



VJAZZ 26 FEBRUARY 2005

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, 3152

Registered No: A00339641 ABN 53 531 132 426 9

Ph/Fax (03) 9800 5535 email: vjazarch@vicnet.net.au

EDITOR: Gretel James

COMMITTEE MEMBERS FOR 2005

Chairman:	Bill Ford
Vice Chairman:	Jeff Blades
General Manager:	John Kennedy O.A.M.
Collection Manager:	Ric Church
Secretary/Newsletter:	Gretel James
Treasurer:	Lee Treanor

General Committee:

Don Anderson O.A.M. (Australian Jazz Convention)
Bill Armstrong
Bill Brown
Eric Brown
Alan Clark
Kim Harris
Margaret Harvey
Dr. Ray Marginson A.M.
Barry Mitchell (Merchandising Officer)
Marina Pollard (Visitor Services/Volunteers)
Irene Sutton
Ray Sutton (IT Manager)
Tom Wanliss (Librarian)
David Ward (Sound Engineer)

CHAIRMAN'S COMMENTS

I feel very privileged to have been elected Chairman of the Archive at the last AGM. While I have not been an active member in the past, I have enjoyed my association with the Committee over 2004 and have a life-long enthusiasm for jazz.

I want to pay a very strong tribute to my predecessor as Chairman, Ray Marginson, who was far more than just Chairman, but rather a strong driving force for the establishment of the Archive and an indefatigable worker to ensure the Archive became the interesting, comprehensive and recognised organisation that it is today. I trust that no-one within the archive community expects me to even try to emulate Ray's tireless activity – I don't have those sorts of skills or energy!

Speaking of "community" it is very fascinating to see the band of volunteers who form the Archive community at Wantirna, under the skilled leadership of John Kennedy. The many hours of devotion and dedication to the workings of the Archive on the part of many people who have a deep love of jazz and the preservation of everything related to jazz has resulted in a facility of which they and all members—and the Victorian community in general—can be very proud.

As we look ahead there are a number of exciting challenges—not least, to keep up with the demand for our VJAZZ CDs, ensuring that the community is aware of the importance of preservation and availability of all aspects of jazz history, and seeking a flow of new volunteers—and funds – to keep our Archive flourishing!

Best wishes to all for an upbeat 2005!

Bill Ford

CONGRATULATIONS

To William John HAESLER (Bill), Balmain, NSW. For services to jazz music as an administrator, historian, writer, radio presenter and performer for his award of Order of Australia Medal on Australia Day.

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

The State of Victoria through the Department of Premier and Cabinet and Arts Victoria. Parks Victoria, The Ian Potter Foundation, The Myer Foundation, The Pratt Foundation, The Trust Company of Australia, The Helen McPherson Trust, The Estate of the late Don Boardman. The Archive gratefully acknowledges the financial support given to the VJA Capital Fund by Dame Elisabeth Murdoch, A.C., D.B.E., and the Estate of the late Ron Halstead.

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

The Archive is located in "Koomba Park", 15 Mountain Highway, Wantirna 3152 (Melway 63C8)

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

EX-CHAIRMAN'S COLUMN

Our new Chairman has kindly allowed me to have space in this newsletter to address you all. It is a recap of my remarks at the AGM on the 14th November.

This has been a great year, our eighth, and one that has seen substantial development and almost, I can say, a degree of maturity.

It has also been one of sadness and loss. We all still miss Leon.

We have strengthened in every direction—in volunteers, in accession, in process (we now have 323 CDs from acetates and tapes), in exhibition quality, in projection, particularly in the local area, in use of the collections and in financial support. The latter has come most generously from within our membership, from a major foundation (The Besen) and from Jazz Australia (Diana Allen).

Also money has come from our own initiatives, particularly the shop, now with credit card facilities. The latest is the grant of \$4,400 from the National Library for the paper conservation and housing.

Our succession planning, always a matter for great concern, as we operate in a very special area of volunteerism which everyone is well aware of—I can say with some confidence that most of our key positions can now be seen to have actual or tentative replacements.

The biggest changes, particularly to the visitor coming after a few year's break, is in our physical environment. We have now completed the building works seen as essential to make the best use of available space, and to cope with the level of activity that we have now reached.

The new kitchen, eating area and meeting room is almost complete. For this, "The David Ward Waterfront Café", we have to thank Jilly and David Ward, plus thanks for contributions from Maggie Fitzgibbon, John Ritchie, Liz Currie and the estate of Ron Halstead, not to mention the tireless work of Jeff Blades and Margaret Harvey, also Frank Webster for the plumbing and Barry Mitchell and John Kennedy for the painting.

It has meant running down our Capital Fund by about a fifth but I am confident this will be recovered over 2005. It has been justified and necessary and I am sure Ron Halstead would approve the further use of his bequest.

On the key question of a source for an annual recurrent grant of about \$30,000 to enable the appointment of a part-time qualified person, all I can say is that we are still negotiating. Although stepping down as Chairman, I will continue to help with this. It is the really hard one.

This is, as you will understand, a bit of an emotional time for me.

I cannot thank everyone by name; you have all made my years, and the years we have worked together, a matter for great pride and pleasure.

Everyone on the Committee and among the volunteers have become friends. This is without question, the most harmonious and friendly group with which I have ever been associated, over many years.

Finally it would be difficult for me to overstate my personal pleasure with the election of Bill Ford as Chairman. It is marvellous for the Archive to have someone like Bill to take the helm. With his great background in accounting, administration, fundraising and on the executive of the P.C. Users Groups he will be invaluable. He is also very fortunate in being married to Christina (Bell). What a C.V.!

You will want me, I know, to put on record what I, and we all, owe to John Kennedy. He has been the conceptual mind, the major focus and the continuing thread for the whole operation of the Archive ...and thanks to you all, I will still be around.

Ray Marjinson

HOW I JOINED THE ARCHIVE [OR TRAPPED IN HELLHOLE P2]

I first heard about the Victorian Jazz Archive about four years before I actually joined the organization. Worthy Jazzers like Tom Wanliss and Margot Chalk gave me literature pertaining to the 'Establishment'. However personal problems prevented me from acting upon this advice at the time.

Nevertheless in 2004 I presented my credentials at the Fortress Wantima and was eventually accepted into this august if rather eccentric circle of like minded Jazz 'Anoraks'.

Collating those various ancient vinyl collections plus the varied written ephemera is really a wonderful uplifting experience in such conducive surroundings with those congenial senior citizens. But hold on. Is this the real story? Should one recount what really happened? Now it should be told.

One day I was walking along Camberwell Road minding my own business when a tradesman's type van pulled into the kerb. A group of old fellows wearing dark blue shirts with a strange emblem on the shirt pocket grabbed me. A sack was placed over my head. I struggled but the scent of the sack, a musty smell of old seventy-eight records caused me to pass out.

I came back to consciousness in a strange chamber. There were vast rows of shelves lined with jazz records, LPs and even more sinister, seventy eights. This place was called P2 [priority 2] meaning jazz records produced overseas [that strange place which isn't Australia].

Instructions were piped through a loud speaker system by some shadowy character known as a Collection Manager [strangely with a name similar to a late American President]. I had to list and catalogue all those LPs. A daunting task. The container was completely enclosed, with fluorescent lighting but no windows. I lost track of time. I tried to keep a record of how long I was there by scratching every so often a mark on the wall [with a seventy eight needle of course].

The LPs selection wasn't so bad but when I was instructed to check the seventy-eight collection, that was something else. The horror of checking innumerable copies of 'Bob Crosby's March Of The Bobcats', or Will Bradley's 'Down The Road Apiece'. How much can the human body put up with? I mean how many permutations of 'Louis' Potato Head Blues' can one cope with, marvellous music as it is? The LPs weren't much better. Regarding 'Muggsy Spanier's Great Sixteen', after a while it became the 'Great Sixty Odd'.

However, I must have done a good job as I've been given some time off for good behaviour. I have been allowed into the hallowed 'Sound' room. A break away from the umpteenth version of Johnny Dodds' 'Come On And Stomp Stomp Stomp' or Duke's 'Hot And Bothered'.

This new environment has air in it and windows, indicating an outside world. This parole period has given me a new slant on life here. A new leader Dave [the Spin Doctor] now rules my days. Pressing buttons, learning all the computer jargon is great after the endless 'BobCattery' of my old shelf life. I have heard various stirrings of other inmates around me; perhaps I can make contact, maybe there is an escape committee. Still looking at the world outside I think I'll opt to stay here at the Archive. Lets face it, the Bobcats and Johnny Dodds were great players. That's why we're all here.

Bill Brown

Letters to the Archive

My Dear Archival Friends,
 During a recent visit to Melbourne I was lucky enough to have Gretel take me to see the Archival Collection at Wantirna. Knowing Gretel as I do I was sure it would be worth the visit, but was in no way prepared for what confronted me. As they say in the classics "Gobsmacked" was the only word that comes to mind. The dedication and work that has gone into the project is almost indescribable and what's even more impressive is the fact that all the work is done on a voluntary basis. What would we do without the love and dedication of people such as yourselves who are willing to work so tirelessly for the love of the music and your fellow jazz lovers. The attention to detail such as preservation, filing, repairing, storing etc. is a credit to all those involved. I feel very, very honoured to be a small part of the collection in this most holiest of places.

Thank you all so much; I just wish I lived close enough to fold the newsletters on a regular basis. Oh, and by the way, the cuppa was great too!!

With much love and admiration,

Sincerely,

Madam Pat (Thompson) Bermagui, 21.12.04

SPECIAL NOTICE**GRAEME BELL EXHIBITION EXTENDED**

With the great success of the Graeme Bell 90th year tribute Exhibition, the committee has decided to extend the term by an extra three months to 31st May 2005.

This Exhibition has been an unqualified success, with many visitors coming to the Archive on Tuesdays and Fridays since the opening in September. However, we have had many requests from working people to view the Exhibition on weekends. To accommodate these requests the Archive will open one weekend each month as follows:-

FEBRUARY 2005	SATURDAY 12TH
MARCH 2005	SATURDAY 12TH
APRIL 2005	SUNDAY 17TH
MAY 2005	SUNDAY 22ND

OPENING HOURS FOR THESE WEEKENDS ONLY

11:00AM TO 3:00PM

GUIDED TOURS OF THE ARCHIVE ALSO AVAILABLE

AT 12.00 NOON, 1:00PM & 2:00PM

DO NOT MISS YOUR CHANCE TO SEE ONE OF THE
 GREAT JAZZ EXHIBITIONS DEDICATED TO A GREAT

JAZZMAN!

VICTORIAN JAZZ CLUB INC.

*The V.J.C.'S FAMOUS "YOUTH
 WORKSHOPS"
 ARE ON AGAIN IN 2005*

Commencing: Saturday 2nd April

From: 1 p.m.—4 p.m.

At: The Victorian Jazz Archive

15 Mountain Highway

Wantirna (Melway 63C8)

opposite Nutrimetics Building

Cost: \$30.00 for 12 weeks plus \$15 for

Victorian Jazz Club Student

Membership & \$11 for Victorian Jazz

Archive Student Membership.

Total Cost \$56.00

Open to young musicians under 25 years of age. Applicants are required to be proficient and able to play scales and arpeggios on their instrument and be interested in learning to play jazz.

This unique opportunity is made possible through the generosity of a number of Australia's most experienced jazz musicians who believe young musicians deserve the opportunity to learn some of the skills which they have acquired after many years working in Australia and around the world as professional jazz musicians.

All music provided, just bring yourself and your instrument.

Ring Marina Pollard on 9781 4972

Workshop Co-ordinator

SPECIAL NOTICE:

**PLEASE NOTE THAT THE VICTORIAN
 JAZZ CLUB'S NEW VENUE IS THE
 CELTIC CLUB, CNR LATROBE & QUEEN
 STEETS, CITY. PH. 9534 1173**

CONGRATULATIONS TO

NEVILL SHERBURN

ON HIS 50 YEARS OF

RECORDING AND

PRODUCING

SWAGGIE RECORDS & CDS

WELCOMETO NEW MEMBERS

Dr Leonard & Mrs Wendy Allen, Mr George Hulme, (UK) Bill Johnson, Russell Williams, Peter Nash, Mark Richmond, Bill & Lorraine Bennett, R. Kerry Champness, Neil Wakeman, Eric Civelli, L. M. Gleadall, John Fiddymont, Max Rendell, Bill Beasley, John Gillespie, Jason George (Canada), Paul Gadsby, Alan and Suzanne Stott and Kay Sharples (Life Membership).

We are lucky to have well-known former Canberra jazz musician Michael McQuaid as a guest writer this month giving a young person's view of the importance of the preservation of traditional jazz. It really gives you something to think about. Thank you Michael.

REFLECTIONS ON JAZZ AND YOUNG

PEOPLE IN 2005

Older jazz musicians and fans often ask how I came to be interested in earlier forms of jazz, and particularly Australia's rich jazz history, perhaps hoping that my interest may be a sign that things are looking up for the ageing traditional jazz scene. However, the story of my interest in jazz is at least as significant for the ways in which it differs from the experiences of the majority of young jazz musicians as it is for the similarities. I've had the chance to examine the differences close-up, and I've come out of it with a number of opinions on the current jazz scene and the preservation of Australia's jazz past and present. Therefore I hope you'll stick with me if I start at the beginning (my beginning, at least).

Many children of primary or secondary school age learn a musical instrument, whether because of parental encouragement or because of a strong music program at their school. My sisters and I had piano lessons while in primary school, but my sisters quickly progressed to other instruments - trumpet and oboe. The youngest of the three children, I decided at ten that I was missing out and insisted that I be given the opportunity to learn a wind instrument too. I wanted to learn the saxophone because I considered it as different as you could get from trumpet or oboe, but a friend of the family had a clarinet for sale, and I agreed that this would be sufficient. To be honest, I'm not sure I even knew what a clarinet looked like.

After a few years of private clarinet lessons, I had attained a reasonable level of proficiency on my instrument without much commitment or practise. Music was something I enjoyed, but I'm sure I hadn't considered it anything more than a passing hobby. Then one day, when I was about thirteen, my clarinet teacher played me a jazz recording. It was 'Royal Garden Blues' by the Dutch Swing College Band, and it was a revelation. Overnight I became obsessed with jazz: buying CDs, practising, and reading books. Pretty soon I was playing the saxophone too.

Here's where Australian jazz comes in. My high school library had an extensive collection of jazz books, including Andrew Bissett's *Black Roots, White Flowers* and Bruce Johnson's *The Oxford Companion To Australian Jazz*. A local library also had a copy of Norm Linehan's Australian jazz photography book. Names like Graeme Bell, Ade Monsborough and Bob Barnard were therefore as familiar to me as Duke Ellington, Johnny Dodds and Bix Beiderbecke.

Initially, the CDs I chose to buy depended largely on whether the artists' names had appeared in the first few chapters of jazz history books or not, because I'd discovered that these were the ones most likely to sound like the Dutch Swing College Band. King Oliver, Jelly-Roll Morton and Red Nichols were particularly pleasing choices. Eventually I came across some Australian jazz on CD - a collection called 'Australian Jazz 1947-1950', including tracks by the Southern Jazz Group, Lazy Ade's Late Hour Boys and Frank Johnson's Fabulous Dixielanders. I loved the music, but I remember being particularly impressed by the photo of Ade in the enclosed booklet - not only was he playing a white plastic alto, but he also had that characteristic grimace described by Humphrey Lyttelton as looking like a man trying to pull out his own teeth, and admirably messy hair. The excellent double-CD reissue of 'The Famous Pix Sessions' was released soon after that. When I bought that one, the man behind the counter asked if it was a present for my father.

So I was aware of Australia's jazz history from the age of about

fourteen, thanks to some excellent books and recordings. However, this introduction to jazz was somewhat unusual, as I was soon to discover when I began playing jazz with musicians about my own age. Most young musicians begin with only a vague idea of what jazz is, usually revolving around some tired old stereotypes about men in suits and sunglasses playing in smoky basements. Their first exposure to the music itself comes through big bands at school or in community music organisations. These big bands play music only loosely classifiable as jazz - in an attempt to make the music more fun and familiar to the students, band directors often choose jazz-rock versions of tunes they (the directors, not the students) knew when they were kids, or theme music from recent movies. I'm sure many parents/grandparents have sat through school band performances impressed by the talent of the students, but mystified by the mediocrity of the tunes!

Because of this ill-advised choice of repertoire, students are missing a valuable opportunity to BECOME familiar with the rich variety of sounds in jazz. Most young musicians play a bit of jazz, but don't listen to it or read about it. 'Leading Australian jazz multi-instrumentalist' means only James Morrison to them, because he's on TV. They've never heard of Frank Coughlan or Ade Monsborough. Not even Don Burrows, I suspect.

Often a handful of musicians in each student big band will develop an interest in the music and learn more about it, but they learn what they are exposed to - usually jazz-rock and funk. These are valuable musical styles that students can immediately find rewarding, but no more so than getting together a five or six piece New Orleans-style ensemble would be. However, exposure to earlier forms of jazz usually comes after opinions have been formed, often by peer pressure.

A problem with this method of exposure to jazz is that there are almost no young jazz fans - they're all musicians. Because jazz is no longer socially functional music, young people who are not part of a band are simply not exposed to it. You can't go to a jazz dance packed with other teenagers anymore. Sure, a teenager might enjoy the jazz trio at their cousin's wedding, but since there are so few opportunities to follow up such an interest with peers, it often disappears immediately. That leaves us with lots of musicians.

'What's wrong with lots of musicians?' I hear you say, 'Isn't it good that young people are playing jazz?' And of course it IS good. There are plenty of young musicians playing modern styles of jazz, and a surprising number are open to earlier styles when it is presented in the right environment. But jazz musicians play instruments. They don't fill seats at bars and concerts, or form societies and festivals, and they certainly don't get involved in archiving. They're too busy earning a living if they're professionals or making the most of their spare time playing if they're hobbyists. So we lack young people who can get involved in ways other than performing, such as volunteering at the jazz archive.

What can we do about this? Very little in the short term. Attitudes to jazz may change, but certainly too gradually to be of assistance to the ageing traditional jazz scene. There's no point moping about it while there's still such a lot of great jazz around. And there's more to be done than simply enjoying the fiddle-music while Rome burns: it is entirely possible that, in the future, young people will be extremely interested in Australia's jazz legacy. The importance of documenting the current traditional jazz scene is therefore as important as documenting that of the fifties or the sixties, because in a few decades there may not be anyone to write the stories of the Hotter Than Six jazz band, or the Society Syncopators. We should be preparing now for what is undeniable - early styles of jazz are likely to become museum pieces. We might as well do a good job on the exhibit.

Michael McQuaid

RECENT DONATIONS

Since the last issue of VJAZZ, the rate of donated material to the Archive has not diminished, in fact it has increased quite considerably. Some of the interesting donations to arrive have been from the performing Arts Museum, who have cleared out their jazz magazine collection, and forwarded 88 Australian magazines and 780 overseas magazines, plus a four-drawer filing cabinet. The magazines are all very good reference material. The Whitehorse/Manningham Library sent three Australian jazz books for our library. The New South Wales Jazz Archive, via Mike Sutcliffe, lodged two boxes full of programmes, small posters and handbills, all pertaining to the Victorian jazz scene.

We received musical instruments from Mary Bould, who lodged Fred Parkes' Yamaha clarinet, along with CDR copies of the farewell speeches and the music from "Fred's Farewell" wake. Lorraine Bell brought in Roger's washboard and thimbles, along with six 7" EPs of the Frank Traynor Band. Tess Mobilia, daughter of Frank Mobilia, the drummer from the late 1930's, arrived with the balance of Frank's drum kit, namely cymbals, snare drum and accessories, to add to the kit already lodged with us. Volunteer John Ritchie, who works in Collection Management, has done a wonderful job in restoring Frank's painted and illuminated bass drum, and this will be a part of our next Archive Exhibition beginning in June. Ross Anderson donated the two volumes of Brian Rust "Jazz Records" for the library and a 12" LP of the New Melbourne Jazz Band.

Bill Paull, from Belgrave, made his second donation, and what a wonderful collection it is. Bill originally invited us to take his LP collection of over 430 LPs some time back, but this time he came in with three boxes of photographs, cassette tapes, cuttings, posters, etc. Bill, with his Ocean City Jazz Band, travelled up and down the east coast of Australia and kept a log of all his gigs, complete with photos and cassettes of many of them. He ran a radio program in Cairns and donated the cassettes and recording log of each program. He also spent time in Sydney and Canberra. Most of the photos he has identified, or will identify for us, and everything is well documented. John J Cahill also lodged a sizeable collection comprising 4 framed photos, 42 small photos, 31 A4 photos, an album of photo negatives, a folder of musician lists, 98 assorted jazz magazines, 9 items of ephemera, a book for the library and a 7" EP. Chris Dimmock gave 18 programmes from Melbourne jazz concerts.

The influx of photographs grows each month, and Dave Rankin forwarded two large photos of himself and Nick Polites. Mike Sutcliffe from Sydney called in with 28 colour photos of Victorian bands. Gilbert Block sent a very interesting photo of the "Gut Bucket Stompers", October 1952, taken at Melbourne Grammar, and the band contains amongst others, Neville Stribling, Barry Edwards and Peter Shiels, with Gilbert on piano. ScreenSound Australia in Canberra forwarded material from the Bob Everard collection given by widow Melissa Everard. This consists of an album of photos from the 40th Australian Jazz Convention which we have passed on to the A.J.C. Archive, located, but separate, inside the Victorian Jazz Archive. There are also 23 photos from the 1989 Eureka Jazz Festival and 85 photos of Victorian bands and musicians. Diana Allen forwarded a colour photos of Tom Baker and James Morison on stage together.

Amongst the ephemera received is a theatre slide donated by Graeme Bell advertising the Band in Prague in 1947, with the wording in Czechoslovakian. Frances Batchelor forwarded a copy of the Requiem Mass Programme for Smacka Fitzgibbon, 19th December 1979, and a Christmas card from Smacka. Liz Currie gave us a rather hilarious letter from Roger and Lorraine Bell to Liz and Kuzz, plus funeral notices of various musicians.

Bill Beasley donated two of his 2005 calendars.

As far as recordings are concerned, Eric Brown gave 18 overseas 78's. Mavis Kline gave 18 overseas LPs and a 78 rpm, and an Australian LP. Vernon Forbes donated 136 overseas LPs, 4 Eps and 7 Australian LPs and 2 EPs. Dr Keith Benn gave us a copy of a CDR of Billy Hyde's Overseas Trip in 1971. Bill Armstrong donated 2 copies of his latest CD "The Naked Dance" for the collection and 10 copies to be sold in the Archive Shop. Joan Apps gave a Bob Gibson 78 rpm plus 90 overseas 78s. Kerry Champness left us 13 Australian LPs and EPs and 7 overseas LPs. Dr Phil Law forwarded, via Ray Marginson, 2 Australian LPs and 23 overseas LPs. Ian Travis gave us a copy of an interview of Judy Durham, being interviewed by Kevin Trask

Frank Webster donated a box of Australian programmes, posters and cuttings. Nigel Buesst of Sunrise Picture Co., gave four of his videos for the Archive Shop plus 4 DVDs, all of the "Salute to Satchmo" concert at the Athenaeum Theatre in January 2001, presented by and featuring Peter Gaudion. George Christie forwarded an early copy of "Jazz Notes".

To add to our "new look", carpet tiles for our new lunchroom and kitchen were donated by Monash University via Terry Hogan. We would also like to thank Leo Fenech of Club Décor for his help with Café and outdoor furniture.

Finally, but definitely not last, Lois Stephenson, our "Video Lady" forwarded 12 videos of Australian bands and musicians, a video of the Graeme Bell Reunion Band performing at the Wagga Wagga Jazz Festival, plus 2 festival programmes and a colour photo of the Steve Waddell Creole Bells.

Ric Church, Collection Manager.

FROM THE EDITOR'S BIGGER NEWER DESK:

A special thank you to Mr Robin Edwards of Edwards Pearl Pty. Ltd., of North Brighton, who through Jack Cooke, donated four new desks, office chairs, metal cabinets and other office equipment. As you will see from the photo on page 6, this has enabled us to accommodate more of us in the "Catalogue Room" (or nerve centre).

On a personal note, thank-you to Jeff Blades and Margaret Harvey for the time they spend in proof reading the newsletter for me.

ARCHIVE SHOP AT THE BENTLEIGH CLUB

Barry Mitchell will once again be taking a large selection from the Archive Shop to Jazz Australia's next function. Details are as follows:

Featuring
Carol Ralph Vocalist from Sydney
with
Lloyd Taylor's Allstar Jazz Band
At the Bentleigh Club
Yawla Street, Bentleigh
Sunday 27th Feb 6.00 - 10.00 p.m.
With
Alan Davey trumpet, Brad Childs, reeds,
Harry Price, trombone, Mark Elton, bass
Tony Locke, piano, Lloyd Taylor, drums
\$55 2 course meal and show
Bookings Diana Allen 9686 2844

ARCHIVE SHOP NEWS

Our Merchandising Officer, Barry Mitchell informs us of new items in the Archive Shop which do not appear in the current shop catalogue. As we are getting new stock in all the time we would suggest you call in to see what is in stock. Barry can be seen at many of the Festivals around Melbourne with his Archive stand. Already this year he spent two days at the Australian Jazz Convention, two days at Coolart and two days at the Briars. Thanks Barry for your time-less efforts which have helped our funds considerably.

<u>CAT.NO.</u>	<u>TYPE</u>	<u>TITLE</u>	<u>PRICE</u>
162	CD	The Naked Dance—Len Barnard's Jazz Band 13 Tracks, plus 9 bonus tracks by the Len Barnard Trio, the Len Barnard Band & Len Barnard's Modern Jazz Group (76 mins)	\$25.00
163	Calendar	Bill Beasley Calendar—2005 Features caricatures of well-known jazz personalities	\$16.00
164	CD	Swinging The Blues Away— Pippa Wilson	\$25.00
165	CD	Errand Girl for Swing—Pippa Wilson	\$25.00
166	CD	Gospel According to Pippa Wilson	\$25.00
168	DVD	Jazz Scrapbook	\$25.00
169	DVD	Gerry Humphreys—"The Loved One"	\$25.00
		both also available on Video	\$23.00
130	CD	In It For The Money - Paul Baker, Jim Elliott & Friends features Trevor Rippingale, Paul Furniss, Geoff Power and Viv Carter	\$22.00



View of the catalogue room.

L to R: Gretel James, Liz Currie, Irene Sutton, Pat Hadley, Ray Sutton & Marina Pollard with Chairman Bill Ford at the back.

RECENT CASH DONATIONS

We thank the following people for their cash donations, all of which are very much appreciated:
John & Pat Ritchie, Jazz Appreciation Group of Knox U3A, "The Rosstown Rascals".