



**VJAZZ 21
OCTOBER 2003**

VJAZZ

QUARTERLY NEWSLETTER OF THE VICTORIAN JAZZ ARCHIVE INC.

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

Registered Office: 12 Homewood Court, Rosanna, Victoria 3084

All correspondence to: PO Box 6007 Wantirna Mall, Vic. 3152

Registered No: A00339641 ABN: 53 531 132 426 9

Phone/Fax (03) 9800-5535. E-mail: vjazarch@vicnet.net.au

JOINT EDITORS: Gretel James & Leon Trimmings

CHAIRMAN'S COLUMN

The big news this quarter is of course that we are now a fully accredited Museum under Museums Australia (Victoria). Full credit must go to John Kennedy and all of the team that put together the voluminous documentation and survived the nail-biting official accreditation visit by the responsible professional committee.

The Archive has really been buzzing in recent months. We have had interesting and welcome visits from major figures in the Jazz and Archive world. These included Mike Sutcliffe and Bill Haesler (from Sydney, his first chance to see progress), Nev Sherburn, who has deposited with us a range of his CDs for sale, Martin Jackson, Barry Buckley from Melbourne and Norbert Christokat from Germany.

A V.I.P. visit also was made by Graham Emonson the C.E.O. of Knox Council, accompanied by three of his senior officers, including the Cultural Officer, Anthony McInnery. Graham has jazz connections in that he was previously C.E.O. at Wangaratta and what is more, participated in the launch of the book "Why Wangaratta?" by John Clare (1999).

We see a lot of John Nixon who is well-known as an abstract artist with works in many national collections. His other passion is revealed by his work "Down Beat" on trad jazz of the early 1960's which we have just published.

We have negotiated a further lease of our premises for 3 years, 2004-2006, at a very slight increase in the nominal lease payment. Parks Victoria have also now commissioned the plumbing contract to get rid of the septic tank and connect both the toilet block and our kitchen to the main sewer. Unexpectedly we were slugged at the last moment by S.E. Water with a high connection fee (it is the privatised retail water group). All in all we are now up for \$1800 as our share which isn't very welcome.

An outstanding event of recent times has been the "Bell Awards" on Thursday 28th August. The brainchild of the ever active Adrian Jackson under his Chairman, Melbourne International Jazz Festival's Albert Dadon the substantial financial support required was organised and the presentation took place at a dinner for 300 at the Hyatt Hotel. We were over the moon about Ade Monsborough getting the Lifetime Achievement Award. Our nomination of him was accompanied by a detailed career appreciation and a specially made CD that included some of his great performances and outstanding compositions.

Next year's awards will coincide with Graeme's 90th birthday and Diana Allen has already booked the Athenaeum Theatre for a great celebratory concert.

Speaking of Diana, things are all firmed up for the Bix Centenary night at the same Athenaeum Theatre on the 14th November. The New Wolverines are coming down from Sydney. Buy your tickets from us and we make a few dollars that would otherwise go to Ticketmaster. See the notice elsewhere in this newsletter.

I said the Archive is buzzing—On a recent Tuesday I counted 20 volunteers' cars in the car park quite apart from visitors. However, we can still do with more, as there is much to do. The Collections are still rolling in, the latest being from Roger Bell. This is a very important acquisition as it has a wealth of photos and memorabilia, not to mention a recorded collection that includes some acetates from the 1940s that makes our holdings of good quality copies of the early Bell recordings almost complete.

LOOKING FORWARD TO SEEING YOU AT THE AGM AND B.B.Q. ON SUNDAY 16TH NOV.

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

The actual address of the Archive is "Koomba Park", Mountain Highway, Wantirna 3152. (Melways 63C8)

We are just around the corner from Burwood Highway and directly opposite "Nutrimetics" building.

ADE MONSBOURGH A.O.

As many of you will already know, following the nomination by the Victorian Jazz Archive, Ade Monsborough A.O., recently won the Career Achievement Award at the "Bell" Awards. We thought you would be interested to read the submission written by our Librarian and Oral Historian Tom Wanliss.

Adrian Henry Monsborough, later known as "Lazy Ade" or "The Father", was born on 17th February 1917. His family lived on a farm at Koyuga which is near Echuca.

In 1925 the family moved back to Melbourne and Ade was enrolled at Carey Grammar School, remaining there for five years. Later he transferred to Scotch College to complete his secondary education. At this stage he met Roger Bell and Spadge Davies who shared with him a growing interest in jazz.

Ade learned to play the mouth organ as a child and began piano lessons at the age of eight. Like many children he was not enthusiastic about his lessons but later considered that they proved useful in understanding and learning to play jazz.

His introduction to jazz was mainly through radio and, later, records, including those of Clarence Williams which greatly attracted him. In 1935 he formed the Shop Swingers with Spadge Davies and others for local dances. Over the next few years he became associated with the Bell Brothers, playing mainly on banjo.

In 1937 while doing a science degree he formed the University Rhythm Club with Sam Benwell, later a well-known medical practitioner. At this stage he was playing trumpet and trombone and was associated with musicians such as George Tack, Willie McIntyre, Tony Newstead and George Fong, the piano player/airman killed in World War II.

His first major engagement was at the Heidelberg Town Hall with the Bell Band in 1943 and in September of that year he participated in the recording session with the Chicago trumpeter Max Kaminsky, then in Australia with the Artie Shaw's Navy Band that also included Dave Tough.

In 1944 he joined the RAAF, training for aircrew and met talented reed player Kelly Smith. On discharge he re-joined the Bell Band and with them toured Britain and Europe in 1947/1948 playing valve trombone in the full band and alto and clarinet in the smaller groups. On return to Australia the band toured the country with ex-Ellington cornet player Rex Stewart. A return tour to Britain and Europe followed between 1950 and 1952. During this tour he was offered a permanent position with Humphrey Lyttelton's Band which he declined. During his long period with the Bell Band he recorded prolifically.

Following the break-up of the Bell Band in 1952, he formed a Pan Recorder manufacturing company with Pixie Roberts and played alto with Len Barnard's Band between 1952 and 1955; this association produced some wonderful hot jazz.

In 1962 Ade became resident guest musician for the Melbourne Jazz Club, which involved him playing with the Frank Traynor Band.

He made several recordings playing the recorder, and his work on this rather limited instrument was always warmly received at concerts for its originality and style. At this stage, in the mid 1950's, Ade was a multi-instrumentalist playing all the reeds, the trumpet and the piano.

Ade had a long association with Neville Stribling who was greatly influenced by Ade's style of playing. Neville was a regular member of Lazy Ade's Late Hour Boys, which over the years included many of Australia's best traditional and mainstream musicians; this group made numerous recordings.

He also had a long and close relationship with Adelaide musician and composer Dave Dallwitz and recorded with numerous Dallwitz groups. Both men were prolific composers.

Ade had a major influence on the formation of the Red Onion Jazz Band and was outstanding in his tuition and encouragement of the young musicians.

A recent protégé had been Michael McQuaid of Canberra who, as a very young man, was greatly influenced by Ade's records. His playing style is very much in the Monsborough idiom, and an interesting development of it.

Ade's playing on alto, tenor and clarinet has had a tremendous influence on both Australian and overseas musicians. His hot and frenzied alto playing is very distinctive showing the influence of the Clarence Williams' groups and similar early small groups. His tenor playing is also distinctive with debts to Coleman Hawkins and other great American players. Humphrey Lyttelton humourously remarked that Ade's alto playing looked like a man trying to extract his own teeth.

Although his style was formed very much in the spirit of the great Negro performers, he remains very much his own voice, and is instantly recognizable for the unique talent he is, in any performance or recording. He will also live on through his large body of compositions in the spirit of hot jazz. Adrian Monsborough is an icon of Australian improvised jazz music.

Tom Wanliss
Oral Historian, Victorian Jazz Archive

**AUSTRALIAN NEWSPAPER GIVES VICTORIAN JAZZ
ARCHIVE EDITORIAL SUPPORT**

Our thanks to journalist Katrina Strickland of "The Australian" newspaper for her story and photo on John Kennedy in the issue of 29th August.

This was a factual story telling of the work put in by all volunteers of the Victorian Jazz Archive and our endeavours to gain accreditation from Museums Australia. It contained a brief history since we formed in 1996 and acknowledged many private sources that have assisted us with funds to keep Australia's jazz heritage accessible to the countless jazz fans and musicians who value what we are trying to achieve. Publicity like this brings greater awareness to the general public and will ultimately increase membership and strengthen the perception in the community that a lot of worthwhile work is being carried out by our volunteers.

**REMEMBER: ALL CASH DONATIONS OVER \$2.00 TO THE
VICTORIAN JAZZ ARCHIVE INC. ARE TAX DEDUCTIBLE**

RECENT DONATIONS.

The big news in donations has been the acquisition of the Roger Bell collection, which was shipped to us by Roger and Lorraine, as they have vacated their house at Hawkes Nest in NSW to return permanently to Victoria. Amongst the collection are some very rare acetates of early Melbourne jazz, which will no doubt appear in forthcoming CD issues of "Jazz From The Archive". Amongst the 78rpm recordings are a number of test pressings of the Bell/Lyttelton sides for English Parlophone. There are many photos, magazines, letters and other memorabilia yet to be sorted. An interesting audiocassette contains a lengthy summation by Roger on the existence of Bix Beiderbecke's "fifth piano composition".

Another wonderful donation and loan has come from Bill Haesler in Sydney of some 33 acetates, 78rpm and 33LPs, again of early Melbourne jazz and recordings of the Barnard Band from Mentone Life Saving Club, and the Frank Johnson Band from the Collingwood Town Hall. Most of the material does not seem to be listed anywhere. Bill recently made a trip to Melbourne to visit the Archive, with which he was most impressed, and declared he would send these acetates down for transfer. A lesson from this exercise is that three of his acetates were in a condition where the surface had lifted from its base and the transfer of the performances was impossible and thus lost forever. Bill also sent down Eric Child's own 1934 scrapbook containing many drawings and articles on the London scene of the time.

The Australian Jazz Interviews Project, via our Oral Historian, Tom Wanliss, donated four tapes of interviews with Frank Gow, Frank Johnson and a recent radio interview of Graeme Bell by Andrew Ford. Jack Segal of Glen Waverley donated 33 issues of "Jazz Notes", 13 issues of "A.J.Q." and 21 issues of "Australian Contemporary Jazz" magazines. Bill Farrell dropped in a CD of the Milano Jazz Gang.

Mike Sutcliffe from Sydney who calls in about every two months, this time brought in 38 B&W photos; 90 pieces of ephemera, mostly event tickets from the early days (who prints tickets these days?) and 87 programmes and cuttings. As most of this material from Mike pertains to Graeme Bell, the Archive is building a very sizeable collection of Graeme's material. Helen Butcher (Violaris) recently had a very successful concert at 45 downstairs in the City and donated three large (A3) colour photos and one A4 B&W photo from 1957. John Gill, who was at our table at the Bell Awards, handed us a copy of his "The Entertainer" CD. Kevin Goodey and his lovely wife Dee, paid us a visit recently, and donated a mounted poster of the Nigel Buesst film/video "Jazz Scrapbook". The video, available in the Archive Shop, is easily our best selling video.

John Ritchie, our Photographic Co-ordinator, donated a copy of the book "Listen To The Music" for the Library. Leon Trimmings, our Publicity Officer, also keeps handing in items for the Library and the Shop, including books (Jazz on Film), videos, and cassettes. He has contributed many overseas jazz videos, which are available for loan to members.

Lois "The Indefatigable" Stephenson continues her donations of her video productions of Australian jazz events, with eight recent videos including the Bob Barnard Jazz Party 2003, Rosstown Hotel events and

Hotter Than Six. Remember, any of Lois' videos can be viewed in the Video Suite in the Library.

Peter Mitchell of Wheelers Hill, via Tony Lambides, donated a CD of his "Peter Mitchell Quartet". Ross Anderson left a CD of New Melbourne Jazz Band "Whats New?". Terry Stanhope donated a CD of his group and a colour photo of the same, also photocopies of posters and photos and a video. Rob Porter, clarinet player and leader of the Down South Jazz Quartet donated a copy of his band's CD "Crankhandle". Eric Brown donated a 7" 45 rpm of the Roger Janes Band.

Geoff Conrau, music master at the Blackburn High School, forwarded 5 single and 2 double CDs of the Blackburn High School Band, which includes many numbers by jazz composers, and the trombone section is under the guidance of Jordan Murray. Bill McMahon of Blackburn, loaned 11 items of assorted jazz material for photocopying, whilst also from Blackburn, Richard Desmond left a Downbeat Program we did not have.

John Cahill of Albury donated 2 x 10" reel-to-reel tapes, a cutting on the Murray River Jazz Band, and a booklet on John Ansell. He also left a photo album for transfer to Photo CD and four cassettes of Albury and Wagga jazz group for CDR transfer.

John Kennedy, Collection Manager

JAZZ AUSTRALIA
presents



A CENTENNIAL TRIBUTE TO BIX BEIDERBECKE

Featuring

THE NEW WOLVERINE JAZZ ORCHESTRA

from Sydney

This concert will commemorate the centenary of the birth of arguably the first most influential white jazz musician in history. The New Wolverine Jazz Orchestra from Sydney will perform the dateless music of the great Bix Beiderbecke and his Wolverines of 1920s Chicago. This innovative and enigmatic music is as exhilarating to listen to today as ever.

"In my opinion The New Wolverines from Sydney present the music of the Beiderbecke era with a devotion and musicianship unparalleled in the world today".....Graeme Bell AO., MBE.

For one night only
Friday 14th November 2003
at 8.00 p.m.

at
The Athenaeum Theatre
Collins Street, Melbourne

Tickets A Res. \$45; Conc. \$40; B Res. \$40; Conc. \$35
Available from: The Victorian Jazz Archive 9800 5535
Or Jazz Australia 9686 2844

The Victorian Jazz Archive Inc. is a beneficiary of this event.

With the support of the Ilma Kelson Music Foundation

BEHIND THE SCENES ON COLLECTION POLICY AND ACTION

Members will be interested in some important issues on which the Committee has recently made statements after reviewing the current policy.

C.D.R.s AND OUR FORWARD ISSUE PROGRAMME

We have now a very large holding of acetates. There are 325 from Bill Miller's collection. Then there are over 50 from the C. Ian Turner collection including those intended for his never released "Jelly Roll" label. These overlap somewhat with Bill Miller, and a few have already been issued on Ampersand.

The C. Ian Turner unissued acetates of the Jelly Roll Label caused major logistical problems. Originally we were going to issue a double CD to encompass all of the acetates from Ian's collection, but as many were clearly NOT Jelly Roll Label acetates, and indeed are mainly early Graeme Bell recordings, we decided to restrict the CD to only JR Label recordings. First Problem! This encompasses some 95 minutes of music, therefore some tracks had to be deleted from the CD. Amongst others, this included the JR 5 and JR 6 tracks "Jelly Roll" and "Sent Away Blues". It had to be a commercial decision which was made, to keep the recordings within the 74 minute allowance for CDs. Other tracks that didn't make it were "Blues For Shirley", "Tickle Rag" (both different performances from the released versions), and two tracks of Cy Watts on piano accompanying Ian Turner's blues vocals, which to say the least are turgid.

The other Turner acetates range from Original Tin Alley 5 and 7, early Bell performances covered in Mitchell from page 23 to page 25.

All these are backed up by the recent acquisition of Roger Bell's collection of acetates plus two boxes of very interesting acetates from Bill Haesler which arrived recently, plus acetates and tapes from the John Rippin Collection.

This will eventually give us the entire Graeme Bell unissued tracks. The missing "Jelly Roll" Monsborough tracks will be in a future CD of material just being investigated by us, that has never been listed anywhere, with Hadyn Britten and Jack Varney (playing vibes from 1944!!), besides interesting work by Ade Monsborough.

In accordance with our stated policy, we are endeavouring to present the Australian jazz public with as wide a range of unissued and unreleased material as possible from the collection. We are meeting a target of producing four CDs each year, which is a realistic objective considering the collection work of the Archive, the condition of the material, the restoration work needed to make the material acceptable to collectors. David Ward, our hard-working Sound Engineer spent some 10 hours eliminating clicks and surface noise from our VJAZZ 003, the Historical Series Volume 2 "The Jelly Roll Label Sessions 1943-1945" (The C. Ian Turner Collection). Also, in many cases with so many discographical issues, we wish to be not *just* accurate but *very* accurate.

REEL-TO-REEL TAPES

Looming in the background is the future transfer from the wealth of reel-to-reel tapes from many sources including the recording work of the late Don Boardman and the late Ron Halstead. Our next CD will be Don Boardman's unissued tapes of the Frank Traynor Jazz Group and after that we will return to the Jelly Roll material with emphasis on the Bell Band.

CASSETTES

We have, as is well known, had a major concentration on transfer of acetates, many of which are in bad condition (some of Roger Bell's recently received were so crazed and peeling as to be lost). However, the survival of cassettes is also a serious issue. We are currently transferring one-off audio cassette recordings or preservation media and it is an enormous task.

THE WEB SITE

Many members have queried our out-of-date Web site from September 2002 which has been under revision for some little time. The work is now advanced with the help of our expert, Peter Robb. It should be in the new form by about the end of the year.

THE DATA BASE

It has been the long-term plan of the Archive to present a full and searchable database of the Archive's holdings on our Web site. Financially, at the moment, this is beyond the resources of the Archive, for the initial fee of \$13,000, plus an annual hosting fee of \$2,500 is outside our league. A Web database is useless unless it is an interactive searchable entity. We can supply to interested parties a "runtime" read only searchable database CD ROM for \$85.00 – which is searchable. The database currently holds all information on Australian disc recordings, audio cassettes, video recordings, posters, some photographs (A4 size), musical instruments and some reel-to-reel holdings. However it has very little on any print media, books, ephemera or clothing.

Many people do not understand the time-consuming entry of data to a searchable database. It is no good just listing the object (LP, 78, EP, CD, video, photograph etc.) – it must be broken down to its components, viz. musicians, tune titles, labels, catalogue number, recording date, location, composers, copyright restrictions etc. It must be remembered our volunteers doing this work are in attendance two days a week maximum. Devoted volunteers such as Liz Currie actually take material home to work up floppy discs on their own computer and bring them back for insertion in the database. The database presently consists of just under 20,000 items which is approximately a quarter of our entire holdings and donations are at present running at approximately 500 per month!

ARCHIVE PROVIDES JAZZ SOUNDTRACK FOR NATIONAL GALLERY OF VICTORIA EXHIBITION

An exhibition of Fashion in Melbourne "*Swish – Fashion of the 1950's*" is being shown at The Potter Gallery at the N.G.V. at Federation Square until 11th January 2004. The Archive has provided a jazz soundtrack from the sound collection to accompany a continuous video presentation in the exhibition.

***** STOP PRESS *** COMING SOON TO THE ARCHIVE
OUR NEW EXHIBITION "THE JAZZ BANDS OF MELBOURNE" OPENING 26TH OCTOBER 2003**

MORE MUSICIANS VISITING THE ARCHIVE

Time and word of mouth is bringing more musicians to the door of the Archive and most are surprised to see what is on offer. Amongst recent visitors was well-known bass player Barry Buckley. In our visitors' book under "Comments" Barry wrote "STUNNED". We look forward to seeing you again Barry and hope that an ever-increasing number of current and past musicians will come out and visit us as we value your input so we can continue to widen the scope of the Archive.

MOUNT WAVERLEY JAZZ APPRECIATION SOCIETY MEMBERS PAY US A VISIT

U3A Mount Waverley has one of the largest and most active Jazz Appreciation memberships which has been built up under the guidance of Terry Stanhope, who for the last 5 decades has been one of the best singers of quality songs in Melbourne.

Since Terry visited the Archive two months ago he has encouraged the jazz lovers at U3A to visit us. Several individual members have passed through our doors and we were pleasantly surprised to find a group came en masse to see us on Tuesday the 29th July.

Marina Pollard, John Kennedy and Ray Marginson showed them the current work in progress together with a look see at our library, recording studio and collection of recordings, videos and printed material. Hopefully we will see most of them again and some may be able to offer their services to assist our hard working volunteers.

VALE: MAL WILKINSON

Malcom Henry (Mal) Wilkinson was born 12/7/28 in Adelaide and first learnt trombone and other brass instruments from his father and the local Salvation Army band.

In the late 40's he appeared with Len Jenkins Jazz Band and later formed his own group "The Gutbucket Boys" and also played with Dave Dallwitz and the Southern Jazz Group. Mal was also President of the AJC in Adelaide in 1951 and 1957.

Mal moved to Melbourne in 1958 and dropped out of the music scene to concentrate on accountancy. However, he rejoined the jazz fraternity and was a member of the band that Len Barnard recorded the famous Naked Dance Album. He also played and recorded with Frank Johnson and Roger Bell and the Victorian Fire Band which was enlarged to become the Datsun Dixielanders. In 1978 he joined Peter Gaudion's Blues Express and was with them for over five years.

Sadly Mal passed away on the 30th July. His passing was announced by long time friend Rob McCulloch at the bi-monthly Piano Lunch held at the Rosstown Hotel where everyone raised their glasses in tribute to one of Australia's most versatile trombonists.

"DOWNBEAT!"

John Nixon's compilation of Downbeat Jazz Concert Programs and EP Record Sleeves reflecting Melbourne Trad Jazz of the early 1960s is now available from the Archive Shop for \$25, less 10% discount for VJA members.

JAZZ BASH A BIG SUCCESS

With over 300 attending the Victorian Jazz Musicians' Benefit Jazz Bash at the Sandbelt Hotel in Moorabbin in August the coffers were enriched to assist musicians in need. Many Victorian Jazz Archive members attended and enjoyed the wonderful musical offerings starting with Mike McKeon's Let's Dance Big Band playing all those great charts from the Swing Era assisted by the vocals of the very talented Paul Dunn and Ann Struth. From then on it was all great music from the Hot B'Hines/Wombat Jazz Band followed by the Sweet Lowdowns with Sandra Talty handling the drum chores and vocals with Michael McQuaid on reeds. The dance floor was always crowded particularly when Running Wild occupied the stage. The Alex Hutchinson Quartet with Alex playing as well as ever and aided by Sam Le Man on guitar and Frank Di Sario on bass played a superb set highlighted by the excellent vocal talents of Yvette Johansson. The final set was from Big Bob Whetstone and the Maple Leaf Allstars to end a fantastic 7 hours of music. It was great to see Ade Monsborough, the Benefit Fund's patron, in the audience with his wife Joan.

The Victorian Jazz Archive was fortunate to have a display table which attracted a good response and we picked up a few new members and were able to bring our activities to the attention of the many musicians present. The general opinion was that the venue was good with excellent parking, and both food and drink prices were good value for the money. At \$10 a head entry this was certainly a fantastic bargain and the organisers should be congratulated on one of the best events held in Victoria this year.

GROUP VISITS TO THE ARCHIVE

We recently hosted a morning for 20 members of Boroondara Elderly Citizens Club, which was an enormous success. Rex Green played piano, Ric Church accompanied him on drums, and Chairman Ray Marginson gave them a talk on the Archive and they watched a short video. Following that they had a tour of the premises and thoroughly enjoyed their outing. If you belong to a group who would like to take advantage of the facilities we would be happy to hear from you. We are happy to provide morning tea if requested. If the weather is fine bring a picnic and sit under the trees and make a long morning of your visit.

**ARTS
VICTORIA**



VIC ARTS GRANT FOR ERRORMONITOR SYSTEM

The Archive wishes to thank Arts Victoria for a \$4,350 grant, via The Cultural Infrastructure Program, for a WPN CDR Errormonitor System and Computer. The Errormonitor System keeps a digital printout check on the condition of our archival CDR transfers of preservation, duplicate and access copies of material from our "Acetate Action Program". The digital signal on CDR recordings can, over a period of time, deteriorate to such a degree that the contents are unplayable and must be monitored regularly.

ARCHIVE DISPLAY AT BORONIA LIBRARY

Following on from our successful display at the Rowville Library earlier this year, we were subsequently asked to run a similar exhibition at the Boronia Library to accompany a talk given by John Kennedy. It is great to see organisations such as local libraries taking such an interest. The Archive is committed to serving the local as well as the jazz community.

ARE YOU 'ONLINE'?

There are occasions when we have press/advertising material or maybe just good news we would like to share with you between the regular newsletters. We are compiling an address book of email addresses and would like to include any that we may not have. If you are one of these people, please contact us at vjazarch@vicnet.net.au.

COLD DRINKS IN SUMMER

We made mention in a previous newsletter that we urgently needed a refrigerator to keep food and drinks cold during the summer months for our volunteer workers and we would like to thank Marina Pollard for her generous donation of her old refrigerator and to Jeff Blades who put new door seals on it and brought it to as new condition.

COMPUTER UPDATE

Peter Robb our resident computer "Whiz Kid" is undertaking an assessment on refurbishing and updating our computer systems. Like most things, Peter is being hamstrung because he does not have the funds available to do all he would like, however, we can report that we have purchased a new Epson printer and have upgraded one of our computers. We would like to have 3 new large 17" monitors to place one in our library and 2 out in our collection Management area. However, this is on hold as the Finance Committee is seeking ways to gradually raise funds for this purpose. If any of our members has an unwanted 17" monitor they would like to donate to the Archive we would love to hear from them.

SHOWCASING THE VICTORIAN JAZZ ARCHIVE

As part of our ongoing program to promote the Victorian Jazz Archive to the general public and to attract new members and more volunteers, we are running a series of displays monthly in various libraries starting off with Wheelers Hill in October, followed by Oakleigh, Glen Waverley, Mount Waverley, Boronia, Ferntree Gully, Rowville, Knox and Croydon. This program will continue right through 2004 and we will let you know in the next newsletter what other libraries will participate from March till December. Your comments on the presentation of material will be appreciated and if any members feel they have any special talents that will improve our display and can spare 2 half days per month we would love to hear from them.

CHANGING OF THE GUARD

The position of Treasurer has changed with Don Anderson retiring to devote his energies to becoming Archivist for the Australian Jazz Convention Archive.

Coming on board to take Don's place is Lee Treanor who many jazz enthusiasts will recognise as the banjo player with La Vida and Yarra Yarra Jazz Bands. Lee was also a very successful businessman running the Peninsula Gallery in Sorrento, and we are indeed fortunate to have someone with both accounting and entrepreneurial abilities to fill this important position. Lee is very proficient in the MYOB accounting computer system the Archive has adopted and he has indicated several measures he will be taking to streamline our accounting procedures.

A big thank you to Don for the marvellous job he has done and best wishes in your new role as AJC Archivist and welcome aboard Lee.

VICTORIAN JAZZ CLUB SPECIAL OFFER

The Victorian Jazz Club is currently offering 15 months membership for the price of 12 months membership i.e. the rest of 2003 and all of 2004. Great live Australian jazz can be heard every Saturday night at the VJC.

More information and enquiries to President Roger Beilby 9534 1173 or Secretary Margaret Anderson 9459 1008.

INVITATION

**YOU ARE INVITED TO ATTEND
THE OVER 25's WORKSHOP BREAKUP
BARBECUE AND JAZZ PRESENTATION ON
SUNDAY 9TH NOVEMBER
STARTING AT 12 NOON
TEA & COFFEE WILL BE SUPPLIED
JEFF BLADES WILL BE BBQ CHEF
B.Y.O. EVERYTHING INCLUDING CHAIRS
etc.
ALL MEMBERS AND FRIENDS WELCOME
TO
A RELAXED AFTERNOON OF LIVE JAZZ**

Marina Pollard Workshop Co-ordinator

NEW MEMBERS

We welcomed the following new members during the last three months. Our membership is now over 300.
Ross Anderson, Eddie Brown, Geoffrey Davey, Tony Coghlan, Bill McMahon, Betty Love, John Pretty & Family, Peter Kaye, Gill & Wally Preston, Rob Anwyl & Pat Hadley, Lewis Jenkins, Mike Sutcliffe (NSW), Bill Brown, Graeme Osborne and Frank Chatterton (Tas).

The Victorian Jazz Archive Inc wishes to acknowledge the support of the following organisations: 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