazz musicians and personalities have been interviewed for the AJIP and the resulting audio tapes have been placed in the Arts Library of the State Library of Victoria and also in our Archives.

Interviews are still being conducted by Tom and Eric Brown in Victoria and from time to time by interviewers in other states. Tom is a Collingwood fanatic but we don't hold that against him.

David Ward is our Sound Recording Engineer, re-recording all the many tapes, cassettes and records to CD Rom. This entails much cleaning up of old recordings. David also is our sound engineer for outside concerts e.g. the Frank Traynor Reunion held at **45 downstairs** earlier this year. His work is fundamental to the basic purpose of the Archive, the preservation of performances. David also grows and provides us with great pumpkins, marrows and lemons!

Eric Brown is our Registrar and enters everything into a big book which is a necessary part of our process and he has the best writing at the Archive. He says he is also an expert with the White Out and eraser! Eric has conducted many of the aforementioned oral interviews and has an enormous knowledge of Australian Jazz, as well as a fantastic range of friends and contacts.

Frank Webster is a member of the collection team, specializing in the area of printed matter, which covers posters, flyers, programmes and handbills. Frank was a plumber in his earlier life and is therefore most useful when we have problems with gutters, taps, drains etc. A happy soul who enjoys whistling while he works.

Reg Jennings, a newcomer to our troop is Frank's assistant and says he does what Frank tells him to do!

Tony Lambides is responsible for the care and maintenance of the overseas collection, which includes acetates, vinyl, film, audio and videocassettes CD's etc. Enters data onto computer. Collects and catalogues all P2 (overseas) material. He is producing a remarkable series of booklets setting out individual bands' and musicians' detailed histories. His "Benny Featherstone" and "Frank Traynor" are in the Library. Tony is also an excellent barman – a job he does with expertise when we have functions, openings etc. A most important role as you will agree.

Ian Travis has been a volunteer for about 12 months and his duties vary from cataloguing records etc. to manual labour, all of which is to complete the aim of us all to preserve the past for the future. He has great knowledge and experience in Australian and overseas recordings, albums etc.

To use **Leon Trimmings** words, "It has been said I do very little but with considerable style". (This is not true. Ed). Leon's duties are varied, computer inputting, in charge of cassettes and videos, assisting with publicity and is a great help to me with the newsletter.

John Ritchie concentrates on records and photographs and says he is gradually learning other sections of the Archive. He also takes minutes at the Collection Team Sub-committee meetings.

SUBSCRIPTION RENEWAL

Unfortunately there are a few members who have not renewed their subscription. This is probably an oversight and if this is the case, please send your cheque in a.s.a.p. We certainly don't like to lose any of you, but this will have to be your last newsletter if we do not receive your subs. The membership goes from May to May and is \$22 single and \$27.50 for a family. Any queries please ring us.

Liz Currie is on leave at present so I cannot use her words. She puts information onto the computer database, which lists every recording we have of Australian jazz; bands, musicians and their instruments, tunes, recording dates and places, and all other details on recording covers and liner notes. Not content with putting in time at the Archive, Liz takes much of her work home as well. This is a most time-consuming task but one which Liz does with utmost accuracy and patience.

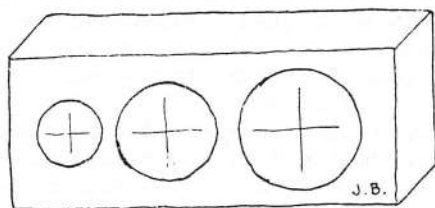
For the past year we have been lucky enough to have the help of **Jason George** a young Canadian student from Deakin whilst studying cultural history he came to us as work experience. He totally endeared himself to us all, not only for his excellent help and computer knowledge but as a friend. Last week he went back to Victoria B.C. and already we are missing him. We gave him a send-off party to show our appreciation of his help. As the Chairman was away ill, JK made a presentation of a magnificent book on Australia and a card signed by all of us. He also took back our very best wishes for his future and some other little gifts from those who had worked with him. He always seemed to know how to "fix" things. When one of the computer keyboards jammed up and ceased to function Jason was able to come up with the answer – put it in the dishwasher on "low", no detergent, and then let it dry out for about four days. It worked!

Peter Robb is our computer manager and adviser on all matters pertaining to computers and among other jobs he has set up our web site. He is a great help to people like me who learn as they go along.

Pat Hadley has just joined us and is helping with computer work etc. mainly continuing the job Jason was doing on the photo scanning and transfer of the images to CDR.

Jack Ricketts was our former Assistant Collection Manager but because of ill health had to give up this position. However, Jack is happy to come along and do some cataloguing and identifying to keep his hand in and has almost finished his discography of Ade Monsbrough which he plans to publish.

Jeff Blades is Project Manager and our Deputy Chairman. "I see myself as the Archive "Stuff About Artist". Refer to sketch.



"You see a piece of stuff with holes in it, whereas I see three holes correctly located by a piece of stuff. I get this stuff for our projects from odd places like timber or scrap metal yards, machine shops and foundries. I also liaise with our contractors and suppliers to ensure we don't get stuffed about!" (I should add that Jeff can make old furniture like new again, and designed and made a most impressive holder for "Tubby The Tuba" which stands in the foyer for financial donations. Ed.) He is also our disaster and security manager.

Margaret Harvey says that as unappointed social secretary with a non-specific budget, she occasionally gives members of the executive committee cause for alarm. While ad-hoc by nature, our catering arrangements seem to work out to everyone's

satisfaction. This is due to the support of all other Archive "Friends" combined with the sourcing of competent local suppliers. In her spare time Marg manages the Project Manager!

Peter Edwards sorts and files cuttings from newspapers and publications which number hundreds, and writes lists of names for me to type labels for his meticulous drop file system.

Margaret Cleaver, Sam Meerkin, Marina Pollard and Frank Carroll are what we call "Friends of the Archive" who will stick, sort, address, photocopy, staple or do more or less anything asked of them. More importantly they are trained to take visitors through the Archive and explain all the facets of the operation in a conducted tour.

We urgently need more of these "Friends" if you have a day a month to spare.

Dick Morgan is another regular helper at the Archive but is wintering in the north – half his luck.

My name is **Gretel James** and the Chairman has **ordered** me to write about my job at the Archive. I am the secretary. Anyone who has been a secretary or employed one knows what that entails: minutes, correspondence, membership, newsletter, any typing that needs to be done and answering questions on and off the phone.

I hope this introduces most of us to you – but better still, come and visit us and see for yourself how we spend our time.

THE BENEFIT OF PUBLICITY

You may have seen the results of our publicity drive in the local and Seniors papers. We are receiving quite a few visitors whose interest has been stemmed by the short blurb we have spread around. This is also a way of recruiting new members and we find that many who take the trouble to visit are quite amazed at our achievements. We would also like many of the older members to come and see for yourselves what we do in our "mine" at Koomba Park. You are more than welcome Tues & Fri 10 a.m.-3 p.m. It is a warm and friendly place to visit.

ENCORE! HELEN VIOLARIS

Such was the success of Helen Violaris at the Tribute to Frank Traynor earlier in the year that Helen, who was vocalist with Frank's band for 25 years, has been lured out of retirement to gather together with her **Red Hot Peppers**, Graham Coyle, Ian Smith, Michael McQuaid, Tony Orr, Leon Heale and Neil Macbeth to present another night at **45 downstairs** on Friday 22nd August. For more details ring Diana Allen on 9686 2844.

NEW MEMBERS

Michael Niemiec, Cheryl Romet, Peter Dann, Helen Girschik, Ian, Carmel and Joel Cox, Terry Stanhope, John Blyth, David Reitman, David Lindsay, Amanda Pratt, Eugene Tan, Ross Lyster. Welcome aboard.

CASH DONATIONS

We are grateful for recent cash donations from the following: Ric Church, Max Fitch, Diana Allen, Elizabeth Durre, George Christie, Victorian Jazz Club, Dave Eggleton, Deslys Milliken, Lyn Rogers, & Ray Marginson. There are also anonymous donations put into "Tubby the Tuba" from time to time.

ALL DONATIONS OVER \$2 ARE TAX DEDUCTIBLE

FRONT PAGE NEWS

Not only did Tom Wanliss knock off Kylie Minogue, Saddam Hussein and the Corporate baddies from the front page of the Sun-Herald on May 6, but the inside story mentioned his involvement with the Victorian Jazz Archive. The June issue of Victorian Senior featured an article on the VJA with once more the smiling faces of Tom Wanliss and Jack Ricketts. And there on the Channel 9 news on June 5 regarding the Bell Awards were our own Ray Marginson and good friend to the VJA, Diana Allen. All good publicity for the cause.

VALE – DON REID

It was in 1940 that I first met Don when at age 17, having just completed matriculation, I was appointed to HM Customs Department where I spent a year before enlisting in the RAAF. I was assigned as a clerk in the Import Licensing department, on the ground floor of the Customs Department building in Flinders Street, now an historic building and customs museum.

Don was 24 at the time and had charge of the customs registry on the floor above. I had already caught the jazz bug but didn't know of the connection with Don until one day Roger Bell (trumpet playing brother of Graeme Bell) came into Licensing to enquire about importing some records. Being a fan of the Bell band, I recognised him and introduced myself. To my surprise he told me that their drummer Don Reid, also worked in the department!

So that was the start of a wonderful friendship over the next sixty-three years. Don soon became my musical guide and mentor; almost every lunchtime I would take my brown bag of sandwiches upstairs to his office and learn the gospel. He taught me the history of jazz and its great exponents, its musical structure and the theory of chords, which are the foundation of melody, harmony and improvisation.

On Fridays he would often give me a tune as an exercise; "Do you know 'Sweet Sue'?" Good, work out the chords over the week-end and let me have them on Monday".

I remember well when he took me to hear the Bell band playing at a Sunday night dance at a Catholic Church hall near the Camberwell train station. He installed me out of sight close by his drum kit at the back of the stage where I had an insider's position. It was teaming with rain and Ade Monsborough unwrapped a long and waterlogged brown paper parcel to reveal a valve trombone! Then still a novice on that instrument (he later adopted alto sax as his alter ego) the fire and creativity in his music outweighed any technical limitations and gave a glimpse of what his jazz future held.

1943 found us both in Port Moresby; Don was in the army and I had been posted to a radar squadron. The Red Cross had set up a servicemen's centre in the town and a few of us – Don, Sid Bromley, Willie McIntyre and a couple of other aficionados formed the Port Moresby Jazz Club. We met there lunch time Sundays, played jazz 78's from the small Red Cross record library and then made musical mayhem, Willie on piano, Don on drums and me on trumpet. Don was already a skilled percussionist, having played with top Melbourne groups and after the war both he and Willie played in my "Southside Gang", the band that took over the Uptown Club Saturday night gigs when the resident Bell band went on their first overseas tour.

Don played with me through the post-war years when jazz was thriving. We had marvellous times together playing for dances, university shows, private parties and Jazz Conventions. Not only was he a superb drummer; he had a great knowledge and appreciation of many musical forms. He was also extremely well read and introduced me to the works of many of the great writers – past and present – from William Faulkner, Steinbeck and Hemingway to Jack Kerouac and the 'beat' generation.

We both managed to continue playing music part-time despite rising to senior levels in the Public Service. Don became the Collector of Customs in Queensland and later the top tariff expert in Canberra, while I moved overseas for a few years with the World Bank in Washington, but we managed to get together at many of the annual Australian Jazz Conventions over subsequent decades.

I remember Don, not just for showing me the way in matters musical and literary, but as a rare friend of wisdom, loyalty and compassion who has enriched my own life through the privilege of his friendship.

Tony Newstead.

DAVE DALLWITZ A.O. 25.10.1914-24.3.2003

With David Dallwitz's death at 89 a major chapter in the musical and artistic life of Australia comes to an end. He was a true polymath.

In our field he was known as a pianist/trombonist, band leader, prolific composer and arranger, but he also had another significant role as a trained artist and art teacher, a Fellow of the Royal Society of Arts in South Australia, and a Foundation President of the Contemporary Arts Society in that state. The Adelaide Art Gallery had given him a retrospective in 1984 with a comprehensive catalogue. It holds several of his works. He was also a distinguished classical musician.

David and his wife Joan, together for 65 years, were at the centre of a vibrant circle of friends. They were hospitable and welcoming to all from the arts and the world of jazz. After joining the Southern Jazz Group, and later as its leader, he became a significant figure on the Australian scene. The band and Dave were, like the Hobart group, one of the forces brought together at the first Australian Jazz Convention in 1946. He helped to give to Australian Jazz the depth and diversity that has been one of its outstanding characteristics. A prolific recording musician and winner of the Original Tunes Competition several times, Dave was a major figure in Australian Jazz, but at the same time a classical performer on cello and bassoon. His recording history is quite staggering, ranging from his eighteen Swaggie LPs to albums in the USA. He composed hundreds of tunes, some recorded by greats such as Earl Hines.

Dave just never stopped; his creative and performing drive was strong to the very end. His Ragtime Ensemble 2 CD set was completed just before his death. The event he organised to raise funds for Anglicare at the Penny's Hill Winery was held after his death, with the programme he designed, and in the presence of the Premier and the Archbishop of Adelaide. A chapter in Jazz history has closed, but he lives on in our collections, in the Archive and in the memories of all who knew or played with him.

Our warmest sympathy goes to Joan and her family.

Ray Marginson

(with acknowledgements to Bill Haesler)

RECENT DONATIONS

It seems with each newsletter, I remark how the flow of donations is increasing each quarter. Things haven't changed this quarter, with an unprecedented inflow of donated material. The battle to register and catalogue these items continues, and unfortunately the accompanying documentation to Donors is lagging well behind at times. The print material coming in is anything up to a year behind schedule for sorting, collating, registering and completing the documents. So if you have donated material and have not as yet received your notification of the donation, please bear with us – we will eventually catch up! We need more volunteers!!!!

One of the important areas of donation is current recordings by musicians and bands released on CD's, for sale at gigs and not in the mainstream of commercial recordings. These CD's are an important cog in the history of Australian jazz that is happening now. We get very few musicians sending us a copy of their latest musical offering. One CD is important for preservation, but our Collection Policy requires three copies, one each of the other two is for off site storage (duplicate copy) and for a public access copy.

Of the commercial recording companies, John Trudinger, of Nif Nuf, religiously forwards either one or two copies of all his releases, and this is a wonderful gesture. David Seidel of La Brava has sent one CD of Errol Buddle, and we are hoping that more will be coming in the future. Tim Stevens, our favourite contemporary pianist, forwarded two copies of his latest CD "Freehand". The Hot Jam Doughnuts, via Marina Pollard gave us their latest CD, "Get Your Kicks". Gordon Dobie (Bayside City Ramblers) and Patsy O'Neill also sent their latest CD's. John Cahill, broadcaster on Albury TEN-FM sent two CDR's, one of Ray Price and another of the Melbourne Dixieland Jazz Band, featuring Vin Thomas. Jack Mitchell forwarded his latest offerings from the Mitchell Library, CDs of "Benny Goodman In Sydney—1973", Port Jackson Jazz Band "Down South" and a CD of the Bill Bolderston Trio. June Mawdsley, via Eric Brown, forwarded some wonderful Roger Janes cartoon work in the form of calendars, book of cartoons, greeting cards, plus three colour photos.

The big collections to find a home at the Archive include the late John Rippin's collection of LPs, CDs, cassettes and EPs, still to be sorted and registered. The wonderful collection of Les Taylor, brought to the Archive by Eric Brown consists of 800 (yes 800!) 78rpm all in bound albums, 450 LPs and 41 EPs, everything in near mint condition. Les is now 92 years old, and decided the vault was the best place for his prized collection. Another big collection is the audio cassette and memorabilia material from Phillip Torode, the son of Shirley Torode who passed away recently. In the Shirley Torode Collection there are 438 cassettes 33 videos and assorted posters and memorabilia. Phillip has promised a large photographic collection to come. Tom Lucas left 38 Australian 78rpm records, and Don Standing sent in, via Bill Armstrong, 16 precious acetates for preservation. These include tracks by the Blue River Jazz Band. He also included a photo of Joan Bilceaux. David Ward donated copies of his latest CD releases of the Waterfront Café Band with Mary-Louise Hatch and Pippa Wilson.

Roger Beilby kindly filled in the gaps in our collection of his Anteater cassettes, plus some interesting interview tapes and a pile of handbills, posters and magazines. Bill Armstrong gave copies of his latest CDs including the "British Big Bands" and the Len Barnard Jazz Band 1952-54 CD. Ray Marginson brought in his Australian jazz collection of 78s, EPs, 3 photos of the Johnson/Bell Band May Day March and a poster of "Jazz Scrapbook". Ray also lodged material from the Melbourne University Archives consisting of Australian videos, 78rpm records and photographs. As is usual Lois Stephenson brought in her latest video projects, including the Judy Durham video, and an Esso Aust. Jazz Summit video to be preserved plus a promotional poster. Diana Allen usually hands in a big box of donations each time we see her, and her latest offerings include letters from Eric Child to Diana, promotional photos of Janet Seidel, CDs, posters and photographs. Don Anderson gave a large Storyville Jazz Band framed photograph. Martin Jackson keeps the Archive regularly supplied with contemporary material for which we are eternally grateful. He donated numerous CDs including Penny Keys "Flute & Keys"; Craig Fermanis "Machines"; Helen Russell & Leon Cottrell "Duets"; Caroline Loftus "Sugar" and a Gerard Masters offering. He also left many Australian posters, flyers, magazines, programmes, newsletters, and photographs.

As far as photos are concerned, Margaret Ross forwarded 3 framed photos featuring Doug and Willie McIntyre, whilst drummer Lowell Morris loaned 18 very rare photos to be transferred to Photo CDR. Also loaned and transferred are 18 wonderful photos from Joan Bilceaux, covering the Steamboat Stompers, Down Beat Concerts and Channel 9 production photos. Maurie Fabrikant arrived with a couple of bags full of photos from the late Johnny "Icecream" Hopwood's collection, illustrating the life of musician "Jack Scannell". Mike Sutcliffe from Sydney sent a raft of photos of Graeme Bell and his bands surplus to his collection needs.

Donated books are still flowing in to the Collection including three books and magazines from Bill Farrell. Jim McLeod, ABC broadcaster, donated 59 copies of "Jazz Times" magazine. Jim Loughnan dropped in with the Graeme Bell autography to go on to the shelves of the Library. John Price of Malvern, donated 9 copies of Australian "Jazz" magazine, and numerous copies of "Jazz Journal" and "Downbeat" magazines.

Freddy Thomas gave to Tom Wanliss, who recently interviewed him, books, pamphlets, magazines, and photos dealing with his musical life. Good to see Freddy is still going strong. John Walker of Ringwood, forwarded 4 jazz books for the reference library. Whilst mentioning the Walker name, Gordon Walker of Sydney sent an interesting letter from John Sangster to Gordon in the 1970's for the archives. Keith Pitts, the Archive's handyman and welder, donated 4 Australian books and one overseas book. Eric Brown also brought in a Pat Purchase CD "Blues & Gospel" plus a recent Allan Browne poster.

The volunteers who work regularly in the Archive, continually donate items. Tony Lambides recently donated a double cassette of Bob Barnard and Ricky May, plus programmes and posters from local jazz festivals, whilst Leon Trimmings donated some Australian videos, 12" LPs and a Bruce Mathiske CD.

Gretel James, our intrepid Secretary has recently given framed photos, programmes, posters and magazines, and a crayon portrait of singer Wiley Reed.

RECENT DONATIONS (Cont.)

Jason George, the Canadian Museum Studies student, who has been working as a volunteer at the Archive, left recently to return home, and donated his computer, printer, keyboard and mouse to the Archive.

A wonderful gesture!

So, as can be seen, there is no let up in donations coming to the Archive. This is great, but it has put our systems for handling donations under stress, so at the moment I am formulating a better system to handle donations which will be computer based, and give the Collection Management Team a clearer picture of what materials are coming into the Archive. Also it will mean that documentation will be able to be returned to the Donors at a lot quicker rate.

John Kennedy

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