



VJAZZ 35  
AUGUST 2007



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2007**

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*From the General Manager*

**Wonderful News!**

The Archive's entry of 'Jazz Spans the Decades' Traveling Exhibition submitted for the Victorian Community History Awards 2007 won the Best Exhibit/Display category. All nominations were worthy of being selected, so it was a great honor for the VJA to be named the winner, receiving a certificate and \$1,000. In the Media Release announcing our success, the judges said they were deeply impressed at the evident professionalism displayed with the VJA entry. I particularly thank Mel Blachford, Jeff Blades, Geoff King and Barry Mitchell for their valuable contributions and untiring efforts in assisting to prepare the submission. The VJA's immediate Past President, Dr Ray Marginson AM joined me on the dais to accept the Award – the prize money will be used to purchase a digital SLR camera for the increasingly important task of digitizing our extensive poster collection and photographic exhibitions.

**Museum Accreditation**

As reported in the Stop Press of our May 2007 VJAZZ Newsletter, the VJA has been re-accredited as a museum until 2012. The MAP committee report highlighted only one item requiring modification and that's in relation to the winding up of the organization. In addition Museums Australia (Victoria) has expressed an interest in using some of the documentation provided in our re-accreditation application as model documents for their MAP program and the Community Museum Training Program. Indeed an accolade to the VJA..

**Exhibition at Wantirna**

Our current exhibition 'The Making of an Archive – Ten Years of the VJA' will continue until the third week in September 2007 and will be followed by 'The Fitzgibbon Dynasty' featuring material from at least 3 generations of this very musical and jazz-orientated family, namely Minnie, Smacka and Maggie, Nichaud, Mark and Andrew. The new exhibition will be officially opened by Maggie on Sunday, October 7<sup>th</sup>, and will run until the 3<sup>rd</sup> week in May 2008. The beginning of the exhibition will also coincide with Seniors Week in Victoria.

**Community Heritage Grants – National Library**

In May 2007, the Archive submitted a 20-page application for a Commonwealth Government Grant through the National Library of Australia seeking funding for a Significance Assessment audit of VJA's whole collection in relation to our Australian Heritage. It also included a request for funding of a training program to be conducted by Museums Australia (Victoria) - with the aim of further educating about forty of our volunteers in modern preservation techniques, focusing on collection and management training.

**John Smyth**

We are pleased to welcome John Smyth who has joined us as Sound Engineer to fill the shoes of the late David Ward, also Milosh Vosmanky who will be helping with recording at home.

*Ray Sutton*

**HAVE YOU RENEWED YOUR MEMBERSHIP FOR 2007/2008? IF YOU CANNOT FIND YOUR REMINDER FORM JUST SEND YOUR DETAILS WITH THE APPROPRIATE FEE OR RING US ON 9800 5535**

**Guided Tours every Tuesday and Friday 10.00 a.m. to 3.00 p.m. — other times by appointment  
Group visits welcome**

QUARTERLY NEWSLETTER OF THE VICTORIAN JAZZ ARCHIVE INC. PATRON: WILLIAM H. MILLER M.A., B.C.L. (Oxon.)  
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## DR GEORGE CHRISTIE

Early last December the Archive lost a Life Member and great supporter in Dr George Christie.

George was a member of the University Rhythm Club in the mid 1940's. He made a significant contribution to psychotherapy and psychoanalysis and was internationally known in these fields.

*Ray Marginson*

## MIKE SUTCLIFFE

**21 JANUARY 1939—19 MAY 2007**

This tribute came to us on May 21 from Bruce Johnson via Bill Haesler following the recent death of Mike Sutcliffe.

Mike died a few days ago of occupational related cancer (he had been a builder and exposed to asbestos for decades.)

For the National Film and Sound Archives and for all collectors, archivists, historians and researchers interested in Australia's recording heritage, especially in popular music, Mike was a priceless resource. He was limitlessly generous with his own archive materials, encyclopaedic in his knowledge of the field, meticulous as an archivist, and a key centre to a national network of amateur and professional historians. His journal was a unique and invaluable resource for scholars seeking detailed factual information that otherwise had no public documentation. Apart from a great personal loss to his family and friends, his death is a blow to the continuing documentation of the history of Australian music and recording.

NFSA will be one of the communities in which that loss will be felt. Mike worked actively on a voluntary basis, assisting with documentation and cataloguing, and was a significant but self-effacing presence in the development of the Australian Jazz Archives. All who are involved in the Australian music and archiving historiography owe Mike a debt we can never repay.

*Bruce Johnson*

Founding and former Chair, Australian Jazz Archives National Council.

The Committee and members of the Victorian Jazz Archive wish to extend their sympathy to Mike's wife Dale, children Brad and Alison and four grandchildren. Mike was always a welcome visitor at the Archive. Taken too soon.

## DENIS FARRINGTON OAM

**13.6.1920—20.6.2007**

There are few of us in Melbourne who cannot remember dancing at some time to Denis Farrington and his band over the past 53 years. There were many nights when there would be a Denis Farrington band playing in several places on the same night and Denis would put in an appearance at each! It was evident from the many hundreds of people who attended his funeral on 26th June and the many notices in the press just how big a part of Melbourne's social scene and how respected and loved he was. He would always help young musicians and there were many stories of how he helped older musicians who came on hard times. He worked tirelessly right

up until three weeks before his death. Following the funeral at the Sacred Heart Catholic Church in St. Kilda he was piped out to the sounds of a lone piper playing "Danny Boy". The priest who said Denis was a regular churchgoer told of how he had selected every part of the service. The crowds lining busy Grey Street farewelled Denis with applause from both sides of the street. Following the service a wake was held at the St Kilda RSL where the Denis Farrington Big Band played for three hours. A wonderful send-off for a very special man.

He is survived by his beloved Patti Lewis, his son, two daughters and grandchildren.

The following poem was written by Gren Skewes of Warrnambool for Diana Allen after she had presented the band in the western district in 1981. She would like to share it with you.

*If ever one is feeling low  
Beset by misery*

*If ever one is tempted to  
Put hemlock in one's tea  
If one needs re-assurance*

*Of respectability  
Say—"I know Denis Farrington  
And he knows me".*

*That hallowed name reminds one of  
Nine Darling Street and such  
Posh places that, one now pretends,  
One once attended much  
One could, if Daddy hired his band  
(At quite tremendous fee)  
Say—"I know Denis Farrington  
And he knows me".*

*For those halcyon days one could  
One's social cause advance  
By asking Denis Farrington  
To please play at one's dance  
By now, alas, one finds that they  
Can date one to a "T"  
Saying—"I know Denis Farrington  
And he knows me".*

*Now twenty long years later  
At a geriatric dance  
Where there is much cavorting  
In a much outmoded prance  
It makes one all nostalgic  
And as proud as proud can be  
To say—"I know Denis Farrington  
And he knows me".*

I am proud that I knew Denis Farrington — *Gretel James*

## ROBERT "IAN" TRAVIS

**30.5.1939—21.5.2007**

Our deepest sympathy is extended to the family of former volunteer Ian Travis who recently lost his long battle with cancer.

We acknowledge with thanks the large collection of records and CD's that Ian left to the Archive. He had been a familiar face at many festivals with his trading tables and had been a regular broadcaster in INNER FM 96.5

## NOW YOU HAS JAZZ

The above, like a lot of jazz headings a poor example of English grammar, has gone into the music's lexicon. Louis Armstrong of course sang it in a film circa mid fifties with the old groaner Bing in attendance.

In an era when musical tastes and trends seem to be plumbing the depths, one would be forgiven for thinking that the magic sounds had all but disappeared and were as appealing as madrigals or plain song.

However, spot fires glimmer in the electronic gloom. Several record companies run by dedicated jazzers insist in recycling the music from the past with no thought of having to eat regularly or have shirts on their backs.

Also, festivals spring up round the world, not to mention on our home turf. So the music is always around though perhaps not terribly obvious to the masses deafened by the 'music business'.

Some scribe once likened the state of jazz to that of the tide coming and going on the beach. When the tide went out little pools were left by the retreating waters on the sand. Those in his mind represented the remnants of jazz in the sand of the commercial wastelands.

Here at the Victorian Jazz Archive we have one such pool; preserving the past for the future. I recall Orwell talked of who controls the past controls the future. If only that were true we could have our own 1984 with Louis, Bix, Jelly etc. in the box seat.

At a recent event at Forest Hill Chase Shopping Centre we displayed our wares to an unsuspecting public. On the two days I was on duty I enjoyed a cross section of interest or lack of in our exhibition. However, a few folk emerged and talked of jazz-filled bacchanalian nights at Lorne or Portsea, and excitedly pointed to photos of long forgotten bands in the display who had performed in the misty past of their youth prior to mortgages, blood pressure tablets and fallen arches.

Thus it isn't a lost cause this love of a strange music which gripped the imagination in our youth and never lets go.

A good few of those worthies joined the Archive as members and I believe some may become volunteers.

Another aspect of the Archive is the wide ranging possibilities it offers. As I of course came from that strange entity called 'overseas', I have a few connections there who in recent times have shown considerable interest in our activities at Wantirna. Requests for information about overseas musicians visiting our shores have been lodged and I have provided some info. with the help of various luminaries on our jazz scene such as Don Anderson, Eric Brown at the Archive and Diana Allen of Jazz Australia. U.S. musicians Dick Cary and Bill Dillard were the players involved, two musicians who had prominent positions in jazz history and appeared in significant recording sessions in the tapestry of hot jazz over the years.

So our efforts here in our treasure trove are not in isolation - somebody out there knows about us.

The thing is to promote the 'good noise' at every opportunity. Play your records, stomp round the room [watch that dodgy hip], keep taking the tablets and visit the Archive regularly and view the wonders within. Yeah, Now You Has Jazz.

*Bill Brown*

## LETTERS TO THE EDITOR:

Dear Gretel,

It was indeed a treat to sit with you, Ray, Mel and Peter and my niece Nichaud to talk about the proposed 'Fitzgibbon Dynasty Jazz Exhibition'.

This whole history began with my maternal grandfather in the theatre. He trained and did the stunt riding of horses in most of

the big theatricals in the early 1900s. He also had a pleasant voice. That is where Minnie was introduced to theatre and subsequently became a child star (yes, a star) at the age of 10. She was bringing home £5 a week, while her father perhaps brought home £3 breaking in wild horses.

The first Actors Strike occurred because of Minnie, as she was not a member of the newly founded Actors Union. She was not a member!! In spite of that 'the show went on', with Minnie performing after the curtain came down on the other acts, and the show seemingly ended. Then the Manager announced "Baby Mitchell" would now appear; not a soul left the Theatre. She must have been good.

Mother continued her vocal training and at 18 made her debut as a mezzo soprano at the Austral Salon. Hence her knowing what to do with my voice when it appeared I could sing.

But Mother and Smacka's music was magic for them both. She taught him the ukelele (big thing when she was a girl in her 20's) then he moved to the banjo and so from theatre to jazz.

There is a great deal to tell, but will save it for now.

Warmest wishes to all,

*Maggie (Fitzgibbon)*

## ELIZABETH GALLOWAY BELL OAM 16<sup>th</sup> September 1911 – 16<sup>th</sup> March 2007

Elizabeth Bell died in March following a short illness.

Elizabeth was the former wife of jazz great Graeme Bell. She married Graeme in 1946 and would often recall going to watch the Bell band play and sitting selling tickets for their performances in the Uptown Club in North Melbourne. She accompanied the Bell Band on their highly successful tours of Europe in 1947 and 1950. It was in England that Elizabeth and Graeme's daughter Christina was born. Elizabeth was with Graeme and the Band when they were presented to (then) Princess Elizabeth. The marriage to Graeme did not last. He relocated to Sydney in the 1950s and later re-married. However Elizabeth and Graeme always remained good friends and she would often come to see him perform when he played in Melbourne.

A creative person in her own right, Elizabeth was a gifted poet and writer, and, using the name Elizabeth Galloway, she had poetry published in *Angry Penguins*, *Melbourne University Magazine* and *Comment*. While working in the famous Primrose Pottery Shop in the 1930s Elizabeth was excited to associate with many artists and writers. During this period her portrait was painted by the Russian-born artist Danila Vassilief.

In recent years Elizabeth had a further burst of creativity and wrote a number of poems. She was thrilled to correspond with Les Murray and to see her poem "Ern Malley's Sister" published in *Quadrant* last year.

Elizabeth had been searching for meaning and in 1963 she discovered Buddhism. For the next 40 years she was an active member of the Buddhist Society of Victoria (BSV) taking on different positions, finally being President for almost 20 consecutive years. Elizabeth's literary talents were put to good use in writing articles for, and eventually editing *Metta*, the newsletter of the Buddhist Federation of Australia. She was involved in the establishment of the Buddhist Council of Victoria and in 1999 she wrote a history of the BSV. That same year

Since his retirement Graeme Bell has found a creative outlet in writing a monthly essay for the Sydney Jazz Club. As many of our members would be interested in his articles he has offered them to us for publication in VJAZZ. As always, Graeme has a most professional slant on things and his essays are thought provoking.

Thanks Graeme.

## GRATUITOUS HAND CLAPPING

Graeme Bell discusses the unseemly and, often unnecessary, applause that usually follows a solo performed within a piece of music.

Recently I was in the audience listening to a local jazz band when, during a break, a tall man in his sixties came up to me and said "*Excuse me Mr Bell, in your early days did audiences clap like this in the middle of a piece of music?*" I shook my head and replied, "*No, they waited until the end of the number.*" "*I thought so*", he said "*I hate this present trend because it disrupts the flow of the music.*"

His thoughts reflected my own opinion on the matter, and I remember, in the days of my old Melbourne band, the crowd waited until the conclusion of a piece before breaking into applause; unless, of course, it was indicated from the bandstand that a particular soloist was singled out for special acknowledgement. Imagine if the audience clapped in between the movements of a single piece at a classical concert? Mind you, I've known this to happen when the Symphony Orchestra is playing at special charity occasions where the crowd is liberally sprinkled with greenhorns who are ignorant to the etiquette and customs of such performances.

What mostly puzzles me about these running bursts of hand-clapping during a jazz piece is the complete lack of criteria for accomplishment. It is just a gratuitous response to every solo regardless of its expertise or artistry.

Listen to what eminent Sydney Morning Herald jazz writer, John Shand, wrote not so long ago. "*The intermittent hand-clapping at jazz concerts drowns out the next few bars of the music. Those few bars may contain the most exquisite magic of the night, but the clappers (and everyone else) will never know because of the racket being made. Softer instruments suffer most in this regard.*" Later he talks about the confusion which takes place when the structure of the music departs from the usual repeating of a normal 32 bar chorus. He follows this by saying, "*Audiences often start clapping when a solo is in mid-flight, just because other instruments have entered to play lines behind the soloist. I've even heard people clap just because a soloist dares to use a protracted rest between phrases, and they assume that he/she has finished.*"

I must tell you of an occasion, this year, where I was right in the middle of the clapping uncertainty. It was at the Classic Jazz Festival at Mittagong and the New Wolverines, led by that great reed player, Trevor Rippingale, were playing. In one number the musicians started trading eight-bar solos. With great glee and malicious satisfaction, I sat there whilst the compulsive hand-clappers became utterly confused and were eventually forced, one by one, to place their hands at rest. How I smirked at the sheepish expressions on their faces! Ashamed of myself? Well—in a way. But you'd rather me tell the truth—wouldn't you?

### Afternote

We have criticised mindless sporadic applause during a piece but hearty reaction needs no green light when exceptional circumstances arise—listen to this.

When Duke Ellington's Orchestra was playing DIMINUENDO AND CRESCENDO IN BLUE at the 1956 Newport (USA) Jazz Festival, tenor saxophonist, Paul Gonsalves, took 27 non-stop solo choruses! Egged on by wild shouting and concluding in unprecedented prolonged applause, this human feat went into the history books.

## GRAEME BELL'S ADDRESS TO THE 2007 BELL AWARDS

In the basket of pure music, jazz occupies a significant compartment. We know its influences and its origins, so I don't need to go into that. It has a colourful history, it hasn't been plucked out of thin air.

It has its roots firmly planted in the soil of human emotions—sorrow, joy, anger, love, ecstasy, passion, warmth etc.—all blended in a mix of sounds we call music. In the lexicon of music, jazz takes its place with Bach, Ravel, Piazzolla—the list goes on. So, if this is anywhere near the truth of the matter, how can it be anything other than of great importance to the cultural life of Australia.

So much in jazz music resonates with the Aussie character. We are a laid back race of kindly larrikins. As in jazz, our quarters are not dotted and we swing through life with an easy rhythm!

### How can it go forward?....

Let me start by saying that one way is to concentrate on the rich, and, in many cases underdeveloped and underexposed talent we already have, right on our doorstep. As English writer Stuart Nicholson, one of the former judges for these Bell Awards, said in his book *Jazz Has Not Died, It Has Just Changed Its Address*, meaning that one will now find heaps of first class jazz outside the USA.

Getting back to the question 'how can it go forward' in Australia, there seems to be little we can do with commercial radio, but the jazz broadcasters on Community Radio should play at least 80% Australian content. Another way to go forward, is to mix it up and to have both classic jazz and contemporary jazz on the same concert platform. This will open the window to the fundamentalists on either side, and reveal to them a different vista which they have avoided like a foreign language!

Way back in the early 50's when my original Melbourne band (which was very traditional) was touring the provinces of Great Britain, we were frequently paired off with contemporary bands such as The Johnny Dankworth Seven or The Kenny Graham Band. We would share the program, and I think this scenario could be well worth trying in Australia. It brings into the performance space, two different audiences, each of whom is thus exposed to a sound on the other side of the coin. Who knows that a previously unforeseen tolerance and respect may develop among the jazz followers who are so often hide-bound in their predilection of one particular sound. I am more than happy to say that this attitude does not exist amongst the professional musicians themselves, who have an all round mutual respect for those who play a different style from the one which they themselves play.

Lastly, I would like to repeat what I think I said last year, and that is that the buck stops with the musician. He must present his music **and communicate** with his audience. Much magic can arise from such a recipe. Apart from all the other benefits, if his audience accepts and embraces him, then he can gently push forward, and hopefully, take them along with him.

*Graeme Bell*

## COLLECTION MANAGER'S REPORT

### JULY 2007

The hectic pace of activity continues at the VJA.

We continue to receive some wonderful material donated to the Archive for safe keeping. Many musicians and jazz collectors are realising the value of making their collections available whilst they are still fit and able to help with the inevitable queries that arise. A real challenge for us all is to identify the performers in photographs taken decades ago without the help of the people actually involved.

A theme I have dealt with before. Do you want your lifetime of music and memorabilia discarded at the tip or op shop by disinterested family members? The VJA will preserve, archive and treasure any donations made. We are an accredited Museum, which means we are committed to the highest standards of preservation and care. The main thing is that it will be maintained on a database and can be inspected by interested families. Any queries directly to me at the VJA or my mobile 0438 360 369 will be dealt with in confidence, with respect to your privacy.

#### **Purchase of extra storage capacity**

We have been fortunate in obtaining three near new compactus units from Rack and File via their senior manager, Andrew Tranquilli. One unit will be installed in the print vault. The amount of printed material, magazines and cuttings continues to grow. This unit will double the amount of storage space available and provide badly needed sorting space by providing more desk space (currently overflowing with boxes and magazines). The second unit will be installed in the Jilly Ward meeting room to provide a quarantine area for new donations awaiting assessment and archiving. We continue to receive many donations that must be dealt with in a systematic manner according to preservation principles. It is not a process that can be hurried. The final unit will be installed in the P1 record vault that houses our main Australian music collection. Being narrower (than our other compactus) at 300mm wide shelves, it is ideal for storing LPs and CDs. These three units will help us keep abreast of our expanding needs.

#### **Major donation from Jennifer Gabriel**

Every now and then a collection is donated that is so significant that we must identify the donor to acknowledge what we have received. Alfred Gabriel was a collector of jazz and this collection came to us via his widow Jennifer who is relocating from Bowral in NSW to Canberra. It took a few months to finally arrive via Canberra and our volunteer Neil Mitchell transported it on the final leg of the journey to Warrirna. It was well worth the wait. There are many LPs, a large number of 78s and CDs. The records are mostly Australian jazz and in immaculate condition. Jennifer told me by email that Alfred's epitaph reads "Born German Died Australian" This collection serves to illustrate that the vision of the founders of the archive were correct in providing a safe repository for collections.

#### **Australasian Sound Recordings Association Conference Melbourne August 15, 16 17<sup>th</sup> 2007**

I have been invited to present a paper at this important conference on the topic 'Making of an Archive – Creating the VJA'. This is designed to coincide with our current exhibi-

tion and take our success story to a wider audience. It is a constant source of frustration to me that the criteria to receive grant money is so restrictive that it is impossible to apply. My faint hope is that someone in government who holds the purse strings will be in the audience to hear what can be achieved by a volunteer organisation with limited funding dependent on donations to survive.

#### **Other matters**

We have received other significant collections recently but they remain anonymous. Unless we receive specific permission all donations are identified only by a secure donor number.

Keep jazzing along.

*Mel Blachford,*

Collections Manager - July 2007

### CASH DONATIONS

We are particularly grateful to the Centre Vic Jazz Club for their cash donation of \$498 on the winding up of their club. Together with this they handed over all their minute records for preservation plus records and CD's.

Cash donations were also received from Leonard & Wendy Allen, Sue Bendall, Norbert Christokat, Bryan Clothier, Liz Currie, Professor W.S.C. Hare, Knox Probus Club, Dr Ray Marginson, John May, Deslys Milliken, The Melbourne Jazz Co-operative and Doug Rawson. We thank you all for your generosity.

Thank you to member Bill Bennett for once again supplying us with 1,000 tea bags. They go well with the carrot cake that Mel Blachford kindly donates every Friday.

### NEW MEMBERS:

#### **We welcome new members:**

Sharon & Steve Bartley, Michael Bellair, Jack Dalton, Jacqui & Ellis Davis, Pam Deany, Beverley Eldridge, Rebecca Gladdish, Cheryl Grambau, Lew Grant, Albert Hipp, Ken Kelly, Barbara Law, William Livingston, Phil Lyons, David Malady, Naci Misirli & Family, John Mullin, Michael Scott, Jon Spensley, Dale Stimson, John & Sybil Stock, Gavan Stray, Robert Thomson, Herman Van Der Lit, Alva & David Watson, John Weber, Luc Weiner & Phil Wheatland.

### REQUESTS FOR THE VJA TRAVELLING EXHIBITION

Such has been the popularity of our travelling exhibition that we have 'bookings' for:

Kyneton Jazz Festival	12—14 October 2007
Knox Heritage Festival	End October 2007
Coolart Jazz Festival	January 2008
Eltham Jazz Festival	January 26-27 2008
Boroondara/Canterbury Jazz Festival	February 2008
Moe Jazz Festival	March 2008

If you have not seen our display, come and see us at one of the above festivals.

**PLEASE NOTE THE DEADLINE FOR THE NEXT NEWSLETTER IS  
TUESDAY 9TH OCTOBER**

## NICK STEFAKIS, trumpet. (1920-2007)

Nick was born in Brunswick and moved to Warragul prior to WW2. He then served with the Royal Australian Air Force. After the war he was based in Adelaide for some time, where he played in jazz groups in that city. He also recorded with the Malcolm Bills Dixieland Band in 1945; these recordings were released for the first time last year by the South Australian Jazz Archive. (SAJA005). He attended the first Jazz Convention in Melbourne, and apparently stayed here.

He worked as a professional musician in dance bands at The Palais de Danse, Earls Court, The Trocadero and at the Maison De Luxe. He would ride his beloved Ducati motorcycle to the various gigs. His love of the motorcycle was legendary, and as his grand daughter said he had only one speed - flat out. He had two very bad motorcycle accidents in 1964 and 1973, each time taking 12 months to recuperate.

He associated with the local jazz musicians in jam sessions around Melbourne, with trombonist Frank 'Doc' Willis, drummer Stewie Speers, both of whom he met originally in the South Melbourne Brass Band. Nick often played with 'Doc's Syncopators' which included Manny Papas, Nick Polites, Alan Knight, and amongst his musical friends were Tony Newstead, and Ken Evans.

In 1946, Nick was approached by an American recording executive and asked to assemble a band of musicians to record four sides of original compositions for exclusive use in the US market. These four tunes were recorded and sent to the States, but he told me he never got paid for them, and doubted they were ever released. He donated the recording tape to the VJA some two years back.

Over about a four year period, Nick would come to the Archive and spend the day there reading jazz books, listening to music and generally chatting with many of the volunteers. He seemed to enjoy his time there, and regale us with stories of the 'early days', and we always enjoyed his chats. Everybody speaks about his trumpet work being beautiful with a lyrical tone. Ron Spain from the S.A.J.A in his liner notes said he sounded like the great US trumpeter 'Muggsy' Spanier, and there could not be any higher acclaim than that.

I wish to thank Laurie Hill, for most of the information above, and also to Maurie Fabrikant.

*John Kennedy*

## FROM THE LIBRARY

During the first ten years of the Archive's operation, donations and bequests to the Archive have included large numbers of books on jazz, both Australian and international. The reference collection held in the R.D. Marginson Library now contains over 700 different titles which members can browse or consult on the premises.

Some rare Australian jazz publications held by the Archive are not displayed in the Library, but are wrapped and stored in accordance with standard museum procedures. A complete listing is available in the Marginson Library, and they may be accessed on the premises by researchers on application.

Over the years the Archive's book holdings have included more than one copy of many titles, which has led to the establishment of a separate lending library which contains duplicate copies which Archive members may borrow. Details of loans are recorded.

Now pressures of space lead us to offer for sale to members copies of international books of which the Archive holds three copies or more, in return for a donation which ranges from \$2 to \$20 per book, depending on size and condition. Receipts for donations for tax purposes can be issued if required.

These books may be viewed at the Archive during opening hours on Tuesdays or Fridays, or a listing can be emailed or posted on request.

*Kim Harris - Librarian*

## VICTORIAN JAZZ WORKSHOPS

Presentation night at the Caulfield RSL on Sunday 24th June was the culmination of twelve weeks' hard work by the 15 student musicians who completed the program. They were encouraged relentlessly by mentors Ian Smith and Mike Edwards during the workshops and the results were evident on the night. The young musicians did themselves proud, had a ball and played their hearts out.

The occasion was attended by 140 parents, friends and members of the jazz fraternity, enjoying the music and the hospitality of the RSL.

The young musicians were presented with impressive certificates with calligraphy by Jean Leake and a photographic record of the event was captured by Geoff King.

The workshops were again conducted in the Archive library on Saturday afternoons, adding to the exposure of jazz to the young musicians. A second rehearsal room has been made available by Darren Wallace of Operation Revegetation, this being the lunch room adjacent to the toilet block. The room has been cleaned, carpeted and heated by a group of Archive volunteers and is ideal for one on one or advanced group tutorage.

On behalf of the students and parents I take this opportunity to thank the Archive volunteers who contribute their time and effort to help make the workshop a continuing success.

*Marina Pollard—Workshop Co-ordinator*

### Elizabeth Galloway Bell OAM (Cont'd from page 3)

Elizabeth was awarded an Order of Australia Medal for services to Buddhism. Characteristically, she was reluctant to take personal credit for the award, preferring to delight in the recognition it gave to Buddhism and the respect it showed for a pluralist society. Elizabeth's passing leaves a large gap in the lives of the many who loved her, but an enormous legacy of literary achievement, service to others and compassion. Elizabeth is survived by her daughter, Christina, her granddaughter, Fiona and her son-in-law, Bill.

*Christina Bell and Bill Ford*

## LE JAZZ HOT

from "Bluff your way in Jazz"  
by Peter Gammond & Peter Clayton

Une chose très comique regardent les French est qu'ils avaient beaucoup de difficulté in trouvant les mots propre of their own pour les choses comme hot jazz qui sounds stupide si vous l'appellez le jazz chaude. A une fois ils appelerent ragtime 'le temps du chiffon' qui est pouquoi il ne catch on pas pour une longtemps. Comme en Angleterre le majorité de Jazz est joué en Londres, en France le majorité de Jazz est joué à Paris. Oo la la. Pour une longtemps it était mostly **Django Reinhardt**, un guitarist romanesque avec de doigts missing, et un fiddler nomme de **Stephane Grappelly** qui jouaient avec un combinaison qui s'appelle **Le Quintette due Hot Club de France**. Le Président du Hot Club de France était **Hugues Panassié** qui dit que tout le jazz après 1940 n'était pas le jazz véritable avec l'exception de les sessions qu'il organised soi-même. Quelques-uns dites 'bon vieux Hugues', mais les autres dites 'testicles'.

A Paris, en les Club très expensive, une organsisé par une femme célèbre nomme de **Bricktop**, vous could trouvez après le Guerre Deuxième du Mond les musiciens comme **Mezz Mezzrow**, **Sidney Bechet**, **Bill Coleman**, **Kenny Clarke** et des modernes prolifiques, Tout le Jazz traditional francais sounded comme Sidney Bechet. Tout le Jazz modern sounded comme rien sur le mond. Qui est pourquoi les musiciens americains étaient si populaire à Paris. Oo la la.

## PRESERVATION OF SOUND & RELATED RESEARCH at the VJA

Recorded sound from any source is transferred to a computer hard drive in the sound room. Two CDs are burnt from the hard drive known as the PCD (preservation) and the ACD (access) copies,

The PCD is placed in the error-monitor checking system which consists of a dedicated CD player, computer and laser printer, which are not connected to the network or database.

There is no sound produced during the process, but a visual image similar to a graph is generated from left to right on the screen of the monitor, and later reproduced on paper from the printer.

A clear transfer shows little vertical movement on the graph (see figure #1). When vertical spikes exceed given parameters, the PCD is rejected (see figure #2) and another is burnt from the hard drive.

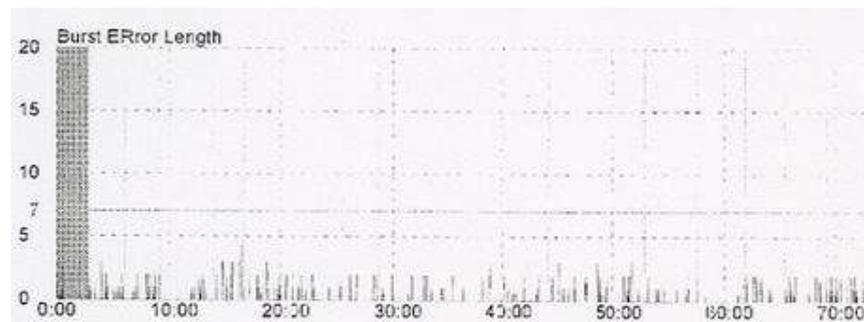


Figure 1.

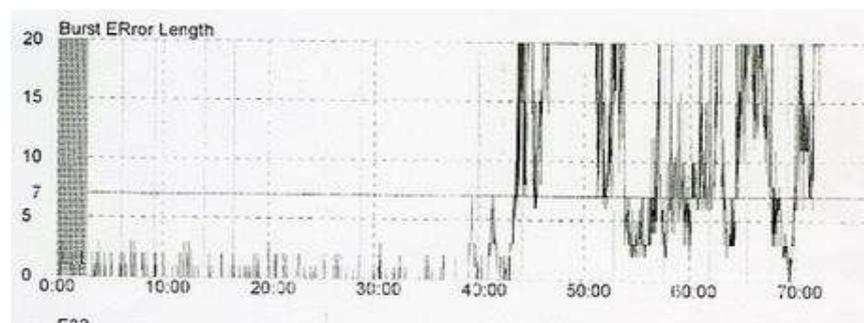


Figure 2.

The PCDs are stored in the vault and the paper printouts are stored in the sound room. Over time, random PCDs are taken from the vault and re-processed through the error-monitor. The new printout is visually compared with the original. Any variation is noted and action taken to replace the PCD if required. CDs can deteriorate over time for various reasons, and may not last for ever as was once claimed.

The above practice led us to question the quality of multi-generation CDs burnt one from the other using existing equipment in less than laboratory conditions, and the following research was undertaken.

1. A quality commercial (printed) CD was selected (called the master copy).
2. Using Prodisc Reference Archive Gold CDRs, copy one was burnt from the master copy at our normal burn rate in the sound room.
3. Copy two was burnt from copy one, three from two and so on until we had copy ten from copy nine.
4. Both the master copy and copy ten were processed through the error-monitor and their paper printouts were compared. THEY WERE IDENTICAL.
5. Flushed with success we repeated the exercise substituting a VJAZZ (burnt) CD for the master copy and TDK Gold CDRs for the copies. Again the printouts WERE IDENTICAL.

Note: For the sake of brevity, figures #1 and #2 are reduced in size and represent only a quarter of the information available on the A4 printouts which can be viewed at the Archive.

The result of this research proved that once sound has been transferred to a suitable digital format, it can be reproduced over many generations of burning without degradation of the source material.

**Conclusion:** The above would suggest that sound preservation at the Archive is approaching 'best practice' by the standards of today.

*Jeff Blades* Project Manager



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## **INTERESTED IN VOLUNTEERING?**

The Archive is always seeking volunteers to be part of the exciting program to 'save our jazz past for the future'.

### **Would you like to be a participant?**

The volunteer programs within the Archive consist of two options:

#### **1. VOLUNTEER TOUR GUIDES**

A once-a-month commitment to work between 10.00 a.m. and 3.00 p.m. on either Tuesday or Friday, to escort visitors on a tour of the Archive's facilities, and explain the Archive's aims and objectives.

#### **2. COLLECTION MANAGEMENT TEAM VOLUNTEERS**

An opportunity is available to work on the Australian Jazz collection itself, by cataloguing, sorting, archiving and data base entry. Each volunteer undergoes a 'Skills Audit' Program. Computer literate volunteers are especially welcome, as the collection is managed on a database. All volunteers receive a copy of 'The Volunteers Handbook' and attend a 'Volunteers Workshop' before commencement of duties.

### **INTERESTED?**

**Please contact the General Manager, Ray Sutton or Visitor Services Coordinator Marina Pollard on (03) 9800 5535 or send your details to the VJA, PO Box 6007, Wantirna Mall, Vic, 3152 or email: [info@vicjazzarchive.org.au](mailto:info@vicjazzarchive.org.au)**