



NUMBER 12
JULY 2001

CHAIRMAN'S COLUMN

DON ANDERSON HONOURED IN ORDER OF AUSTRALIA

The big news of this issue is the award to Don Anderson, our Treasurer, of a medal in the Order of Australia. Most deservedly Don can now affix O.A.M. to his name. Warmest congratulations to him from us all.

Don's contributions to the community have not just been in the jazz arena. Apart from his 40 years as an Assistant Registrar of Titles he has served in many voluntary roles in organisations such as the BH Cooperative Society, the Heidelberg Emergency Housing Group and others. His jazz activities have been legion and very substantial contributions. A key person in the past in the guiding of the Victorian Jazz Club, he has been a vice-trustee of the Australian Jazz Convention, a member of its national steering committee, and Public Officer of its Victorian organising committee.

Don has been variously President, Secretary or committee member of many jazz conventions from 1946 through to 1995. The latter was of course the 50th Anniversary Convention which was financially successful and attracted several thousand people over its six days. Don is also the Archivist of the Australian Jazz Convention.

He has been associated with many other jazz bodies but none perhaps as important as the Victorian Jazz Musicians' Benefit Fund, which assists musicians and their families in need.

Don has also been a participant in

many memorable (and bibulous) jazz occasions which however are outside the field of this award.

Throughout all this work he has had the major support of his wife Margaret, who not only shares his enthusiasm for jazz but also the work that has accompanied it. Well done Don Anderson O.A.M.

RAY MARGINSON

FRIENDS OF THE ARCHIVE

The "Friends" program is now into its third roster, and we do have a couple of vacancies for volunteers who are willing to attend on a day a month, either on Tuesday or Friday, to guide visitors through the Archive, and complete small collection tasks, such as sorting, filing etc. Two of our "Friends" have left the program to work in specific collection areas in the Archive. Tony Lambides is doing a wonderful job, managing the overseas recording collection, which is used as a reference source. John Ritchie has taken over the important work of the preservation of the photographic collection. At the moment we have sufficient volunteers working on the computer cataloguing of the collection, but elsewhere in this issue is an urgent plea for a skilled person to oversee the maintenance of our computers. JK

"LOOKS COOL, SOUNDS HOT" WELL ATTENDED

The Performing Arts Museum, via the Arts Centre management, have notified the Archive of the great success of the Exhibition held over the period 1st December to 25th February. The total attendance was 31,690 over the 87 days of the exhibition.

For the information of members who missed the exhibition at the Performing Arts Centre, the material has now been returned to the Archive, and a mini exhibition of instruments and photos is

now on view in the Library.

For those members who cannot attend the VJA on Tuesday or Friday, we will be open on Sunday 5 August from 10am to 3 pm. We hope to have live music as well!!

MORE ON THE C. IAN TURNER COLLECTION

Our Patron, William H Miller wrote to the Collection Manager expressing puzzlement at the article in the last VJAZZ Newsletter re the C. Ian Turner Collection and the donation of the Jelly Roll acetates. Bill pointed out the Max Kaminsky sides "Oh That Sign" and "Ja Da" were from an Ampersand recording session, produced entirely by Bill, and C Ian Turner was not involved in any way. He is at a loss to explain why Turner produced labels for this session as he did not go ahead with his Jelly Roll label and handed over to Bill Miller some of the original acetates, some being released on Ampersand.

John Kennedy had a meeting with Bill Miller in the last few days to try to get some insight into the thinking of C Ian Turner regarding these recordings, and why he did not proceed with his own label. Bill is of the opinion that Ian concluded he could not devote time to producing the Jelly Roll label because of pressure of work in his practice as an architect.

Since the article in the last newsletter, Ray Bradley has been sorting and collating Ian Turner's correspondence, especially the letters from Ade Monsborough, then in the Air Force, to Turner in 1944. We know now who's idea it was to set up the first Australian Jazz Convention. Ade expresses his ideas on the subject, pretty much as it turned out in 1946, and this is in a letter dated October 1944! Ray Bradley will be ready to reveal all in the next Newsletter. JK

VJAZZ

QUARTERLY NEWSLETTER OF THE VICTORIAN JAZZ ARCHIVE

PATRON : WILLIAM H MILLER M.A. B.C.L. (OXON.)

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THE VJA AND THE NATIONAL DISTRIBUTED COLLECTION

Ron Brent, Director of ScreenSound Australia, recently visited the Archive's facilities at Wantirna, and was impressed with the work that the Committee, volunteers and members have put in to making the Archive such a success.

Ron, accompanied by Ms Helen Tully, Collection Manager, Melbourne Office spent three hours touring the Archive and discussed the role the Archive can play in the implementation of the National Distributed Audio/Visual Collection. Briefly this means the Archive is now recognised by ScreenSound as an important cog in the networking of the audio/visual collection Australia wide, whilst maintaining our complete independence to continue with our important collection and preservation work. Ron stressed his commitment to provide help from ScreenSound resources in Canberra and Melbourne, in the form of expertise in various aspects of collection management. At the conclusion of the meeting attended by John Kennedy and Jeff Blades, the Collection Manager presented Ron with an Archive cap on behalf of our members. (see photo)

John Kennedy recently spent four days in Canberra to attend the Australian Sound Recording Association Conference, and whilst there, spent a deal of time in

discussion with the systems people of ScreenSound, with the aim of modelling our systems along the same lines. Also the first batch of our Duplicate CDR recordings have been sent to SSA for archival storage as part of our Disaster and Risk Management plan. The VJA has complete copyright control over these preservation recordings, and the exercise is a risk management procedure only.

During the ASRA Conference, John was asked to speak publicly about the Archive in general, and in particular the mechanics of our "Acetate Action" initiative. His talk was received warmly, and attracted many questions about the day to day working of the Archive.

BILL ARMSTRONG

Friends and colleagues of Bill Armstrong, jazz recording engineer extraordinary, will wish Bill a speedy recovery from a fall, as a result of which Bill ended up in Epworth Hospital where his broken hip was pinned. Get well soon, Bill.

TITLE CHANGE

John Kennedy has decided to relinquish the title of "Curator", one he has never been comfortable with, and to use the title of "Collection Manager". He feels this is more in line with the work he does at the Archive.

DON'T FORGET

The Archive will be open on **Sunday 5th August, 2001** as a special day for those members who find it difficult to attend during the Tuesday and Friday opening days. The committee are sure there will be some live music on that day, so make it a day to come and see the exhibition of material from the "Looks Cool, Sounds Hot" exhibition, plus the Archive at work.

Because of the difficulty of staffing such an event, this will be a trial to see if members wish to have the Archive open on a number of Sundays through the year.

VISITOR SURVEY

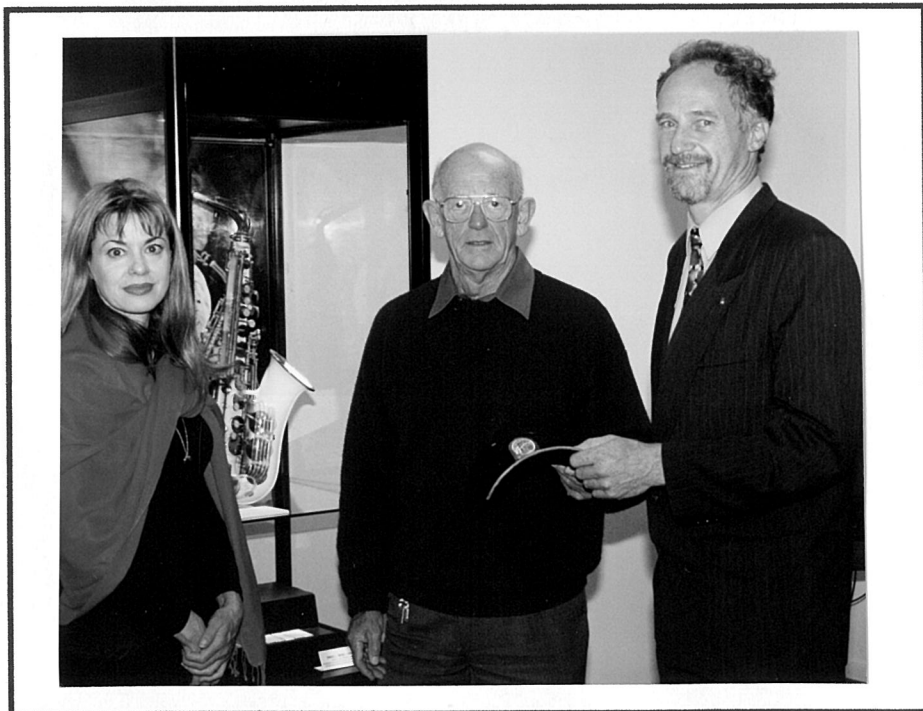
Visitors to the Archive are now asked to fill in a Visitors Survey form by the "Friends" volunteer at the end of the tour of the Archive. The results of the survey will enable the committee to ascertain how to tailor the visitor program to provide better facilities for future visitors.

PLEASE NOTE

The address of the Archive is "Koomba Park", Mountain Highway, Wantirna, with no street number. We were led to believe by Parks Victoria, when we took over the building, that the number was 15 Mountain Highway, but this is incorrect. As a result the Archive does not have a postal delivery or courier delivery address. All correspondence should be forwarded to P. O. Box 442, Ashburton 3147. If a delivery is needed, please forward to the Collection Manager's private address :- 1A Pascoe Street, Glen Iris. 3146. Notification of such a delivery would be appreciated on 9886-9365.

AUDIO SPEAKERS FOR SALE

**TWO ONLY KEF 104
REFERENCE SPEAKERS IN
EXCELLENT CONDITION
\$150 THE PAIR
CALL JOHN KENNEDY
ON 9885 4018**



John Kennedy presents Ron Brent with an Archive cap. Helen Tully completes the picture. Photo Jeff Blades

RECENT DONATIONS

Jazz material is still being donated to the Archive at a great rate, and the following is a list of donations since the last newsletter. Needless to say the committee of the VJA are very thankful to all donors.

Tony Standish called at the Archive recently and donated 9 12" acetates of sessions of the Len Barnard band made for the Jazz Heritage label. Tony also left a CD of Stephen Grant, John Gill and the Café Society Orch at the Classic Jazz & Ragtime Festival. John Gunn deposited a cassette taken from Jim Piesse acetates in his collection. Wayne Jones of Elmhurst Illinois, USA sent two cassettes of the Bob Barnard JB concert for the Illiana Jazz Club, August 1978.

Geoff Orr donated four CD's, three of the Cairo Club Orch and one of the Radio Rhythm Orch. John Smyth and Bill Armstrong each donated a CD of the Ron Halstead funeral service that featured Steve Waddell's Creole Bells. Tony Lambides added a Judy Jacques EP to the collection. Heather Scovell, Group manager for the City of Melbourne, sent a 12" LP of Yarra Yarra N. O. J.B. "Jazz At The City Hall." Rainer Gartz, from Tassie, forwarded two CD's of "Cakewalking Babies JB".

Our old friend Jack Mitchell, sent four of his latest commercial CD offerings of Frank Coughlan, Port Jackson Jazz band with Bob Barnard, John Sangster & Lyn Christie, and Louis Armstrong's Ampol shows "Jazz Down Under". Ray Marginson brought in two Vince Jones LP's. Jan Pickering sent a CD made in memory of her husband, John titled "Remembering John". Alex Hutchison donated two CD's of his work "The Goodman Touch" and "Stompin' At the Savoy".

Before he left to live on the Gold Coast, Melbourne band leader Ted White donated 6 CD's of his work, and allowed the Archive to transfer 15 tapes of his Big band and smaller groups, the latter includes Paul Grabowsky, Gary Costello, etc. Brian Brown, who initially loaned 28 B&W, one colour photo and a poster for the "Looks Cool, Sounds Hot" exhibition, decided to donate these important photos to the Archive.

Lois Stephenson, our indefatigable video recordist, lodged eight videos, comprising four tapes each of "100 years of Classic Jazz Celebration, Canberra, 2000" and four tapes of the "2nd Australian Jazz Festival, Canberra February 2001." Lois also left a poster and colour photos of Ron Halstead and Don Boardman. Ian Horsbury, President, Mildura River City Jazz Club has donated, on behalf of the Club, four CDs and 21 audio cassettes of selections from the Mildura Jazz Jamboree, 1975 to 2000. These tapes and CDs are a wonderful historical source of jazz in Mildura.

John Charles, whose mother was Mascotte Stewart, manager of the Trocadero and Green Mill Ballrooms, donated material given to him by his stepfather Jack Coughlan. These include cuttings, photos (including a wonderful one of Jack and Frank Coughlan) and a history of the Green Mill including a plan of the building. Doug Unmack sent 49 jazz books, both Australian and international, from his collection.

Jim Mills, banjo player for many years, has donated 18 tapes, two videos, and LPs, 31 photos, magazines and memorabilia, all outlining Jim's contribution to Australian Jazz. We thank Eric Brown for sorting and annotating this wonderful collection. Again via Eric, Les Taylor donated 390 Australian record catalogues and release sheets.

Assistant Collection Manager, Jack Ricketts, made two trips to Ballarat to collect the wonderful "Eureka Jazz Festival" collection from Herb Jennings, which comprised some 405 photographs, 296 negatives, 22 badges, passes, windcheaters, T-shirts, canvas banners, and a carton of newspaper cuttings and other memorabilia. The Archive wishes to thank Herb for the donation of this significant collection, as the Eureka Jazz Festival was an important part of Victorian jazz festival history.

Lee Treanor, forwarded 20 photographs of bands playing at the Mentone Lifesaving Club (1951); Frankston (1957); Tasmania; Ken Colyer in Sydney; Melbourne and Sydney AJC street parades, and colour photos of the La Vida Jazz Band.

LIFE MEMBERS

Anne Syer. Max Fitch (NSW).

NEW MEMBERS

Jack Cooke. Prof W S C Hare. D Hughes & K Nash. Lachlan Thompson.

CASH DONATIONS

Chris Ellis. Ray Marginson. David Marginson. Elizabeth Durre. Prof W S C Hare. Lachlan Thompson. Deslys Milliken. Fred Stephenson. Max Marginson. William H Miller. John McDonnell. Arno Ramp. Dr P. G. Law. Dave & Mary Eggleton. Tony Lambides. Liz Currie. Eric Brown. Kevin De Sair.

The committee would also like to thank Liz Currie for the donation of a labelling machine and tapes, and a stapler

LIST OF CURRENT COMMITTEE AND STAFF MEMBERS

COMMITTEE MEMBERS

Dr Ray Marginson AM
Chairman
John Rippin
Secretary & AJANC Delegate
Don Anderson AOM
Treasurer
Ray Bradley AM
Vice-Chairman & Project Manager
David Ward
Sound Engineer
John Kennedy
Collection Manager
Jack Ricketts
Asst. Collection Manager
Tom Wanliss
Librarian
Eric Brown
Registrar
Jeff Blades
Photographic Manager

Plus:
Margaret Harvey; Roger Beilby; Tony Newstead; Bill Armstrong; Kim Harris; Keith Atkins.

NON-COMMITTEE STAFF MEMBERS

Liz Currie - Database Manager
Gretel James - Membership Secretary
Tony Lambides - Overseas Collection Manager
John Ritchie - Photo Collection Assistant.

ADVERTISEMENT

COMPUTER MANAGER REQUIRED URGENTLY

Since the unfortunate death of our Computer Manager, Ron Halstead, the upkeep of our five computers has been very much on an ad hoc basis, with many hours wasted in endeavouring to sort out technical problems associated with the computers. The present staff do not have the expertise needed for this work, and this is a rather frustrating experience.

A volunteer, computer literate person is required, to be responsible for the maintenance and upkeep of the Archive's computer system. Technical knowledge of computer systems is paramount, and responsibilities would include updating VET anti-virus system, de-fragging and scan disc housework, monitoring of unwanted files and disk space availability, and possibly some minor repair work. A working knowledge of the InMagic DB Text Works data base system would be an advantage but not an initial prerequisite.

This position is purely voluntary, as are all other positions at the Archive. Once the present computers are brought up to speed (probably about three day's work) attendance at the Archive could be as little as one or two days a month, although being on call for any emergencies would be a distinct advantage.

Members may know of some "whiz-kid" who would be willing to help (son?, grandson?), and if so please contact John Kennedy at the Archive on Tuesday or Friday (9800 5535) or at home on 9886 9365. He will be pleased (and very relieved) to hear from you.

THE VICTORIAN JAZZ ARCHIVE
IS OPEN EACH TUESDAY
AND FRIDAY
10:00 am TO 3:00 pm
OR BY APPOINTMENT
WEB SITE: www.vicnet.au/~vjazarch

VICTORIAN JAZZ ARCHIVE Inc.
REPOSITORY & OFFICE
MOUNTAIN HIGHWAY
WANTIRNA
VICTORIA 3152
PHONE (03) 9800 5535
COLLECTION MANAGER:
MOBILE 0412 867 587
Email: vjazarch@vicnet.net.au

DONATIONS OF \$2 AND OVER TO
THE ARCHIVE ARE TAX
DEDUCTIBLE
Ref No DGR 900444123
(EXCLUDES MEMBERSHIP
SUBSCRIPTIONS)



arts in the community

saving jazz for the future

"The demise of jazz is terminal, as it has been for the past 50 years," quotes John Kennedy with a wry smile.

John is Collection Manager for the Victorian Jazz Archive based at Koomba Park, Wantirna. And as he proudly explains the work of the Archive in their outwardly modest, but inwardly commodious building, one is left in no doubt that the heritage of Australian jazz is in very good hands.

The Archive's motto 'Save our jazz past for the future' in a nutshell describes its purpose.

"Our prime focus is to identify, collect, document and exhibit all types of Australian jazz recordings, musical instruments, films, photographs, videos, publications and historical memorabilia," says John, adding that an important aspect of their work is to provide access to all of this material to the public, music students and researchers.

An exhibition at the Performing Arts Museum in January showcased some of the Archive's extensive collection and the winning of the Museum Industry Recognition Award 2000 for Conservation as well as the National Bank Community Link Award 2000 for Conservation and Heritage are recognition of the Archive's success.

The Victorian Jazz Archive was established in 1996 as part of a national initiative in association with ScreenSound Australia (formerly the National Film and Sound Archive) and the Australian Jazz Archive National Council to digitalise all sound sources as part of a comprehensive data base for Web access.

While this was a national program, John is confident that it is here in Victoria – particularly Melbourne – that the greatest strides are being made to preserve Australia's jazz heritage, and that here in Knox resides the nation's pre-eminent jazz archive.

"Melbourne is recognized as the inspiration and centre of Australian

jazz, and in the bands of Graeme Bell, Frank Johnson and Len and Bob Barnard has had a major influence on the path of Australian jazz. Melbourne jazz musicians have and still are contributing most actively to the Australian music scene."

Originating in the southern states of America before sweeping the world, jazz had its heyday in the 1940s when in the US 70 per cent of popular music recordings were jazz; now that component is only two per cent.

John says that jazz is very much a performer's artform and that of all jazz music recorded in Australia only five per cent has been released commercially.

"Because jazz is essentially improvised music – that is, no two performances are the same – it will only ever occupy a niche on the popular music scene; albeit an important niche."



As a not-for-profit organization relying on subscriptions, donations, grants and bequests, the archive is run by volunteers – some 35 enthusiasts with a passion for jazz. Enthusiasts like Marg Burke, a past President of the Victorian Jazz Club, who organises workshops for the next generation of jazz musicians.

"Our resources are available to educationists wishing to expand their musical curriculum within the Victorian schools system, thus encouraging interest in jazz among the younger student," says John.

The archive is currently developing a schools program and has associations with the Victorian



John Kennedy and Marg Burke discuss an exhibit. Below, David Ward in the sound studio.

College of the Arts and Deakin University.

Another volunteer is David Ward who is the Archive's sound engineer. One of David's tasks is to transfer the sound from old 78 rpm acetate records and reel-to-reel tapes onto CD. Many of the old acetate recordings are rapidly deteriorating and their preservation is urgent. To date the archive has transferred over 8000 recordings to CD.

Far from being just row upon row of shelves and filing cabinets – yes, there are two shipping containers stacked wall to wall with material in this former Melbourne Metropolitan Board of Works (now Parks Victoria) vehicle maintenance depot – the archive is a true museum. Apart from the sound studio, cataloguing room and administration offices there is a comfortable reading room with an extensive library and exhibition area with displays of instruments from past and present jazz greats, photographs, posters and a host of other fascinating memorabilia, as well as a video room.

Whilst the Archive is redolent of great celebratory moments in our musical past, it is the enthusiasm and dedication of the Archive's volunteers to ensure that our jazz tradition lives on well into the future that is most impressive.

The Victorian Jazz Archive is open to the public Tuesdays and Fridays from 10am to 3pm or by appointment. It is located in Koomba Park, Mountain Highway, Wantirna (Mel 63 C8). Phone 9800 5535.



Jamie Redfern's Memories

Tuesday 26 June 1.30pm

Cost: \$11

Former King of Pop and Young Talent Time star, Jamie Redfern will take you on a special journey through his favourite songs and showbiz friendships.

Charlotte's Web

Mon 9, Tues 10, Thurs 12 and Fri 13 July
10.30am & 1.30pm

Wed 11 July - 1.30pm & 7pm

Cost: \$10 adults, \$8 children

Presented by Gateway Productions, Charlotte's Web is a story of friendship between Wilbur, a pig who desperately wants to live, Fern, a young girl who loves and understands animals, Templeton, a gluttonous rat, friendly geese, sheep and Charlotte, a protective and elegant spider whose clever plan saves Wilbur's life. Based on E. B. White's classic children's story, it is a charming and colorful tale of friendship, sacrifice and courage and is captivating entertainment for the entire family.

The Carer

Thursday 30 August 7.30pm

Cost: Adults \$25 plus GST, Concession \$22 plus GST, Youth 18 and under \$20 plus GST

George Parker's wife has recently died

from Alzheimer's. He has taken early retirement to care for her and we now see him adjust to a new way of life. It is touching, funny and true. It is a comedy around a serious subject with a wide appeal. Starring the inimitable Charles "Bud" Tingwell, this show has particular appeal to people of any age who have been carers and to people in the 50 plus age group.

Love Child

Friday 7 September 8pm

Cost: Adults \$42.40 plus GST,

Concession \$38 plus GST, Youth 18 and under \$35 plus GST

Love Child is a compelling drama about a reconciliation between a mother and a daughter she gave away at birth. Anna is a successful film director in her 40s who lives alone in a cold, stylish apartment, until a young woman called Billie arrives at her door. Billie acts in soap operas and is searching for her birth mother.

Together these two fractured women confront the implication of distance; between then and now, between generations and between one who gave away and one who was let go. The play takes the characters on an emotional journey – through anger and remorse, excitement and joy. Love Child deals with issues that either have a direct impact on the audience or will intrigue them.

Over the coming months the Knox Community Arts Centre is hosting a variety of great performances to appeal to all age groups.

To book for any of the following shows or for further information phone 9729 7287. The KCAC is located on the corner of Mountain Hwy and Scoresby Rd, Bayswater.

Knox will host the second showing of the Centenary of Federation touring exhibition One Hundred to One: An Australian Journey.

Presented by the Knox Arts Council in conjunction with Knox City Council as part of the municipality's Keepers of the Land Centenary of Federation project, the exhibition will be on display at the Civic Centre from 14 June to 24 June. It will then proceed to 34 other locations throughout Victoria.

One Hundred to One: an Australian Journey consists of 100 black and white photographs of Australian faces accompanied by an anecdote about the person's life, memories and achievements. Visitors to the exhibition will be encouraged to explore what it means for each of the subjects in the collection to be an Australian.

The 100 profiles collectively highlight our cultural diversity and celebrate its existence. The human and emotional

An Australian Journey

content of the images evokes pride and confidence in our heritage and consideration of our future as a nation of talented and spirited individuals.

The profiles have been collated from the entire breadth of Australia thus providing the opportunity to experience a cross section of our entire population in a visual format.

Each of the subjects in the exhibition represents a year in the past 100 of our nation since Federation. The journey begins with a 100 year old women and concludes with a newborn child.

One Hundred to One: An Australian Journey highlights our nation's grace, courage and determination and is sure to stir our pride and awaken our spirit.