



VJAZZ 59  
AUG 2013  
Distribution 650

# VJAZZ

Proactively Collecting, Archiving and Disseminating Australian Jazz

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from the Archive

## EPs of the 1960s

Great Melbourne  
Jazz Performances  
from a Selection of  
Extended Play 45s



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**INSIDE : "What is an E.P.?"**

QUARTERLY MAGAZINE OF THE VICTORIAN JAZZ ARCHIVE INC. FOUNDING PATRON: The late WILLIAM H. MILLER M.A., B.C.L. (Oxon.)  
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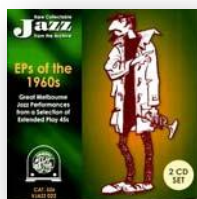


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## Letters to the Editor

### VJA Volunteers at Stonnington Jazz 2013

This year several volunteers from the Archive assisted in the running of the Stonnington Jazz Festival at the Malvern Town Hall. Terry, Faye, Mel and John performed door duties and sold CDs on behalf of the performers on their respective nights.

With the kind permission of Stonnington Jazz, the Victorian Jazz Archive had a small display of posters, a table of pamphlets and a screen showing live Australian jazz. We were not overwhelmed with inquisitive visitors but we did attract some very interested visitors including at least one from interstate who was unaware of our activities at Wantina.

The success of the 10-day event is summed up by Peter Redding. (Extract only.)

### *Message from Peter Redding:*

*I just wanted to pass on my thanks and appreciation for collective contributions to the outstanding success of Stonnington Jazz 2013. This year's festival has set new attendance and box office records for shows at Malvern Town Hall and Chapel Off Chapel, gigs at other participating venues did very well also.*

*Finally, I want to thank our volunteers for their support and good humour. You play such an important role as the public face of Stonnington Jazz and you all do it so well.*

*Keep enjoying 100% Australian Jazz, see you in 2014.*

Thanks

Peter Redden

Coordinator Arts, Culture and Events,  
Cultural Development and Events Unit,

**As the VJA has actively supported Stonnington Jazz regularly in a volunteer capacity and by mailing out programs with VJAZZ magazines we are keen to continue in the spirit of cooperation in years to come. In return, Stonnington Jazz has supported us with mailing-out costs for which we thank them very much. A very big thank you.**

### We Welcome these New Members:

Ian Aikenhead, Ron Anderson, Claude Arnould, Ilda Balaban, Christina Balog, Lachlan Biasuzzo, Robert Boxshall, Robert & Annette Bryson, Ian & Fay Chisholm, Roger J. Clark, Kasani Clarke, John Crichton, John Curwood, Scott Davis, Janet Dix, Matthew Fenwick, Marcus Finne-Larsen, Fred Gaudion, Leon Heale, David Hinckman, John & Angela, Hodder, Robert Horman, R. Smith & K. Howard, Walter Kane, Greg King, Barry Law, Anvi Malik, Judith & Mervyn Martin, Ken & Patricia Maxfield, Geoffrey W. Miller, Layton Moss, Antony Nikolic-Paterson, R. Mark Norton, Frank Nowlan, Aiden Parker, Agnes Rac, John Robertson, Tony Roddam, Janet Roffey, Michael Roffey, Ron Sandilands, Susan Sayer, Eric P. Shugg, Alan Swann, John Turner, Graeme Warden, John Arthur Weller, Catherine Williams, Pippa Wilson, Carey Wolhuter, Kerry & Bill Wood, Mark Zerafa.

### We would like to thank the following for their generous donations:

Ian Anderton, Maggie Beare, BlueTone Jazz Band, Wreford Cleeve, Pauline Collins-Jennings, Peter Dann, Kate Dunbar OAM, Claudette Elias, Doreen Fabrikant, Peter J. Fullarton, Bryan Clothier, Geelong Jazz Club, Angela Glover, David Goldsworthy, W. Grossman & A. Forrester, Prof. William Hare, Graeme Huntington & Jane LaScala, John Kennedy OAM, John & Dorothy Kessner, Jan Kuplis, Maureen Lawson, Jean MacKenzie, Betty Marginson AM, Dr. Ray Marginson AM, John May, Eileen Mc Intyre, Deslys Milliken, Malcolm Mitchell, Wal & Jill Mobilia, William Muddyman, Michael O'Brien, Mario Proto, Max Rendell, Ringwood Secondary College, Ann Scriven, Warwick & June Shields, Ralph B. Stride, Grahame & Judith Taylor, Lee & Bev Treanor, Frank Van Straten OAM, Cecil Warner, Tom Woods.

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## The Long and the Short



WE came across the following items in our international collection of Jazz 78s which amused us. First, what must be the shortest song title of all time, namely "O". Then we discovered a title with the longest list of single letters, this time "C.O.N.S.T.A.N.T.I.N.O.P.L.E."

Just for fun we looked for a two-letter title and sure enough we found "OW!".

## “Memphis” finds a Star

By John Tucker

**B**EHIND the Malvern Town Hall is the St. George's Church Hall. Back in the 1960s the hall committee's president was Kemble Miller who decided to run a casual weekly dance to be called “**The Memphis Club**”. The **University Jazz Band**, with which I was playing at the time, got the gig. I was on clarinet with Derek Phillips on trumpet, Dr. Vin Thomas on trombone, Nick Ribush (leader) on piano, Ron Williamson on double bass and sousa, Bud Baker on guitar and banjo, and Kuzz Currie on drums. We opened first week of February 1962 and ran the full year.

The crowd felt that they were hearing something special, stopped dancing and crowded around the bandstand. They gave a great roar of applause when she finished. Kemble Miller appeared and offered her the gig on the spot. Nick, as leader, wasn't even consulted.

I thought this girl sounded so good that I arranged for a friend of mine to record a few numbers on a reel-to-reel gadget a week or two later. He gave me the tape and I thought no more about it until a couple of years ago. The only thing written on the box was “Memphis”. Ken Simpson-Bull from the Victorian

and got knocked back again.”

I talked to Judith about her limited jazz repertoire, and offered to help her build a more substantial one. Over many nights in the ensuing weeks, she joined me after work and together we put together a chord book starting with the songs of Bessie Smith, Ma Rainey and Mahalia Jackson from their many jazz standards. In Judith's biography “*Colours of My Life*” she pays tribute to our effort—quote: “The chord book proved instrumental in changing my musical direction more than a decade later”.

At the end of 1962 we were rested



Ron Edgeworth, Patsy Tucker, Beverley Sheehan, John Tucker, Kate Tucker, Judith Durham, Susan Tucker, John Tucker.

On the first Friday in November, two beautiful young girls approached the bandstand and chatted to Vin between the last two brackets. The smaller of the two introduced herself as Judith, the taller one as her sister Beverley. Judith asked if she could sing with the band and Vin told them to return next week and he'd arrange it for her. We thought no more about it. Such a request was a fairly common occurrence.

However, the next week they turned up. Judith asked again if she could sing with us, so Vin and I each took hold and hoisted her up onto the stage. She had a list of four tunes—*Alexander's Ragtime Band*, *Cake Walkin' Babies*, *See See Rider*, and *Somebody Loves Me*. She sang, and by the end of her first number something wonderful had happened.

Jazz Archive transferred it to a CD and by the time you are reading this I hope to have given a copy to Judith. Regrettably, the original sound is not up to professional standard, but it has great historical interest to lovers of one of the truly great voices in the world because “Judith” became Judith Durham!

Prior to **Memphis**, Judith remembers that she went out one Saturday night to the **431 Club**. The band wasn't really a jazz band, but instead played more mainstream material. Although this wasn't how she pictured her debut, nevertheless she asked the band leader if she could sing. “He looked me up and down,” said Judith, “then he turned me down. I suppose I looked an unlikely singer, and he didn't think I'd be any good. I went somewhere else after that

from the **Memphis** gig. Kemble then employed the **Frank Traynor Jazz Preachers** on the proviso that Judith Durham went with the job. It seems that Frank wasn't too happy to have a singer whom he hadn't heard included in the deal, but the quality of the **Preachers** matched the singer; it was a superb combination.

Around this time I told Bob Clemens (of *Downbeat* fame) about Judith and he suggested that she change her surname (which was “Cock”) as that wouldn't work in Show Business. Because her mother's maiden name was Durham, that's what she adopted.

Ten years later, Judith and her husband Ron Edgeworth put together a stage show entitled “An Evening with Judith” which they took on tour around



Australia. In the first half of the show Ron accompanied Judith at the piano. After interval she was joined by a six-piece Dixieland band which included me on clarinet, and Dick Tattam on trumpet. Ron played the trombone in this segment—very musical but rather rorty. I forget the other names in the band. The venue was the *Comedy Theatre*, where we did six evening shows and two matinees—eight 2-hour shows.

The audience reaction was amazing. The Melbourne Herald critic wrote

"Durham parted the dark clouds on Saturday night ... she had all ages standing on their seats, roaring their approval".

I was asked to do the whole tour but other commitments got in the way and I could only manage Adelaide, a week at *Her Majesty's*.

For this we took our three children out of school and had a glorious family holiday. The weather was perfect, beach every day, the show with Judith every night, how lucky can you get? I don't remember who the Adelaide musos were.

The accompanying photo was taken at the Copper Grill restaurant in the Park Royal Motor Inn where we were all staying. From the left are Ron Edgeworth, my wife Patsy, Beverley Sheehan (Judith's sister), I'm in the centre, my children Kate, Susan, and John and of course Judith Durham. When the show moved west to Perth, we wended our way home.

Judith's biography is written by Graham Simpson, and a beautiful tribute to a wee dot from Balwyn. The book is available for loan to members from the Archive's library.

## BRING A FRIEND

It's so nice to share things with friends, isn't it? Then, how about convincing one or more of your friends to join the Victorian Jazz Archive, and enjoy the benefits of membership?

Our own membership recruiting efforts can only go so far, but with your help we can grow much faster, and we're asking you to try and sign up one or more friends as VJA Members. Not only will this help us to achieve our goal of self-sufficiency, but there's a treat in it for you as well. For every friend who joins us as a full \$40 Member and mentions your name you will receive, **free-of-charge**, a CD from our VJazz Series of rare Australian recordings.

**By Mail:** Please fill in the enclosed Membership Application Form, ensuring that the name of the referring Member is included, along with their preferred VJazz CD

**By Phone:** Call us on (03)9800 5535, Tuesday or Friday, between 10AM and 3PM EST

**Online:** [www.vicjazzarchive.org.au](http://www.vicjazzarchive.org.au) and click on Membership. At lower right you will find two options for registration and payment. If your friend joins online, they can mention your name and your VJazz CD preference by means of a brief email to [memberships@vja.org.au](mailto:memberships@vja.org.au)

## Want to Talk?

As the Jazz Archive continues to upgrade our capability to document and share our ever-growing collection, we also look for ways in which to enhance our offering of benefits to Members, as well as increasing our appeal to our younger Members.

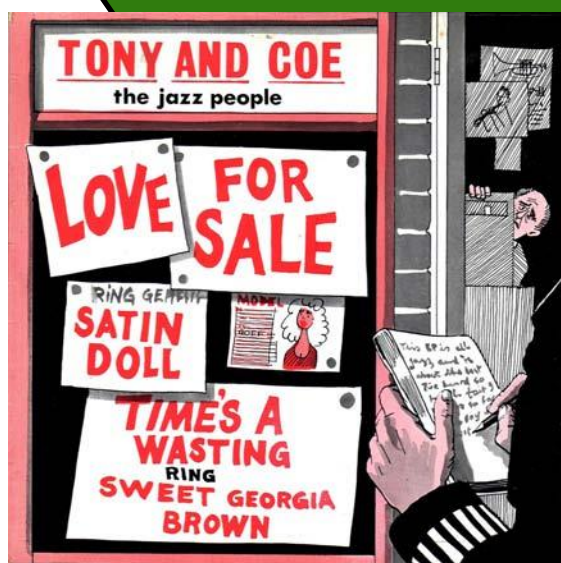
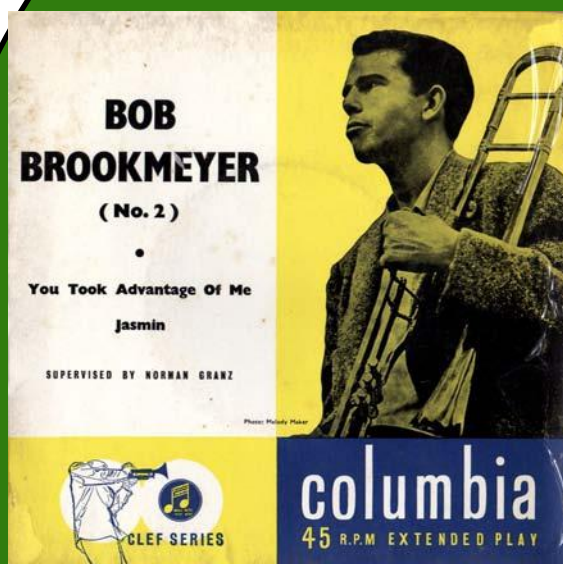
We plan to hold a consultation session with interested Members, in the form of a facilitated focus group, accompanied by lunch, sometime in September. We envisage that this group will come up with a detailed membership benefits proposal, which can then be further tested and refined before being implemented.

If you would like to participate in this activity, please contact our Membership Manager, Mel Forbes, at [memberships@vja.org.au](mailto:memberships@vja.org.au) or leave a message on 0417 104 197. Mel will be on leave at the time of publication of this Magazine, but will respond to offers in early September.



Under 25's Jazz  
Improvisation  
Workshop  
recently completed.

Here is 90 year old  
Wes Brown giving  
Aidan Parker some  
drumming tips





## MR. BROWN, WHAT IS AN E.P?

By Bill Brown

**W**HAT INDEED? Some years ago I had reason to update my will. Among the effects I mentioned my jazz collection, CDs, books, tapes, magazines and of course the vinyl items, LPs and EPs. The thirtyish solicitor reading this list looked up and with a puzzled expression on his face asked that immortal question. "Mr. Brown, What Is An E.P.?"

I explained, as best I could, trying not to sound too much like a figure from a bygone era, how the disc revolved at 45 revs. There was usually four tracks of music on the disc, two on each side etc. I also mentioned that an E. P. often contained tracks from a previously issued 10 inch or twelve inch LP.

This conversation sprung back to my mind as I was re-arranging my vinyl record collection on my shelves. I sat looking at the EPs' covers and reading the sleeves. Waves of that old devil 'Nostalgia' swept over me as I recalled their purchase in the dim distant corridors of my youth.

Although I was smitten by the jazz bug the year I left school it was some years before my financial circumstances were adequate enough to allow me to indulge in the lifelong obsession of acquiring the seductive contents of those round black objects that took over my life, bringing the joys of Mahogany Hall, the Apex Club or the sinister dives of Harlem into my under-heated suburban Scottish bedroom. "Turn down that racket." My dear father was no Jazzer.

As by the late fifties, the microgroove scene was all the rage, I had no 78 records in my growing collection. However, as well as LPs, I had a stack of 45s. Some of them accompanied me on my early trips to sea before I acquired a reel-to-reel tape deck which made life easier. Even the slightest movement on a ship could play havoc with a turntable.

My perusal of the collection (about sixty EPs) in recent times recalled the circumstances whereby I purchased them. They have now been transferred to CD. They provide a varied fare, a real cross-sectional view of my tastes over a sixty-odd year span. About six of **Count Basie**, running from the forties through to the then fifties. Atomic Basie session with the cover depicting an atomic explosion

which caused some consternation in critical circles of the time. Similarly **Duke Ellington** is present as are other mainstays like **Fats Waller**, **Eddie Condon**, **Bunny Berigan** and the modern men of that fifties/sixties era **Gerry Mulligan**, **Charlie Parker**, **Miles Davis** and **Bob Brookmeyer**. The more purist school is not ignored however. **George Lewis** and his British counterpart **Ken Colyer** represent the post-war New Orleans revival. Various Brits are there. **Humph**, the swinging Chicago style of **Alex Welsh** and the rumbustious band of **Mick Mulligan** (George Melly's alter-ego) sit cheek by jowl with the modernists, **Kenny Graham and his Afro Cubists**, trombonist **Keith Christie** and the **Johnny Dankworth Big Band** with the music from a 1960 film called *The Criminal*. The UK Provinces are represented by **The Saints** from Manchester and the **Clyde Valley Stompers** from Glasgow.

By the time I arrived in Melbourne I had stopped buying the EP. The only Australian one I have is a **Graeme Bell** on the Spotlight label made in 1952 in Melbourne just before the band folded.

My loss obviously, as I now know, there was a flood of the small discs put out here at that time. Some have made it to CD, hopefully, others will follow. However, I still have my collection on hand and I can while away the time absorbing those colourful sleeves. I wonder what that young solicitor looks at in his leisure time. His iPod I guess. Maybe someone, in the future years, will ask him earnestly "What is an iPod"?

### By the way, what is an iPod?

**Technical Note:** A normal 45rpm seven-inch vinyl disc played for around 4 minutes per side. By spacing the grooves closer together and extending them nearer to the centre of the record, the playing time could be extended to around 8 minutes per side, hence "extended play".

## FUNDRAISER AT THE BURVALE

**A**ROUND 130 happy people attended the recent Victorian Jazz Archive fundraiser held in May at the Burvale Hotel, featuring the **Hot 'B' Hines Jazz Band**. The band played a variety of traditional favourites to a very enthusiastic audience.

For those who have not heard this band before they have a great Dixieland sound with the bass player equally adept at both string and bass instruments. The members consist of **Ken Collins trumpet, Barry Currie reeds, Herb Jennings trombone, David Hines banjo, John Huf bass, and Wally Joosen drums**.

Whilst only a few got up to dance, the Archive's indefatigable Maria was up for every one. Pictured here are some of the scenes on the day.

Following our successful sessions at the Burvale Hotel, the VJA fundraisers will now be moving to the Clayton RSL, which also plays host to the Victorian Jazz Club and other jazz-related events. Please refer to the enclosed flyer or to the VJA website for further details.



## Snail Eradication

Four times a year a group of volunteers at the Jazz Archive meet in the Reference Library for a brief burst of frenetic activity, of the sort seen in small organizations the world over – the magazine mailing. Boxes of papery components explode all over tables, to ultimately find their way into about 650 plastic mailing sheaths which are stacked neatly into Australia Post tubs.

It's actually fun participating in the mailouts, but it's also a costly business, with printing and mailing costs running into the thousands of dollars annually. You could help us to reduce our costs by opting for email delivery of your magazine. You'll be rewarded with a full-color version (the snail-mailed version is in black and white) sent to you on publication day. All you have to do is fill out the form which came with this mailing, and send it to us by mail, by scan file attached to an email, or simply send us an email ([info@vicjazzarchive.org.au](mailto:info@vicjazzarchive.org.au)) stating your preference.



### ONLINE MEMBERSHIP RENEWAL

We're pleased to announce that membership renewals can now be done online, by credit card, Paypal, or by direct deposit to the Victorian Jazz Archive. Your renewal notice will give you full details. Alternatively, for credit-card or Paypal payments, go into the Membership page on our website at <http://www.vicjazzarchive.org.au> and find the payment option at the lower right-hand corner of the page.



# Rudy Vallée and Jazz

By Ken Simpson-Bull

**R**UDY VALLÉE and Jazz? Indeed! Firstly I have to confess to having a soft spot for the “sweet” dance bands of the 1920s and 30s. “Rudy Vallée and his Connecticut Yankees” was one such band, so when I noticed Mr Vallée’s autobiography on the shelves of the Archive’s reference library I decided to have a read. It was an early effort, written in 1930 when Rudy was just 25 years of age, just a couple of years after his phenomenal skyrocket rise to fame. He called his book “Vagabond Dreams Come True”.

Starting in his early teen-age years Rudy studied clarinet, but particularly the saxophone. His idol was the famous saxophonist of the time, Rudy Wiedoeft. Although Wiedoeft was not known as a jazz musician he is, nevertheless, listed in Brian Rust’s reference book “Jazz Records” as an occasional performer in several jazz bands of the early twenties.

Vallée was so enamoured that he had dozens of pictures of Rudy Wiedoeft pasted all over his dormitory room at university. So much was his devotion that his class mates started calling him *Rudy*, instead of his real name, *Hubert*. The name stuck!

So what prompted me to raise the subject of Rudy Vallée? In his autobiography is this short chapter entitled “Jazz”. It gives a quaint, period snapshot of how a non-jazz musician of the time regarded jazz, and as such, I believe, makes an interesting read. Rudy writes:

I have found that those who use the word [jazz] frequently, in reality know nothing at all specific to its meaning.

To some it is “peppy” music, to others a lot of noise, and to still others it is the waving of instruments in the air. I have found no two people who give the same definition of the word.

The real propagators of the word were a group of men in New York, who, back in 1918 and 1919, banded together and called themselves the Dixieland Jazz Band. The outstanding characteristic of their records, as I recall “The Ostrich Walk” was that there was no distinguishable melody; every man seemed to be striking out for himself, playing a part of his own and only taking care that it did not conflict with the general harmony. These men were the first to use the term, and through their success the word came into wide-spread popularity.

But today [1930] “jazz” is applied to

almost any form of orchestra or band music which is not strictly classical, and this is a grave error, inasmuch as dance music may be just as sweet and beautiful as true classical music. Therefore I believe it is absolutely incorrect to use the word so indiscriminately.

The unusual feature of my own orchestra is a clearly defined melody at all times, therefore I do not see how we could rightly be characterized as a “jazz” band; and I would not term our music “jazz,” even though I occasionally “laugh” on the saxophone and others in the band play what we term “blue” notes and unusual rhythms.

Whenever possible I correct any publicity that would style our little group of eight a “jazz” band, or me a “jazz” band leader.

“Blue” notes are simply an exaggerated sliding up and down of the pitch of the note [sic] and this is studied in legitimate music, just as arpeggios, rhythms, chromatic runs and accents are all studied and used in legitimate music and in the highest of classical music.

Truly I have no definite conception of what “jazz” is, but I believe that the term should be applied, in view of the fact that such music came up from the South, to the weird orchestral efforts of various colored bands up in Harlem, the Negro section of New York City. These bands have a style all their own, and at times it seems as though pandemonium had broken loose. Most of the time there is no distinguishable melody; in fact even though they are playing a popular tune with a definite melody, it is absolutely impossible for even a musical ear to tell the name of the piece.

It is the similar style of coloured musicians in the South (New Orleans to be exact), that first prompted this group of white men, to adopt that type of music and style themselves the Dixieland Jazz Band.

But the public uses many words the meanings of which are very vague and doubtful and a crusade on my part to attempt to show that the word is incorrectly used in the majority of cases, where the instrumentalist is simply employing legit-

imate and basic rudiments of music would be absurd. A little reflection on the part of most anyone who thinks at all will show that the word “jazz” nine times out of ten is misapplied.

Although [Paul] Whiteman’s music is really symphonized syncopation, occasionally he permits his brass team to play in this Negro style and since he is unquestionably the king of all dance orchestra leaders, he is rightly termed “The Jazz King.”

A near mint original 1930 edition of Vallée’s book “Vagabond Dreams Come True” is available in the Archive’s Reference Library for anyone so inclined to study or read in-house. Incidentally, Rudy Vallée, despite his apparent aversion to jazz, does rate an entry in “Jazz Records”. Discographer Brian Rust states: “Neither Rudy Vallée nor his band is usually associated with anything like jazz, but the following are rather exceptional: ‘She Loves Me Just the Same’ recorded October 1930, and ‘This is the Missus’ recorded August 1931.” It appears Rudy broke out on just two occasions!



Rudy Vallée

## Geoffrey Brian BLAND [Blandy]: 17 November 1928 —25 May 2013

I was very saddened to hear, by chance on Roger Beilby's 3CR radio programme, of the passing of pianist Geoff Bland in Hobart on Saturday May 25. His funeral was on Friday May 31. As you may know, Geoff was a stalwart of the Frank Johnson band; in fact, Geoff, in letters to me said that he actually started the band. He also played with Roger Bell in his Pagan Pipers.

I first met Geoff I think at the Prospect Hill Hotel in Kew, in the 1960s. Over the years we have had discussions about piano, and had long correspondence about life, old Melbourne days, and music, and I visited him at his various home(s) in Port Stephens, Port Macquarie, Beerwah (behind Noosa); where else? He then moved to his wife Margaret's origins in Hobart, where he had a regular hotel gig until quite recently

I do recall a long discussion with Geoff at a Sydney University convention years ago, during the Original Tunes Competition, over about 5 hours (!), but probably last played with him at Noosa or perhaps at a Newcastle convention, where he and Joe Stevenson gave an inspirational, masterly duet performance in a side room.

Geoff had produced an extensive set of piano charts for sale; I bought quite a few of them; someone (was it Fred Parkes?) bought the lot! I wish that I had the whole range; perhaps I can acquire more from his estate, if I knew whom to contact

But I do have a copy of his studies for jazz piano, which I have attempted a few times, but gave up after a page or two, because of my lack of pianistic skills

I was always bemused when Geoff played with me or in one of my bands; he was always concerned to have the dots or the chords before him. Then when thus reassured, he would plunge into the tune with gusto, without even giving the charts a glance! They were a mere security prop I think.

Some years ago, Geoff Bland once told me about the occasion when the (then) young Stephen Grant came to him (Geoff) for a jazz piano lesson. As I recall it, and according to Geoff:

Geoff said to the redoubtable Steve, " OK, let's see what you can do. Play me "The Pearls"" (This difficult piece is in the keys of G and C, which would otherwise be less difficult keys). Steve rattled off "The Pearls" in masterly fashion, given his young years.

Geoff, trying not to be too impressed, then said to Stephen, "Hmm, not too bad. Now play it in B!" (B natural is an unusual and difficult key for anyone, on any instrument, with its multiplicity of 5 sharps - or 7 flats if treated as C flat). Steve then proceeded to rattle off "The Pearls" in B, without a flaw, Geoff then responded: "Look, I've got only three things to teach you:

Don't turn up late for the job (gig);

Don't turn up drunk;

and make sure you get the right money.

Goodbye."

(Musicians especially would relate to these sentiments - probably being guilty of all three. Marvellous Geoff Bland.

Marvellous. Stephen Grant.

Geoff always played with masterful, exquisite taste, and always supremely pianistic. Could one ask for more? He joins the great few of jazz piano, both departed and still living, in my view. I shall sadly miss him

Sincerely, *John Roberts*



**Geoff Bland**  
**2nd AJC 1947 Melbourne**



## Digitisation Training Day at the Jazz Archive

**T**HE collection of the Victorian Jazz Archive continues to grow steadily, and along with it the need to document the collection and make it accessible to the public via the internet. Moreover, our print collections are merely catalogues of items, with no indexing of their content to facilitate research. In addition, there are numerous items such as musical instruments awaiting photographing and cataloguing. We, at the Jazz Archive, recognize the continuing need for ways in which our collection can be documented and shared, as well as a more integrated database approach than we have at present.



Left :Andrew Stawowczyk Long, of DOHM (Digitisation of Heritage Material).

The key principles that we took away from this workshop were the need for systems management of digital images and the desirability of a fully-integrated data management system, as opposed to our current system which spreads cataloguing information over a number of platforms. We're really glad that we had postponed our eagerly-anticipated system upgrade until we could undergo this training, as we now feel that we are in a better position to make a well-informed decision.

We will be continuing to make software and equipment upgrades to enable us to enhance documentation and sharing of our extensive collection. Your continuing donations are essential in making this possible. If you wish to make a donation to the Victorian Jazz Archive, please call us on 9800 5535, or visit our website [www.vicjazzarchive.org.au](http://www.vicjazzarchive.org.au).

To help us make the best decisions to equip ourselves with appropriate equipment and software, we recently held an all-day Digitisation Training workshop for about 10 selected Volunteers. The workshop, which was made possible by a grant under the Community Heritage program of the National Library of Australia, was conducted by Andrew Stawowczyk Long, of DOHM (Digitisation of Heritage Material). Andrew was responsible for digitisation and development of the Trove database at the National Library in Canberra. He is currently a consultant to libraries and museums, and to the National Archive, and is based in Canberra.

Our trainer covered a range of topics pertaining to digital imaging, including image capture; color management; file sizing; storage media; and file formatting.



Left: Ilda Balaban, Tom Lucas, Ray Sutton, Mel Blachford, Terry Norman, Jan Roffey, Don Anderson Margaret Anderson, David Mc Dowell, Andrew Stawowczyk Long.



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**PLEASE NOTE THE DEADLINE FOR THE  
NEXT MAGAZINE IS END  
OF SEPT 2013**

# Melbourne

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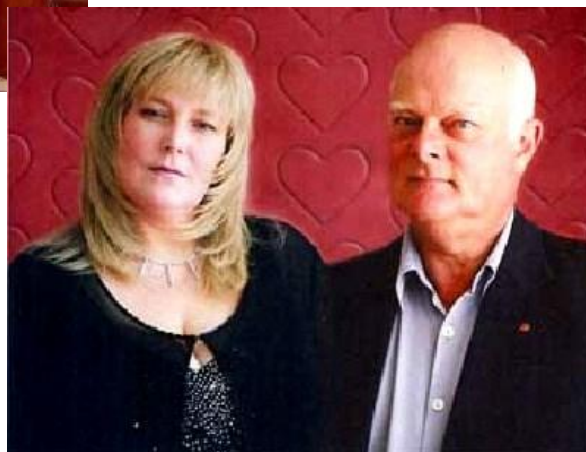
**New Melbourne Jazz Band and Anita Harris and Friends** will perform in October, Tuesday 8th and Friday 11th at the Archive.

In partnership with the Victorian Seniors Festival the **New Melbourne Jazz Band** will also be at the Melbourne Festival Hub at the Melbourne Town Hall on Thursday October 10th.

Admission is Free to all these events.

Below: Anita with her father, pianist, Kim Harris.

**Seniors Week at the  
Archive and the  
Melbourne Town Hall**



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