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VJAZZ

Quarterly Newsletter of the Victorian Jazz Archive Inc.
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STOP PRESS

The Performing Arts Museum, Victorian Arts Centre, has informed the VJA that our application to hold "Jazz Exhibition 2001" has been approved. The exhibition will be held in the St. Kilda Road Foyer Gallery, Victorian Arts Centre, in January/February 2001 to coincide with the 2001 Melbourne International Jazz Festival. More information in next VJAZZ.

New Members since the last Newsletter are:-

LIFE MEMBERS.
Bill Armstrong
Nicholas Blaich,
Tim Harding

ANNUAL MEMBERS:-
Jenny Love, Kerry Bolton
Peter Keri, Trudy McColl
Fred Parkes & Mary Bould,
Mary Eggleton,
Graeme Bull (NSW)

EDITORIAL

John Kennedy

This issue of VJAZZ sets out to explain the operational procedures of the Archive, for there has been numerous misconceptions on just what constitutes the Victorian Jazz Archive. How does it operate and what are the procedures taken to collect, catalogue, preserve and archive the donations of Australian jazz material?

Recently we were asked by a member for a list of the recordings we had for sale! Here was a view that we collected recordings that could be purchased. So the decision to fully explain the procedures of the Archive to all members, and not to assume that because the committee knows what goes on, the same should apply to all members. Any member, who so wishes, can obtain a copy of the Archive's Mission Statement and Collection Policy, by notifying the Curator by phone or mail.

The internal fit out of the Reference Library and the Catalogue Room has been further delayed as the requirements by the local Council for the Planning and Building Permits has meant a lot of delayed interaction. We are hoping to have all in readiness for the AGM in November. Recently a cedar tree in nearby Koomba Park gave up the ghost in strong winds, and wiped out power and phone lines. Apologies to any member trying to contact us at the Archive without success.

You will notice in the new members column on the left, the names of Bill Armstrong and Nicholas Blaich as Life Members. The first gentleman certainly needs no introduction, for the doyen of recording engineers has joined the Archive, and we make him most welcome. Nicholas Blaich is indeed our youngest member, at the age of four!! Member Geoff Forrest enrolled his grandson so that there would hopefully be a continuing interest in the music that Geoff so loves.

Again we ask members to encourage jazz friends to become members of the Archive, for membership subscriptions are the lifeline to keep the Archive afloat, as we are reliant on this finance to fund our ongoing costs. Membership application forms can now be printed out from our Web page, or supplied by any committee member.

VJA - OPERATIONAL PROCEDURES - PART 1.

In this issue we will begin to outline the various procedures undertaken by the Committee of management to reach goals set out in the Victorian Jazz Archive's Mission Statement, Project Brief and Collection Policy.

THE COLLECTION

The prime purpose of the Archive is to collect, catalogue, preserve, archive and data base all Australian music that can be classed as "jazz music". The decision on what constitutes "jazz music" must be accepted by the jazz community at large, and expressed through the elected committee of the VJA. As a second purpose we receive and catalogue overseas jazz recordings and material.

ACQUISITION COMMITTEE

The duty of this committee is to oversee the suitability of all material donated to the Archive within the guidelines set out in the VJA Collection Policy. Criteria for unsuitable material is dealt with under Section 4. of the Collection Policy, but generally is returned to the donor, if at all possible.

Continued page 2.

VJA - OPERATIONAL PROCEDURES - PART 1. (continued from page 1.)

CATALOGUING.

When material is accepted by the Acquisition Committee, it is then immediately catalogued, so as to keep track of this material whilst it is being prepared for the procedures that follow.

REGISTRATION.

Once catalogued, the material is then ready for Registration. Each individual object is entered in an archival quality leather bound book, given a registration number (we started at VJAZ 10001) then lists the date, the name of the object with dimensions, the medium (sound, print, image etc.) the acquisition date, and whether it is a donation, deposit or purchase; the donors name and address; and finally the donors coded number for the data base. The registration number is irreversible, and if for any reason an object is removed permanently from the collection, the number cannot be used again.

DATA BASE.

All registered material is then prepared for insertion into the data base. The VJA use InMagic DB/TextWorks data base software from the USA, where InMagic software is used by 70% of libraries with microcomputer systems. Ron Halstead, VJA Computer Manager, has devised a "template" system for the data base insertion, eliminating the use of paper worksheets, saving a great deal of time and paper. Data insertion is by nature a slow and precise procedure, which will be handled by volunteer members using our three data computers. The data base will be searchable by computer at the Archive in the Reference Room and it is our intention to have the data base available on the Web by the end of 2000.

ORIGINAL SOURCE MATERIAL (OSM).

All recorded and photographic material will be transferred to CD-R (see below), whilst the originally donated material or OSM, is preserved in the archival vaults, along with posters, printed matter, memorabilia, musical instruments, etc.

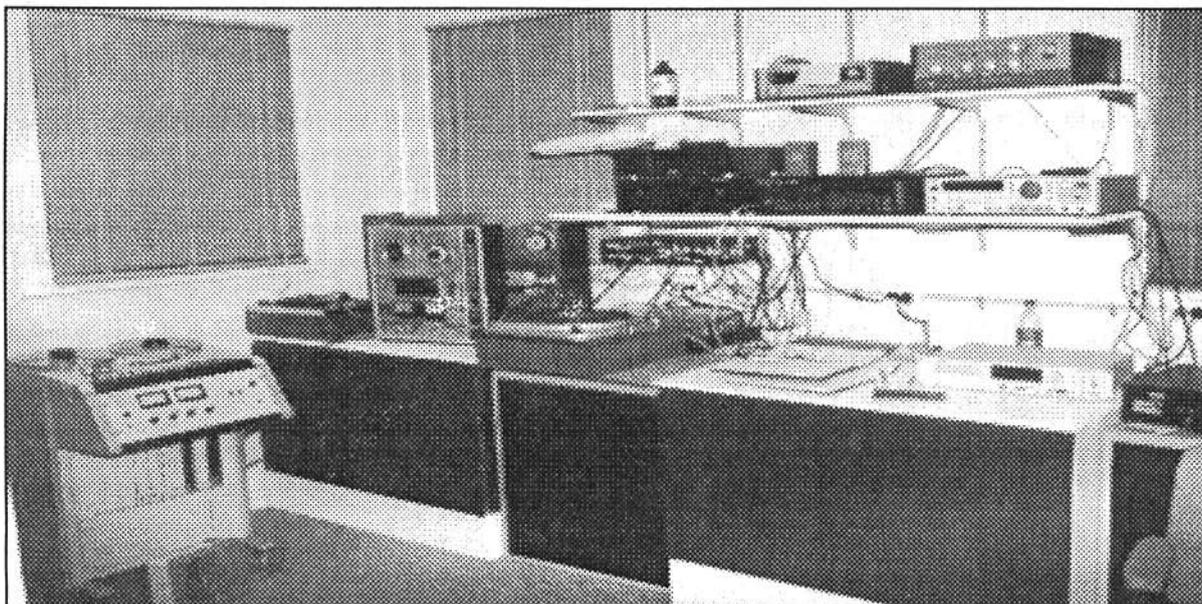
SOUND TRANSFERS.

The archiving of the recorded sound donations are made in the Don Boardman Sound Room, where all types of recorded medium is transferred to Digital Audio Tape, in preparation for the burning to an archival CD-R disc. There are three copies made of each 74 minutes of music or speech. The first is the **Preservation Copy**, which once made is not accessed again, but stored for preservation. The second copy is a **Duplicate Copy**, which is stored in archival condition off site, as part of our Disaster Plan. The third copy is the **Access Copy**, which is for use by researchers, music students or members wishing to access the resultant recording. No Access copies are for loan at any time, and will not leave the Archive.

IMAGE TRANSFERENCE.

Photographs in either positive or negative form will be transferred to CD-R, using both a flat bed scanner, and a negative and slide transparency scanner. Again the results will be archived to three copies similar to the sound recordings, with the **Access Copy** available for image computer research. The original source material comprising photos, negatives and slides will be archivally stored by suspension in steel filing cabinets within the shipping containers.

Part 2 in the next issue, will detail how print, posters, memorabilia and musical instruments are readied for the data base and how donations of overseas jazz material is accepted into the Archive.



THE DON BOARDMAN SOUND ROOM

Photo by Jeff Blades

RECENT DONATIONS

In the last newsletter, Tim Harding's donation of his Cotton Club Orchestra's new CD fell foul of the gremlins. The title is "Nice Work If You Can Get It". Apologies, and best of luck with the CD Tim.

Our intrepid Sound Engineer, Dave Ward, has manufactured and donated a "patch box" for the Don Boardman Sound Room. This device is the link between all of the electronic recording components, such as reel to reel tape decks, cassette decks, DAT recorders, CD player, turntables, etc. This is a considerable monetary investment by Dave, and the Committee wish to thank him sincerely.

Quite a few black and white photos have landed on my desk recently. Wes Brown forwarded 27 photos. From Keith Benn 8 large prints of the Bell Band and the Frank Johnson Band on a float at the May Day March 1947. Tony Newstead gave 15 sepia toned photos of his South Side Gang with Willie McIntyre, Keith Cox, George Tack, Laurie Howells, and Warwick Dyer. Sid Bromley (Qld) has sent more photos including one of the Lindsay Copeland Quintet, plus a program of an armed forces concert in Madang in 1945. Jack Ricketts delivered 6 framed posters and flyers, plus 10 Convention posters and copies of "Jazz Monthly" magazines covering the period March 1955 to December 1973. ...

Thanks to Paul Grabowsky who forwarded four of his CDs "When Words Fail", "Tee Vee", "The Moon & You" and "Angel" with Shelley Scown. The Yamaha trumpet belonging to the late Des Edwards has been donated by his son, Warren. This will add to our growing list of musical instruments as played by Australian jazz musicians. Harry Price, who was responsible for the Des Edwards trumpet coming to the Archive, has given four color photos and negatives, including one of Des, and a reel to reel tape of a recording of the "Harry Price All Stars" July, 1971. Keith Hounslow on his latest trip to Melbourne, has left four reel to reel tapes of two of his groups, that include a number of unissued tunes.

"Acetate Action" initiative is still uncovering many treasured one off recordings that have either been given to the Archive, or members have allowed us to transfer the acetates to archival CD-R. Jeff Blades has donated acetates of the Ian Orr Band; Black Eagle JB; McCarthy / Gooding Band, Neville Stribling's Gum Nut Stompers. Jeff also forwarded two acetates from Bruce Thomas. John Rippin has loaned, for archiving, two tapes of the Dave Dallwitz Southern Jazz Group ABC broadcasts in Adelaide in 1951 (see Mitchell AJOR p 73/74). John also gave us a tape of a session with Keith Hounslow, that is sound track music for a 1962 film called "Breakthrough". Also is the tune "Blue Monk", which has Keith playing trumpet with Roger Van Otterloo on piano. Roger is the son of the late classical conductor Willem Van Otterloo.

Since donating over 250 recordings of the Warwick Dyer collection, Peggy Morris has now forwarded 287 audio cassette tapes from the Percy Ablett collection, plus 61 copies of the great Australian music magazine "Tempo" which date from 1946 to 1955. She has also allowed us to archive an acetate of the Frank Johnson band with Warwick and Bob Barnard live at the Maison de Luxe in August, 1955. Whilst mentioning Frank Johnson, I recently interviewed Frank in Noosa, about his involvement in the Down Beat Concerts and the first Jazz Conventions. He arrived with two large photographs from the 1947 2nd Convention in Melbourne.

Eric Brown has been exceedingly busy of late, rounding up material for the Archive. A major donation via Eric, are 146 posters from bandleaders Llew and Pam Hird. These posters mostly cover the worldwide concerts at which Pam and Llew's bands have appeared. There are also 44 badges; a CD "The Street Beaters"; a cassette of "The New Sydney Stompers", and a photo of Pam talking with Kid Thomas. Eric also forwarded material from Mrs Joan Caudwell (Tasmania), whose husband Jack was a drummer from the 1930's on. Donations include four scrapbooks, a band gig ledger, giving location, band leader, personnel and payments for all the many gigs he appeared in Melbourne from 1933 to 1948. There are also drum and guitar tutors, the history of percussion instruments and the evolution of the drum outfit. Don Whitworth (Tweed Heads) again via Eric, sent 25 copies of his 4MBS FM Newsletters "Keeping In Tune With Jazz" (1983-85). From Eric's own collection comes six reels of 16 mm film representing the 20th, 25th and 31st Australian Jazz Conventions; "Ray Price - A Lesson In Music"; "Jazz School" and a film of Louis Armstrong "Dinah".

New member Graeme Bull (NSW) donated his piano lesson sheet music, firstly with Graeme Bell (1946/47) and then with Ron Rosenberg (1960/61). From Peter Grey, comes a bass amplifier and speaker made and used by bassist, the late Bob Brown. Graham Coyle has forwarded his latest CD "Australian Jazz Piano". Keith Corben sent two early Australian jazz LP's. Lois Stephenson, jazz video recordist, keeps contributing to our Video library, sending another 10 video tapes of local jazz.

The Archive wishes to thank all the donors for this treasure trove associated with Australian jazz music.

John Kennedy, Curator

Please Note that the Victorian Jazz Archive is open by appointment only

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VISIT OUR WEB PAGE

WWW.VICNET.NET.AU/~VJAZARCH

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

ACETATE ACTION

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

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

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

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

CASH DONATIONS.

The VJA committee wish to thank the following for cash donations since the last newsletter:-
Geoff Baker. Jenny Love. Max Marginson. David Ward.

THE VJAZZ LIBRARY.

In the comparatively short period that has elapsed since the VJA was established, there has been a steady flow of donated books and magazines to the Library. At present, whilst we wait for the internal fit out to be completed, currently books are locked away in the containers, but cataloguing is right up to date.

Currently there are 191 jazz books, plus numerous magazines, both overseas and Australian. The books have been donated by a number of people, but most have been donated by three members of the committee, namely Ray Bradley, John Kennedy and Ron Halstead. All three have been collecting jazz books over a period of fifty years and had established excellent collections. To their great credit they have decimated their own jazz libraries for the benefit of the Archive. In addition to a substantial donation of books, Ron Halstead has also provided 38 volumes of "60 Years of Jazz - 1917 to 1977" a discography by Walter Brunnicynck. This is a massive reference discography of jazz recordings world wide.

The books cover all aspects of jazz and blues, ranging from early classics such as "Jazzmen" published in 1939 to other recent publications such as "Wishing On The Moon - The Life & Times of Billie Holiday" (1994) by Donald Clark and the present day autobiography of Miles Davis published 1996. Obviously, most of the books are by American, British or European authors, but there are quite a number of Australian works in the collection including an unpublished novel and an autobiography.

Cataloguing has been done in two ways - under the authors name and under the title of the book. On each card, apart from the name of the author and the name of the book, listed are the subject of the book, the publishing date, whether it is hard or soft cover, and the donors name is included.

When the Library is fully operational, members will have the opportunity of using this wonderful facility, for general reading and research purposes.

Tom Wandliss. Librarian



VJAZZ MERCHANDISE

The following items are available from the Archive for members at special discounted prices:-

(add \$3.50 packing and post.)

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

Polo Shirt Top quality material. Navy only. Sizes M to XXL \$30.00

Logo Caps Navy, made of first quality material with beige leather type peak. One size fits all. \$15.00

BOOKS., DISCOGRAPHIES.

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

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

"BODGIE DA DA & THE CULT OF THE COOL" by John Clare. Hard cover. An excellent book on Australian jazz, mainly covering the 1950-60's.

VJA very special price \$10.00 each. (Normal retail price \$39.95).

CD'S

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

Produced by Diana Allen, this double CD has some very exciting jazz performances by well known Australian jazz musicians from Diana's Club 177. The recent review by Hugh Rainey, in March 1999 issue of "Jazz Journal" said "...really hot and enthusiastic opening set.... some remarkably driving piano from Graham Coyle, whose backing and interplay with the front line is outstanding. Impressive also is Allan Browne's drumming. Fred Parkes...fluently inventive, free wheeling clarinet. "All of Me" which romps out swinging hard, with no less than Ralph Sutton in devastating, energetic form at the piano.....other highlights include Neville Stribling's tasteful and expressive clarinet. Full marks to a richly deserved tribute to the considerable talents of some fine Australian jazzmen. Good on yer, fellers!"

Special VJA price \$27.00.

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

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

Recommended retail is \$120.

FOR VJA MEMBERS ONLY - \$100, plus \$5.00 pack & post
