



VJAZZ 29
FEBRUARY 2006



News Flash!

We have updated our piano to an excellent Yamaha. This will enable us to provide a first-class instrument for use at performances conducted in the Archive Library. We are indebted to Craig Johnston of 'Keyboard Corner' for his invaluable support in this regard.

EXCLUSIVE OFFER TO MEMBERS ONLY

PIANO KEYS 'FOR SALE'!

You have the opportunity to 'buy' one or more piano keys of our new, Yamaha piano at \$50 per key.

This is how it will work:

- Your name will go into a draw for each of the 88 notes. (Any unsuccessful participant will be contacted to seek advice concerning their 'donation'. You may wish to have it returned or you may be happy for it to be used for other Archive projects.)
- Following the piano notes draw, another draw will see 10 lucky participants winning \$50 vouchers redeemable for CD's etc. from our great shop.

Your generous support could result in having your name engraved on a model piano keyboard, permanently displayed at the Archive.

Now, here's what to do:

1. Ring Alan Clark (who, incidentally conducted the negotiations with Craig Johnston of 'Keyboard Corner') on 9870 7857 any day between 10am and midnight and say, 'Yes, count me in!'

OR

2. Ring Gretel at the Archive on 9800 5535 to register your interest or to say, 'The cheque's in the mail.'

THANK YOU IN ANTICIPATION

STOP PRESS!! Great excitement at the Archive. Our Volunteers have bought up 37 notes already. Only 51 to go!

JOHN STEPS SIDWAYS

The 2005 A.G.M. saw John Kennedy O.A.M. step down from the General Manager's role and, doing a neat soft-shoe shuffle, into a continuing association with the Archive. He will no longer be at Wantirna the three or four days a week that has been his constant pattern for the past nine years. Instead, he will continue at home, his key work on the CD programme and the assembling of CD's for the proposed Eastern F.M. (and possibly Australia-wide) programmes (already 52 in hand).

He will also, but less frequently, be on the spot to cast a benevolent eye over what we are up to and also to assist wherever needed in the area closest to his heart, the collection itself, as well as helping with exhibitions.

His successor Ray Sutton looks forward to these continuing areas of support from our Founding Curator/General Manager.

John has always been a tremendous enthusiast who translates his interest into practical and direct contribution. This is clear from his early days when he had major involvement with youth drama groups and in the 1950's when he was the Editor and Producer of the important discographical magazine "Matrix"

But the thing we will always remember is that critical point at the 1996 meeting at the Whitehorse Hotel in Hawthorn, when John made his celebrated statement that he was "starting tomorrow"; he took us all with him on the road to an Archive.

To John we owe much, not the least being his insistence, from the outset, that everything we did had to be at the best contemporary professional standard. This can be seen today in our structure, practices and systems. It is that quality and understanding that led, after a great deal of hard work shared by many, to the extremely successful accreditation bid to Museums Australia (Victoria).

It has also provided us with an impeccable foundation with which to absorb new technical developments and enabled us to grow as new opportunities presented themselves. Had there not been such a first-class basis and approach from the beginning, we would not have been able to make the improvements now taking place in our data-basing, our ancillary work such as video conversion to DVD, the digitizing of our photographs and many other areas we now take for granted.

John gave us a professional platform and a standard of approach, despite our being an all-volunteer organisation; and on top of this he has worked phenomenally hard.

I think I speak not only personally but for all of us, at this point of his formally stepping down as General Manager, to simply say to John Kennedy, O.A.M., the 2002 Museum Industry Recognition awardee as the Most Outstanding Volunteer in the profession for that year, *THANK YOU, JOHN.*

Ray Marginson,
Past Chairman



Ray Sutton presents John Kennedy with a copy of one of his favourite photos—with Judith Durham. We copied the photo and it was framed by Alan Clark.

IN PURSUIT OF THE 'COOL'

In the new donations column, acknowledgment is made of the receipt of several CD's from Geoff Orr.

We are delighted to have these, most of which contain tracks we have not had in our programme of transferring acetates and tapes to CD.

We are particularly pleased to have the Splinter Reeves 'Splintette' tracks. For some time we have been trying to source some of the rarer items by this and similar groups for the preservation holdings and for listing on our data base. The collection of the late Charlie Blott was known to contain performances by Splinter and his fellow pioneers in the development of the Melbourne Cool/Bebop style. (Don Banks, Bruce Clarke, Lyn Challen etc.) So far these have eluded us. It is good to have this group to add to our own holdings, as well as the other performances on Geoff's Lyric label. If any member knows of acetates or tapes that record the early 1940-60 period, particularly by those musicians experimenting with the new cool music of the time, please let us know.

R.D.M.

CHANGES IN THE LIBRARY

As you know, we have a most comprehensive library of jazz books both for lending and research. Since the library's inception, Tom Wanliss, filling the position of Librarian, has kept a catalogue of all donated books and organised their placement on the library shelves—a very time-consuming task. Tom has now scaled down his activities at the Archive and this position has been assumed by Kim Harris to whom we are most grateful.

We thank Tom most sincerely for all his hard work in the library and look forward to his continued support in the area of Oral History.

A MESSAGE FROM THE CHAIRMAN

Hello everyone,

At the AGM in November 2005, John Kennedy OAM retired from the position of General Manager. Words cannot adequately express the important role John has played in the establishment of this Archive and the development of it to where it is today. He has been an inspiration, a mentor and guide to all associated with the Archive, and his encyclopaedic knowledge of jazz is legendary. We have all heard him and Ray Marginson debating the names of members of a band recorded perhaps 50 or 60 years ago, and whether the particular recording was the final take or not. John's decisive and thorough approach to his role has resulted in the setting and maintenance of very high standards for all that is done here and, like Ray Marginson, will be a hard act to follow. In recent months, John has spent a lot of time with a number of people, working to ensure that all bases are covered. Our warmest thanks go to John and his wife Judy who we think has coped well with John's spending so much time here. Perhaps she will enjoy a little more of his company in the future. However, John isn't lost to the Archive as he is doing VJAZZ work from home in the role of Research Officer, and is currently working on a project to produce 52 x 1-hour session CD's of Australian Jazz from our vaults to be played over 98.1 FM Radio (located in Croydon, Victoria, Australia) in 2006 at their request.

The Archive warmly welcomes Ray Sutton to the position of General Manager. Ray (and his wife Irene) joined the Archive in June 2004 after retiring in Dec. 2003 from Robert Bosch (Australia) where he was employed for 14 years as IT Administration Officer. He's been the Archive's IT Manager since his commencement, and has the drive and enthusiasm to take on this new responsibility. In accepting the role, Ray paid tribute to his predecessor: "John Kennedy was a tower of foresight and strength to us all in what he did for the Archive both here and at home. His retirement as GM will certainly leave a vacuum impossible to fill. I'm sure you all join with me in wishing John a more than well-earned rest after such a full-on effort during the past 9 years. Whilst I am unable to find the time and energy John devoted to the role, I believe I can offer my business acumen and general experience to the position. I will be actively seeking thoughts and ideas from members and volunteers for continuing the tremendous start the Archive has been given by John, Ray Marginson AM, Ray Bradley OAM, Don Anderson OAM, and others, and I look forward to joining with you all in leading the Archive into the next phase of operation and growth".

In the past twelve months VJAZZ has seen a number of changes both physically and in the volunteer personnel. The expansion of the Collection has grown greatly in that period, and shows no sign of slowing down. The backbone of the Archive is the volunteers who regularly attend here – many at least twice a week. While the Archive is only open to the public two days a week, many of our volunteers are here on other days. In fact in respect of

two of our longest serving volunteers, I think they almost live here! Our volunteers are an active 30+, which means that on some days there are queues to use the available chairs and desks. A lot of work was done in 2005 conducting a skills audit of present and new volunteers in an endeavour to ensure that skills and interests are appropriately matched to the tasks required. In fact I think that in future, it may be a little more difficult to become a volunteer at the Archive as we seek people with specific skills, rather than just try to match the tasks to the people who offer their services.

The future looks very bright indeed! Alan Clark is developing a template for some of us to talk to service clubs and similar groups about our work here, and we will begin spreading the good word with the hope that this will widen support in all forms of the Archive. Thanks to our new General Manager, the advent of our computer network and a Broadband Internet connection have provided two vital tools to assist us in better marketing and promoting the Archive as an interesting and viable Australian Jazz museum and research facility. We have teamed up with the Eastern Regional Libraries Corporation (ERL - located in the City of Knox) and utilize their community databases. Our existing database information (about half of our current Australian material) is now available to the general public for research purposes through the www. Access is via the link www.erl.vic.gov.au/local/local.php and interested parties can ascertain details of material held by the Archive by using the search facility within the database, such information being displayed on the computer screen. We are now able to have several people entering the information onto the new community database, and this will enhance our attempt to 'catch up' on details of material yet to be recorded. The Archive's website has been redesigned with more information and plenty of pictures, particularly relating to past exhibitions and some of the activities undertaken at the Archive. It can be located at www.vicjazzarchive.org.au. To contact the Archive electronically, there are now two new email addresses, namely: [in-fo@vicjazzarchive.org.au](mailto:info@vicjazzarchive.org.au) OR sales@vicjazzarchive.org.au.

When Arts Minister Mary Delahunty visited the Archive to present our grant cheque she referred to this Archive as "The Jewel Of The Foothills". Hopefully in the future we will become far more patronised, with some paid staff to help ensure this treasure is preserved as an investment for future generations of music lovers.

All the Volunteers join with me in wishing you a contented and prosperous 2006. May we also see you at the Archive in the not too distant future.

Bill Ford - Chairman

VALE—LEN BARNARD

23-4-1929—5-11-2005

The Stars and Planets that control the granting of musical genius must have been in perfect alignment for the births of the two Barnard boys. The elder, Len, was born on 29 April 1929 and died on 5 November 2005. His musical gifts were prodigious. First at piano for a few years and then drums, tympani, and rhythm at which he excelled for the rest of his life. The same gifts apply to brother Bob, one of the greatest surviving Jazz trumpeters in the world, to whom we all offer our sincerest sympathy.

Unlike most musicians, he was in his youth a fine sportsman. At football he played full-back and possessed a beautiful kicking style. According to his tennis-notable cousin, Barry Brennan, at cricket he was a good bowler and a "useful bat". With dance band musicians for parents, Kath on piano, and Jim on drums, he was soon drawn into playing at 50/50 dances, wedding receptions and school dances. The lessons learned here stayed with him. As a band leader in later years, he insisted that, on stage, we all had to have polished shoes, creased trousers and our ties just so. These days, your jeans have to be old, crumpled, tight and torn!

It was the era of the trad boom when he recruited Ade Monsborough in 1953; he produced classic Jazz music played with heat, sincerity and empathy with a style which was world standard. Louis Armstrong's first visit here in 1954 shifted the repertoire to embrace more popular and sophisticated material, whilst always retaining the influences of Jelly Roll Morton, the Hot 5's and 7's and early Ellington.

In 1955 we took on the World, starting with a "Pre-embarkation Tour of Australia" - if you don't mind! Of course we lost our shirts, but had great fun and many experiences doing it.

In 1961 Len gathered together the material and wrote the arrangements for the L.P. 'The Naked Dance'. Critics acclaimed it as a watershed in Australian Jazz and to this day it is still being sold per media of a gentleman in New Orleans.

Len's drums enhanced many gigs; large (The Palais De Danse Orchestra) medium (Kenn Jones' Powerhouse Band) small (trios, quartets) around Melbourne up till 1974, when he followed his brother Bob to Sydney.

Much work awaited him. He played with Don Burrows, Galapagos Duck, visiting American artists, with Bob and scores of others. He recorded the album "Partners In Crime" in New York with Ralph Sutton, Milt Hinton and Bob, an album which should be in every collection.

If Melbourne had borne him and gave him musical exposure and experience, Sydney provided a high level of professionalism and polish which rounded him out into the drummer's drummer; indeed, the musician's musician.

Yet, he was the most 'un-vain' person I have known. Perhaps it is a sobering thought, that, whilst you are told you are the best musical something or other in the world, you receive peanuts in monetary terms for your efforts. No complaints here; it's just so.

Len's rapacious reading fed the vocabulary he needed and used, to become a truly great raconteur and sidesplitting gag teller. As the end neared and cremation or burial was discussed, his suggestion was 'Surprise me!'

That we have also lost a man of great mental capacity and natural humour, only re-doubles our sadness at his departure.

We have all been enriched by knowing him; playing with him; and just being in his thrall. I would love to hear the gags he is telling Louis, right now, up amongst those stars and planets.

Graham Coyle (long term friend and musical associate)

ARCHIVE NEWS ON AIR

Peter Edwards from our print room is a regular on 3WBC 94.1 FM from 1.00 p.m. to 2.30 p.m. on the 3rd Wednesday of every month as a guest of Bill Livingston. He plays music from the Archive and informs listeners of our activities.

Our Chairman, Bill Ford recently invited the Director of the National Film and Sound Archive, Mr Paolo Cherchi Usai, to pay us a visit.

Unfortunately his commitments are such that he cannot personally visit us in the near future but in his stead his Senior Curator of Recorded Sound, Mr Matthew Davies will visit in order to familiarise himself with our operation and also give us updates about the developments at the NFSA in regard to recorded sound.

We particularly liked Mr Usai's closing remarks: "It is inspiring to realize that the passion that drives the jazz enthusiast can be harnessed in such a tangible way to celebrate and protect its heritage".

CASH DONATIONS

We thank the following people for their generous cash donations:

Mel Blachford, Liz Currie, Jenny Edwards, Max Fitch, Di & Skip Humphries, John Kennedy, Ray Marginson, Liz Petrie, John Ritchie, The Rosstown Rascals, Ray Sutton, U3A Knox, David Ward, Frank Webster, Mr & Mrs D Whitworth and Mrs Meriel Wright.

HOT TUESDAY

That was the title of one of the first albums of purely Australian Jazz I purchased when I swapped the claymore for the boomerang in the mid sixties. Inducted into the Jazz pantheon in Scotland in the early fifties (just after the Bells' second visit) my knowledge of Australian Jazz was a mite flimsy.

My first Jazz concert experience at the Melbourne Town Hall was the Modern Jazz Quartet but soon, residing in Brighton, I caught up with the Red Onions and the early Storyville Jazzmen [happily reminiscent of the great Alex Welsh Band—my UK heroes] at the Manor House [complete with those great suppers!] However my visits to the various record shops brought forth my first purchase in Melbourne, a Swaggie 7-inch session of the Bell/Lyttelton Group. This was great as I set up a new record collection similar to my Scottish one which I had sent out a few years later as I decided as the song says, to call Australia my home.

Then out of the blue I purchased an LP called 'Hot Tuesday' - enough said. What a cross section of Jazz history indeed. That great appreciation of the classic early Jazz years with a lack of being po-faced about it all, involving a great sense of enjoyment, the complete Australian Jazz experience which I reckon I have come to recognize over the years!

Len Barnard became in my mind, the colossus of this form of Australian Jazz which endures to this day. Over the years I saw him in various settings. Circa 1969 I was at a dance with a girl friend in the Southern Cross Hotel and he was playing drums in the background trio, but really the various Swaggie albums during the sixties/seventies period are the great contributions to the Australian Jazz scene. That great mixture of Hot Five/Clarence Williams tunes interposed by original compositions with that great laid-back Australian feel; unbeatable Jazz and eagerly sought after by my overseas mates with whom I swap Jazz material.

One of my favourite Len LPs is the 'Trouper' from 1972, a more Mainstream session. There is great trumpet from brother Bob, the wonderful Sangster on vibes and the 'assorted cutlery', plus Greg Gibson on reeds.

However, I reckon the ultimate summit was reached when the legendary 'Naked Dance' LP was recorded in 1961. This has been put out in recent years on CD with various other sessions from the late fifties added to the content of the original issue. The brilliant interpretation of Jelly's 'Naked Dance' is really something that builds up the tension to fever pitch. Also, not many 'traditional' people anywhere in 1959 would have included vibes in a version of Jelly's 'The Pearls'. I've had a good reaction about that CD from some of my aforementioned overseas friends. So if I ever end up on that proverbial desert island the 'Naked Dance' would surely accompany me.

Next, in a different environment, I saw Len on drums with the group 'Galapagos Duck' circa 1980. They were, I suppose, a sort of Jazz crossover band playing a wide range of Jazz. However they swung with ease thanks to the guy behind the drum kit. Len of course was a staple part of the brother Bob Barnard Jazz Parties scene along with that fine pianist Chris Taperell also sadly lost in recent times. Len played as well as ever at last year's

Bob Barnard Jazz Party. I spoke to him briefly. We reminisced about his happy times at the Edinburgh Festival in the eighties. When I mentioned the parlous state of our kind of Jazz he intoned, "The ranks are thinning Bill".

Sadly they thinned with a vengeance in recent times.

Bill Brown

APOLOGIES

to our regular scribe Bill Brown for not acknowledging him for his excellent article on Jack Teagarden, 'Anyone for Tea?' in the last VJAZZ.

RECENT DONATIONS

Since my last report, donations continue to come in from many sources.

Graeme Bell has sent, among other things, Roger Bell's original manuscripts and composition print-outs of his original scores, the six original vests of "The Graeme Bell All Stars" which were worn throughout Australia and overseas, 36 record covers for displays and a box of 45 records of Graeme with Trevor Bones. There were also 6 photos of the original band at a welcome home street parade in Sydney, 1 bundle of posters of the All Stars, and 1 travelling L.P. briefcase with 30 mint condition albums signed by Graeme Bell for us to sell in our shop.

Geoff Orr sent 11 Lyric CD's plus DVD's of Channel 7 and Channel 9 early shows. Margaret Cleaver has donated 20 overseas jazz books and 2 Australian ones. We received from Doug Unmack via Don Anderson 5 overseas cassettes and 3 Australian cassettes with carrying case. Barney Govan-Smith sent us 1 large photo frame containing photos of overseas musicians from Time Life "Giants of Jazz" plus 2 magazines. Antoinette Birkenbeil donated 1 CD of the RVIB playing Braille music. Helen Jowsey gave us 1 photo and newspaper clippings of 'Sweethearts on Parade', and from Ray Marginson 1 jazz book. Also, Barry Mitchell donated 1 jazz book. Georgie Roberts (Pixie's widow) sent in 3 Swaggie records. Roger Beilby donated 5 oral history CD's, Ray Marginson, a Wangaratta program for 2005 and from Bryan Hodges a CD of the Maryborough Jazz Ensemble. And the final donations for this newsletter: 2 reel-to-reel overseas tapes from Pat Willis (widow of "Doc") and videos from Lois Stephenson.

Thank you to all our donors and please keep sending them in.

Ric Church

Collections Manager

VALE

DAVID GROSVENOR EGGLETON

SCIENTIST AND MUSICIAN

21-8-1929 – 1-9-2005

Melbourne jazz scene loses one of its finest.

Jazz pianist David Eggleton was not only one of Melbourne's top players but also a noted bacteriologist who helped develop veterinary vaccines to make life easier and more profitable for Australian farmers and the Australian rural economy. He worked for 35 years with CSL Ltd.

His scientific skills and analytical mind, coupled with his dry humour, spilled over into many creative areas of his life, most notably as a fine jazz pianist, much in demand and highly respected by his musical peers.

As well as a musician – he was classically trained - he was a gourmet cook, a native plant propagator, wine collector and photographer. He was completing the meticulous restoration of his beloved and very rare HRG sports car at the time of his death.

As a teenager, his music technique moved across to jazz, initially ragtime, then into the style of Jelly Roll Morton. He was a member of Adelaide's Southern Jazz Group and by the time he arrived in Melbourne in 1957 his impressive piano reputation had preceded him. His distinctive legato technique often had echoes of legendary US pianists Fats Waller, Teddy Wilson and Jess Stacey.

He soon began a long career playing with all the leading bands and household jazz names such as Ade Monsborough, 'Smacka' Fitzgibbon, Tony Newstead, George Tack, Neville Stribling and Steve Waddell. He played at Australian Jazz conventions and many Victorian Jazz Club events.

Among his recordings is a double cassette produced for the Victorian Jazz Musicians' Benefit Fund of which he was foundation president, and which featured solo piano pieces by fellow top Melbourne pianists.

David was a foundation member of a group of pianists who meet regularly at a bi-monthly piano lunch event at the Rosstown Hotel where he made his final appearance only a few months ago.

Born in Hopetoun, Victoria he was the eldest of five children of the Rev. Cecil Eggleton and wife Nancy. Some of his early years were spent in Ballarat but in 1944 the family moved to Adelaide to live at St Andrews Rectory, Walkerville.

His brother and sisters remember a music-filled house, with Brahms and Mozart gradually being supplanted by Fats Waller.

Educated at St Peter's College, David graduated in 1954 from University of Adelaide with a Masters degree in science.

Mary Doxey from Benalla, Victoria entered his life at this time when she attended a CWA Younger Set conference in Melbourne. They married early in 1958, with David's father assisting. The marriage was to last almost 50 years and produced two sons, John and Michael and grandchildren Jack, Nicholas and Gabriella.

David died on September 1 after battling pulmonary hypertension for several years and will be remembered as an all-round talent - modest, unassuming, sensitive and a devoted family man.

Trevor Robbins

In an effort to reduce the cost of producing the newsletter we have printed this edition on our own laser printer.

Later in the year we propose emailing the newsletter to members who have internet access, so please let us have your email address by sending us a quick note to info@vicjazzarchive.org.au.

THE VICTORIAN JAZZ ARCHIVE IS OPEN EACH TUES & FRI 10.00 AM—3.00 PM OR BY APPOINTMENT
LOCATION OF THE ARCHIVE IS 'KOOMBA PARK', 15 MOUNTAIN HIGHWAY, WANTIRNA 3152 (Melway ref. 63 C8)

The Victorian Jazz Archive 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.

**DEADLINE FOR COPY FOR THE NEXT NEWSLETTER IS
TUESDAY 11TH APRIL 2006**

**Victorian Under 25's Jazz Workshop
2006**

Commencing: Saturday 18th March
 From: 1 p.m.—4.00 p.m.
 At: The Victorian Jazz Archive
 'Koomba Park'
 15 Mountain Highway
 Wantirna (Melway 63 C8)
 Cost: \$45.00 for 12 weeks
 Plus \$11 for Victorian Jazz Archive
 Student Membership
 Total Cost: \$56

Applicants must be under 25, be proficient on their instruments and interested in learning to play jazz.

Workshop Co-ordinator: Marina Pollard 9781 4972

NEW MEMBERS

Since our last newsletter we welcome the following new members:

Leon Aarons, Bob Amery, Antoinette Birkenbeil, Ron Bowman, Neville Colenso, Ian Esplin, David Goldman, Edward Hollyhoke (South Africa) Elizabeth Petrie, Doug Rawson, Nonie Sadler, Kevin Saundry, Peter Tierney, Peter Van Horssen, Peter & Dorothy Venosta, Peter & Marion Verbreten, Milosh Vosmansky, Don Whitworth and John R Button who became a Life Member.

GET WELL REG

Reg Jennings, our Publicity Officer, has had a couple of bouts in hospital but we are pleased to say he is making a good recovery.

'SELECTED WORKS OF GRAEME BELL'

***Saturday March 4th at 2.30pm
at The Ian Roach Hall, Scotch College, Morrison Street, Hawthorn***

It is becoming easier to identify the unique qualities that have made our own great jazz musician Graeme Bell AO MBE the legend he is and the significant band leader he has always been. He is a creative, indomitable enthusiast and obviously will be till the day he dies. At 91 he's still coming up with new ideas, this time featuring a selection of his own work over seventy years, to be performed by a dynamic young band of jazz musicians, all in their twenties, and led by the brilliant clarinetist Michael McQuaid. Graeme's idea to perform this concert at his old school Scotch College is also a first. Considering that the school has named a room after Graeme in their superb new James Moore Academy, of which the Ian Roach concert hall is a part, I think it's entirely appropriate that Graeme has the opportunity to make use of it before he finally hangs up his hat.

Graeme's choice of personnel to perform his music, the excellent nine piece swing band, The Red Hot Rhythmakers, led by Michael McQuaid, is an exciting choice. With the energy of Graeme's early bands, it will be exciting to hear this music played by young musicians with Graeme on piano for much of the time. This music will be interspersed with some of Graeme's brother Roger's most famous compositions and for good measure some legendary big band jazz of the '20s and '30s.

I'm sure that Graeme's fans will enjoy this unique concert on Saturday March 4th. Tickets are \$40 each and are available from Jazz Australia by sending a stamped self-addressed envelope and a cheque or money order to PO Box 3047, South Melbourne 3205.

Diana Allen
Jazz Australia
Ph: 9686 2844



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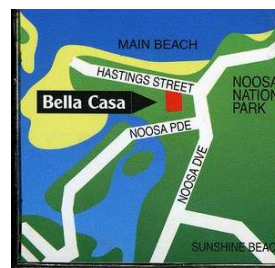
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Victorian Jazz Club Student Workshops

The Victorian Jazz Club will be conducting student workshops from May to August with a break for school holidays.

The cost will be \$45 which includes membership of the VJC.

The workshops will be held

Workshop Co-ordinator: Anne Beilby 9531 7551

Sponsored by the Victorian Jazz Club Inc.