

*Newsletter of the Victorian Jazz Archive Inc*

*January 1998*

## CHAIRMAN'S LETTER

*Ray Marginson*

IT HAS BEEN A BUSY and eventful 12 months for the Victorian Jazz Archive and its committee. From the first discussion, at which the concept was outlined by Graham Evans of the National Film and Sound Archive (NFSA) the committee has been concentrating on the basic tasks. Amongst these were establishing the legal framework; comprehensive documentation of the process of recording, identifying, cataloguing and caring for the collections of jazz material in the future. Accessibility to these collections is also of paramount importance.

Above all, we have been seeking an adequate building to accommodate such holdings at minimal cost. In this regard the Archive committee is taking the occupancy of a sizeable building from Parks Victoria at 'Koomba Park', Cnr Burwood and Mountain Highways, Wantirna from mid February. Earlier, negotiations with the Victorian College of the Arts proved fruitless, as they have hardly any spare space and inadequate funding. The Head of the Department of Music, Gillian Wills, and key teachers in the jazz area such as Brian Brown, remain supportive. We plan to have an on-line facility with audio and visual information access at the College for the use of students and teaching staff. A similar terminal is also planned for the State Library of Victoria.

Recently, I have had discussions with Graham Evans (NFSA) in Canberra. The NFSA are very enthusiastic about our progress. John Rippin, our Vice-Chairman has been appointed as the Victorian delegate to the Australian Jazz Archive National Council (AJANC),



*Ray Marginson enjoys a cup of tea at the first VJA function, a Red & Rare BBQ held in May at Nortons Park, Wantirna.*

which will hopefully meet in a central location such as Canberra. We are asking the AJANC to forward all papers relevant to meetings, so the Victorian Executive can brief John fully before these meetings and thus ensure a Victorian input.

Your committee's policy, as you know, is to hold Australian jazz material here in Victoria, but make available with the agreement of donors, copies of all items that may be sought by the Australian Jazz Archive through the NFSA.

The Archive has been very fortunate with financial support in our formative months, notably a donation of \$2000 from the Trustees of the 50<sup>th</sup> Australian Jazz Convention;

The committee of the Victorian Jazz Club has donated \$500 and the committee of the Geelong Jazz Club has also contributed \$200. Many private and anonymous donors have made substantial financial contributions. The support of a small number of Life Members together with annual subscribers also ensures that we have sufficient funds in hand to make a start on the repository at Wantirna. It is vital of course, that we extend our number of subscribers to meet operating costs. Please recruit as many new members as you can.

However, we will still need to obtain the grants we are applying for, to get the technical equipment up and running. We will need volunteer labour of various sorts in the period through to June 1998, (approximately). We will be contacting you personally at a later date in regard to help needed.

Finally, I would like to thank all my colleagues on the committee for their tremendous enthusiasm and hard work, particularly our creative Secretary/Curator, John Kennedy. There is no doubt that the Victorian Jazz Archive is definitely launched and has a very bright future. What we have to do is to get the message out to the whole jazz community, whether trad, mainstream, contemporary or whatever the music inclination, that this is *their* Archive. The VJA is being created to preserve *their* collections, *their* photographs, and *their* memorabilia for the use of future musicians, researchers, students and members of the public who want to know about Australian jazz music.

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## Preserving Your Memorabilia



*Frank Johnson's Fabulous Dixielanders Circa 1948.*

L to R: Geoff Kitchen Clt, Jack Connolly Bss, Frank Johnson Tpt, Geoff Bland Pno, Warwick Dyer Tbn, Bill Tope Bjo, Wes Brown Dms.

HOW MANY TIMES HAVE YOU PULLED OUT your prized photograph albums to find ageing spots, or discolouration on photos or nasty plastic sleeves that have adhered to the photos themselves? The arrows mark the areas of damage that are eating their way into the precious photo above. It is almost too late to save some of our photos of long ago.

Most damage to photographs and ephemeral material is caused by acidity which is inherent in the paper itself or by reaction with the environment or neighbouring storage and display materials. Environmental elements include light, temperature, humidity and atmospheric pollution. Acidity can migrate from incorrect storage or display materials such as chip board for posters or the plastics and glue from photographic albums, tapes used to secure photos and posters and materials that are interleaved with newspaper. This acidity causes the ageing, fading and yellowing that we see in photos, posters, programs and souvenirs that we treasure.

To prevent this deterioration we first need to discard the offending material and choose acid-free storage; to display items on acid-free materials; or to place a barrier between the display mount and materials. There are various types of alkaline-based materials that can be used and I would strongly recommend you to investigate the different types of products available for storage and/or display.

It is an expensive exercise to replace photo albums that have caused irreparable damage. Perhaps if you are aware of this problem you can do something about future purchases of photo albums to start with. Recent publicity has alerted the public to the problem of ageing and I have noticed a new type of photo album that is readily available in department stores and photographic centres. The new albums are labelled 'Archive quality' but one needs to be aware that there is a clear distinction between true archival quality materials and the albums now available marked archive quality.

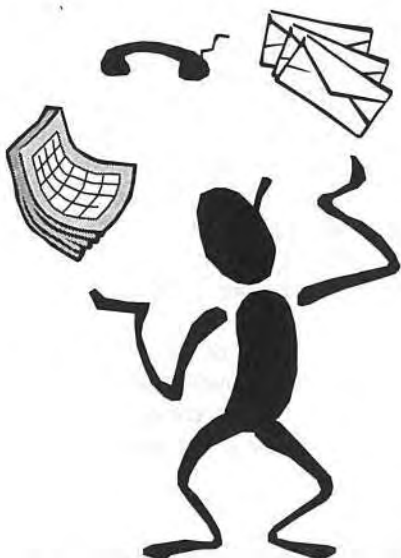
I would advise you to do some research into your next purchase of albums etc. There are books available on the subject in the State Library. We hope to provide a handout on preservation of memorabilia and an advisory service at our repository together with a list of books on the subject. At present, the State Library provides a flyer called 'Heritage Helper, Family Photographs' which contains handy reference material. They recommend the following for further information:

*LaTrobe Library journal*: conservation issue. Vol 12, no. 45, 1990

*Stopping the rot: a handbook of preventive conservation for local studies collections* by Helen Price, 2<sup>nd</sup> ed. Sydney: Australian Library & Information Association, N.S.W Branch 1989

Please contact us at PO Box 442, Ashburton 3147 Vic for further information. *Michele Boardman*





## SECRETARY'S REPORT

*John Kennedy*

IT IS NOW EIGHTEEN months since the Victorian Jazz Archive Inc. was formed at the inaugural Committee meeting held on 29<sup>th</sup> August 1996. In that time the committee has been working very hard to bring about the establishment of a Repository for Australian jazz material and memorabilia.

Time has been spent in building the structure for the receipt, identification and temporary storage for that material; and the production of the necessary systems to ensure the safety and security of donations. The various forms of record, such as Donation and Deposit Contracts, Registry of Collection, Bequest and Interim Receipt forms, all add to the smooth operation of the Archive.

In preparing for our submission to VicArts for a grant under the 'Minor Works - Housing of the Arts' program, the production of a *Project Brief*, *Mission Statement* and *Collection Policy*, has concentrated our minds over a period of months. I wish to thank Adrienne Leith, former Training Co-ordinator of Museums Australia (Vic), for her enormous input into the preparation of these documents. Her suggested amendments to our original drafts now ensure a confident direction of purpose for the Archive in the years ahead.

On page 11 you will find a list of donors to the Archive. Their readiness to offer jazz material without prompting has vindicated our faith in the local collector to freely offer their prized possessions for posterity. Future newsletters will list specific details of these donations.

The Archive became a member of both Museums Australia (Vic) and the Museums Accreditation Program (MAP). After two years from incorporation, the Archive will be able to become an accredited Museum, and later eligible for Museum Registration.

On the 19<sup>th</sup> July 1997 the Archive opened an Information Room at the old Museum of Victoria site in Swanston Walk. Access to this room was unintentionally hindered by tight security, as the Museum items were packed for storage. This meant the Information Room had to be closed from early October. A Photo Identification Weekend held at the Information Room in September was a great success. A sizeable number of photos of jazz musicians and personalities were identified. Thanks should be extended to Mike Sutcliffe who came from Sydney for the weekend, musician Eddie Oxley and others, for the identification of some very early photos.

The Museum of Victoria has been very generous in donating surplus furniture, and fittings for our repository at Wantirna. Special thanks must go to the Museum's Marcelle Scott, Collections, Conservation and Regional Services Department. Thanks also go to Tim Boshier, Manager Information Technology Services for the supply of three computers for our use.

Membership of the Archive has been a concern. At present we have only 60 members, a figure well below our initial expectations. Subscriber funds are needed to contribute to ongoing running costs for the Archive. The Committee recently decided to add a 'Family membership' to its charter. This will be an annual

fee of \$25.00, with one nominated member having voting rights. Current members can assist the Archive by renewing their own membership when it falls due, whilst encouraging others to join the Friends of the Archive.

With our lease now signed, the Archive has formally lodged the grant submission with Arts Victoria, with a decision to be made, hopefully, by the end of April.

### Late edition news

#### Volunteers needed

With the lease for Koomba Park now in hand there is considerable work to be done to clean up our new repository premises.

We require the services of willing members who can spare just a few hours over a weekend (or more) to help us get the repository in top shape.

**If you think you could be of assistance**

**Please contact**

**Secretary:**

**Phone (03) 9885 4018**



# KEEPING THE RECORDS *or* The Archival Database

Ron Halstead

From the very first meeting to establish the Victorian Jazz Archive it was realised that the only way to keep track of all the data on each item required by the Archive to set up an electronic database. Initially, Microsoft Access was considered, but it was then found that INMAGIC DB/Textworks was the preferred standard for museum and archival database use.

DB/Textworks is a relational type database which one can set up tables similar to a spreadsheet; each table has collated information on a given subject or item. For our jazz archival purposes we will use three tables. Each table can refer or relate to another table for additional information.

1. The first table is the SOURCE table, which holds all the information about a person, object or source of any piece of information that is placed into the Archive database. This information could include name(s), address(es), contact phone number(s), date(s) etc, together with other information that is considered desirable such as donors or information on bequests. Each source is allocated an identification code, which is the only reference from the Source table that appears in other related tables. The Source table is password protected, making access to 'source' details strictly limited.
2. The second table is the OBJECT table, which holds all the common information about any object that is placed in the Archive. This could be any physical object such as a 10 inch 78rpm record, a book, or a piece of paper. The object is automatically allocated a number which, in conjunction with VJAZ (the Victorian Jazz Archive museum code) becomes the registration number for that object. This table contains information such as the type and description of an object, physical condition, physical location, author, publisher, band name, recording label, history of object, or any other information that could prove useful. The table will also include the source identification code.
3. The third table is the ITEM table. An object such as a 10 inch 78RPM record could have two items, i.e. two titles. A 12-inch LP could have, say up to 16 items. A single piece of paper would have one item, itself. The item table has all the details connected with that item, such as tune or book title, composer or author, copyright details and so on. The item number is derived from the object or registration number, being dot points added to that registration number. For example, the third tune on side A of an LP would have the item number VJAZxxxx.03. Thus the item is always associated with its parent object.

Searching for information in the database is easy, using 'query by example' (QBE) forms. If one wanted to know every track that a certain musician played on, it is only necessary to put the musician's name (or part of) in the 'musician' field on QBE and press 'enter'.

You will be supplied almost instantly with information on this musician together with nominated tracks that the database found for that particular person. Full details of each track will be displayed and can be printed out if required. One can narrow a search to almost any level by limiting or defining information keyed into the QBE form. QBE forms can be tailored to fit any situation, but the default form actually covers all situations. Entering information has been made as simple as possible with short cuts built-in to reduce repeat typing.

The above is only a brief description of what will, I am sure, become a relatively easy tool for people entering information into the database, after a little experience. This database will prove easy to use



for a researcher who will not have to learn complicated systems for access. It will also conform to standards used within the museum and archival database systems across Australia.

## STOP PRESS

The Australian Taxation Department has now granted us **TAX DEDUCTABILITY FOR DONATIONS OF \$2 AND OVER.**

Our official registration number is: DGR 900444123 (Victorian Jazz Archive Inc.).

*This is great news.* We consider this will be an essential pre-requisite for our fund-raising program.



## Membership Listing as at February 1998

**LIFE MEMBERS:** Peter Arnold, Adrian Jackson, John Kennedy, Ray Marginson, William H Miller, Peter Moylan, Dave Parsons.

**ANNUAL MEMBERSHIP:** Diana Allen, Margaret Anderson, Don Anderson, Keith Atkins, Joe Baker, David Bell, Graeme Bell, Jeff Blades, Michele Boardman, Don Boardman, Sue Bolton, Ray Bradley, Eric Brown, Wes Brown, John H Brown, Ray Brown, Barry Buckley, Nigel Buesst, Lorraine Cook, Bill Cooper, Liz Currie, John Crichton, David Eggleton, John Ellis, Ken Farmer, Rex Green, Peter Grey, Ron Halstead, Dick House, Mark Keating, Judy Kennedy, Jack Litchfield (Canada), Ian Mackenzie, Max Marginson, Doug McIntyre, Richard Morgan, Tony Newstead (2 years), Les Plumridge, Jack Ricketts, John Rippin, Ralph Robertson, Steven Robertson, Rick Sjolund, Alan Sorell, Lois Stephenson, Tim Stevens, Margaret Stribling, Warwick Taylor (NSW), J. Neville Turner, Tom Wanliss, David Ward, Barry Webb.



*VJAZ Patron, Bill Miller signs the Visitor's Book at the Red and Rare BBQ, Wantirna, May 1997.*

### Our Patron: William H Miller

*Tony Newstead*

THE VICTORIAN JAZZ ARCHIVE is indeed fortunate in having as our patron, Bill Miller, one of the founding supporters and chroniclers of Australian jazz and a respected writer and international jazz critic. In his additional role of VJA honorary solicitor, he has also given valuable advice and assistance in establishing the Archive.

Bill was educated at Melbourne Grammar and Oxford University where he graduated and took a post-graduate degree in Jurisprudence, being admitted as a Barrister of Lincoln's Inns, England in 1937. Since returning to Australia after service in the Army (1943-45) he has been a practising solicitor. A former keen golfer and squash player, he was President of the Australian Squash Association in 1992 and 1993.

Bill Miller has been a great influence in local and overseas jazz circles, dating back to 1939 when he started presenting his weekly jazz record program, 'Swing Night' on Melbourne radio 3UZ; this led to the formation of the 3UZ Jazz Lovers Society of which Bill was president. In 1941 he founded Jazz Notes magazine; and in 1946 the Australian Jazz Quarterly, which he continued until 1954 when Bill Haesler and John Kennedy took over the reins. From 1943 to 1951 Bill recorded and issued Ampersand Records featuring Australian musicians, and reissued early American jazz on his XX label.

Bill was Co-founder of the Australian Jazz Convention and served on the Convention Committee from 1946 to 1950. He was also a member of the Portsea Trio, playing with George Tack (clarinet) and Willie McIntyre (piano).

In subsequent years Bill has maintained his love and support of traditional jazz and is an expert source of information on both international and Australian collections.

## WANTED

**Publicist  
for**

**Vic Jazz Archive Inc.**

*Interested?*

- See page 9 for details

## Questions & Answers for the Collector

The following questions and answers may help the collector decide if the Victorian Jazz Archive can assist with his/her Australian jazz collection and/or memorabilia.

**Q. I have a jazz collection of commercial records and tapes, but I do not know if any of this collection would be of use to the Archive.**

- A. The Victorian Jazz Collection Policy is available for inspection. This policy informs the collector what type of material we acquire for the Repository. The Archive's field-workers can identify and assess any collection. Firstly the collector starts by filling out a *Registry of Collection* form to register their collection. Next, you complete a *Consent form* prior to your assessment. The Acquisition committee will advise you if any of your material is suitable for acquisition, either now or at a later date.

**Q. If I register my collection with the Archive, are you going to take it from me now?**

- A. There are three methods of acquisition for the Archive – donation, deposit and bequest.  
**DONATION** – the collector (or his estate) wishes the material placed into the Archive as soon as possible. Donations do not have to be complete collections. You may wish to donate only older and rare items that require repair, restoration and/or preservation. The material would be transferred to the prescribed archiving medium. You sign the *Donation Contract*, giving the Archive full *Deed of Gift* rights to your material.  
**DEPOSIT** – material can be deposited now for the use and purpose of the Archive but these materials can remain within the restricted control of the collector. All, or part of the collector's material can be removed from the Archive at a later date. Under these circumstances, there could be a levy for storage and/or preservation. These conditions are detailed in our *Deposit Contract*.  
**BEQUEST** – A note in your Will stating that your collection should go to the Archive is not quite enough. the bequest form gives your Executor a more definitive indication to the procedures needed to complete this task.

**Q. How will the Archive know that the material I bequeath is what they are getting?**

- A. There are two ways to ensure that the Archive receives the material from your Executors that you actually bequeath.

Firstly, the Archive can have your collection assessed. Both parties (the Archive and the collector) both have signed copies of the contents, and your copy can be placed with your Will. Items of course can be added or deleted as necessary. Just notify us of any changes from time to time.

Secondly, the Archive can provide assessment forms for you to list your entire collection. This list can be placed with your Will, with a photocopy forwarded to the Archive.

**Q. How secure will my donation or deposit materials be in the Archive repository? Can anyone request copies of any material from my collection?**

- A. Physical security of all holdings in the Archive is our paramount objective. We are extremely security conscious, and in our *Donation* and *Deposit Contracts* we list our obligations to the security of your material. The copying of material for research and/or students etc. is up to you. Do you want to hold complete or restricted rights over the copying of all material? We will follow your instructions. Individual copies will not be available to the general public, however the Archive may request rarer items to be made available for release on a CD produced by the VJA for promotional and/or fundraising purposes.

**Q. Will I be able to distinguish my own material in the Archive?**

- A. All material will be registered, catalogued and details of each item recorded in the Archive database (see page 4 of this Newsletter for details of the database). You may request to view your material at any time. Mindful of your wishes, we will hold a 'Donors Day' at least once a year at our repository for all donors to view their donated material and to inspect the workings of the Archive.

**Q. A large portion of my collection is overseas jazz material. What will happen to this material?**

- A. It is the charter of the Victorian Jazz Archive to collect, preserve and exhibit Australian jazz material. The Archive recognises that collectors are also looking for a repository for their overseas material. The Committee faced with this issue decided that all Australian jazz material would be *Priority One* material. The Archive thus fulfils the conditions set out in its *Collection Policy*. Overseas material would also be accepted into the Archive, but termed *Priority Two* material. This material would be assessed and catalogued, but only put onto database when resources become available. Australian jazz is our top priority, but we do accept material from outside Australia, which will be housed in our Reference Library.

**Q. How will you deal with a surfeit of duplicated material?**

- A. Both the *Donation* and *Deposit contracts* contain Clauses pertaining to the 'deaccession of surplus to needs material'. We suggest you view these documents. Briefly, the deaccession clauses mean that the Archive has the right to deselect any material it feels is surplus to its needs. The donor or his/her estate consulted as to the method of disposal or return of that material. If sold on behalf of the Archive, the proceeds would go towards the running expenses of the Archive.

**Q. Who decides whether my material is acceptable to the Archive?**

- A. All material offered to the Archive is assessed by the Acquisitions Committee. This committee comprises the Chairman, Vice-Chairman, Secretary/Curator, Treasurer, plus four General Committee members. The decision on material considered for deaccession comes also from this committee. VJA VJA VJA VJA



Australian

Jazz

Interviews

Project

## Australian Jazz Interviews Project

*Tom Wanliss*

The idea to start a project to interview jazz musicians arose from some interviews I did in 1993 with some famous veteran footballers. Early in 1994 I discussed this matter with several other jazz fanatics and, after receiving enthusiastic support, the Australian Jazz Interviews Project was formed with myself as Co-ordinator.

At this meeting, it was agreed that the interviews would be recorded on audio tape and eventually be placed in a suitable archive such as the State Library of Victoria or the new Victorian Museum. It was also agreed to concentrate mainly, but not completely, on traditional and mainstream jazz musicians and identities. For obvious reasons, it was agreed to initially interview the older people involved.

An interview would cover the person's career in depth, including recordings, and to highlight his/her contribution to the Australian jazz scene.

The Project would be based in Melbourne but every endeavour would be made to interview musicians in other states and to recruit suitable people in those states to conduct the interviews.

This has been one of the most difficult aspects of the Project, but we now have Dr. Keith Brown, Mal Eustice and Carmel Finn as our NSW, South Australian and Queensland representatives, respectively. Diana Allen has also provided tapes of interviews she did with Tom Pickering and Ian Pearce in Hobart.

Eleven different people have conducted interviews but four people – Eric Brown, Carmel Finn, John Kennedy and myself, have done the majority. As at 30<sup>th</sup> September 1997, 53 interviews have been produced and the tapes lodged in the Arts Library of the State Library of Victoria. We approached the Library in September 1996 at the suggestion of Eric Brown and found them enthusiastic and keen to take the tapes. In addition to those lodged, several others, mainly from Mal Eustice, are still to come.

On receiving the cassette tapes, the Library transfers them to reel-to-reel tapes for long-term

preservation and then transfers them back to cassette. Facilities exist in the Arts Library for people wanting to listen to these interviews. The original cassettes are returned to the Project and will be placed in the Victorian Jazz Archive's repository when it is fully operational. This means that there will be two areas providing facilities for listening access.



Two very significant interviews were those with Neville Stribling and Bill Howard who have both since passed away. Bill's interview was recorded only six weeks before his death and he was in very good form. Others who have been interviewed include Bob Barnard, Wes Brown, Tony Gould, Kenn Jones, Tom Pickering, Harry Price, George Tack, Owen Yateman.

In conclusion, the main impression that I have gained from the Project is the pleasure that musicians gain from talking about their careers and knowing that the tapes will be maintained for posterity.



## REFLECTIONS

Jeff Blades



IT IS A WET AND WINDY Melbourne Sunday afternoon as I write, but that's OK. Margaret is beavering away on the computer and an early Australian jazz recording of The Bell Band is providing background music. We have access to a growing reference library through which we browse during a coffee break. The phone rings – it's reception, informing us that we have a visitor.

I descend two floors in an antiquated lift complete with a sliding grill door from another era. The interior is reminiscent of worn brown linoleum retrieved from the Spencer Street railway buildings. It is controlled by round black buttons protruding from dull brass escutcheon plates. Memories of the lift in the old 'Muso's club' behind the Town Hall come flooding back from the fifties!

Will anyone find me should this vertical coffin break down?

I collect our visitor from reception; we retrace my steps along the long dark corridor, past the giant squid and back into the lift. The emergency phone is made from shiny white plastic and out of place in this private time warp. I wonder if it is connected to the outside world as we rumble and groan our way skyward. Alighting from the lift we cross the hallway and enter Room Seven. Where the hell are we? Deep within the bowels of the Museum of Victoria - we have entered the temporary headquarters of the Victorian Jazz Archive Inc.

The Archive has been a long time in coming, but it is now a reality. You said that you wanted it and now you've got it. *Don't sit on your hands – support it.* There is a hell of a lot of work to do, and the Archive needs input from ALL OF YOU.

P.S. Come home Bill, this is where you belong!

N.B. For information on how you can help, see Chairman's report on the front page of this newsletter.



Where  
to  
find  
us

The VICTORIAN JAZZ  
ARCHIVE  
is located at:

'Koomba Park'  
Cnr. Mountain Highway  
& Burwood Highway  
Wantirna  
Victoria

(Entrance opposite  
Nutrimetics Building)  
Melways 63 C8

Open by  
Appointment only

Please contact  
Secretary  
(03) 9885 4018

PO Box 442  
Ashburton Vic 3147



# Technical Officer's Report

Don Boardman



IT IS VERY PLEASING to see many collectors 'spring cleaning' their record cupboards and taking stock of the condition of ageing acetates, ¼" reel tapes etc.

I have transferred three hours of these early recordings to the preferred standard of D.A.T for the Archive's holdings. Transference to D.A.T preserves the recording of course, but there is little than anyone can do to extend the life of the acetates.

Acetates, in particular, are disintegrating now at an accelerated rate. For many, their 'use by date' is nearly up! Have a look at those in your own collections- signs of ageing include peeling, brittleness, stains or cracks. I have seen many casualties that are now in the 'acetate graveyard', some in such fragile condition that we were unable to save the recording. Reel tapes are similar and decay characteristics include delaminating and breaking.

Once our Repository is operational we will have facilities to transfer all recordings donated to the Archive to D.A.T for posterity.

It is this database that you will access when you want to listen to a particular recording in our library. Donations of original standards (acetate, tape, cassette, video etc) will of course be kept in the Repository.

If you are worrying about your collections my recording studio will still be functional until we set up the Repository studio with its own equipment. At either location we can transfer a recording from any standard **a)** for the Archive use or, **b)** for your own libraries to audiocassette or D.A.T.

For transferral of material from any of these old standards for your own use, there will be a small charge involved.

For those who intend bequeathing their collections, can I suggest that you also look at the condition of the earlier recordings? If you are at all worried about their condition you could offer them for loan to the Archive for us to transfer to D.A.T for the Archive's holdings before it becomes too late to salvage this valuable material.

DON & MICHELE BOARDMAN have decided to move to warmer pastures in the first half of 1998 (Port Macquarie, NSW) and this leaves two honorary positions vacant on the Victorian Jazz Archive committee.

The role of Technical Officer will be to inspect, identify and document incoming collections and house in an archival storage capacity. He/she will repair and maintain the collection as needed, transfer materials to the Archive database (D.A.T) and be available to provide assistance regarding preservation to collectors for their own collections. The majority of work for the Technical Officer will be done at the Repository in Wantirna.

Recently, David Ward offered his services for this interesting position. David has an electronics and sound recording background and is well known amongst the Victorian jazz scene as both musician and devotee. I am sure you will give him every support in this honorary role.

**wanted:**  
**Publicist**  
**for**  
**VJAZ**

THE PUBLICIST WILL DEVELOP promotional strategies and materials for circulation according to events or campaigns planned by VJAZ committee. He/she will produce and distribute a half-yearly newsletter to members and relevant publicity outlets. A knowledge of word processing and desktop publishing is advisable for this position.

Michele will be available to provide support and assistance to incoming committee member interested in this position.

The Archive is still in its early stages so this would be an exciting and productive role where your creativity will be rewarded.

Meetings are held bi-monthly in the headquarters of the Malvern Municipal Band, near the cricket oval on High Street, Malvern. Melways ref. 59 C7.

If you would like further information about these positions please contact either Michele or John Kennedy. (See page 10 for phone numbers).

## A little about the VJA committee



*Photos from VJA Red & Rare picnic.*

*Clockwise from left: John Kennedy, Jeff Blades, Margaret Harvey, Michele Boardman, Ray Marginson, Don Boardman, Ron Halstead, Tony Newstead, Don Boardman, Tom Wanliss, Don Anderson*

Recently we asked committee members to write a potted history of their involvement in Australian jazz. The following is a brief list of their associations over the years. Pretty impressive commitment to the preservation and promotion of jazz in Australia we think.

- ◆ Five committee members of the Victorian Jazz Musicians' Benefit Fund, founded in 1992.
- ◆ Various profiles on Australian Jazz Convention committees, namely 1952, 1960, 1963, 1964, 1966, 1969, 1974, 1992, 1995, together with delegates from the 1<sup>st</sup> Australian Jazz Convention held in 1946.
- ◆ We have :
  - Past committee members from Victorian Jazz Club
  - Geelong Jazz Club committee members
  - Past committee members from Melbourne Jazz Club, including foundation members
  - 1996 Marvellous Melbourne Jazz Festival committee members
  - Three committee members from the Australian Jazz Interviews Project.

We also have experienced and/or qualified people in the following areas:

Jazz historians, discographers, jazz musicians, technical experts in recording and broadcasting, producers and financiers of Australian jazz recordings, jazz writers and editors for magazines and books such as Eric Brown's 'Fifteen Years of the Yarra Yarra Jazz Band', Jack Mitchell's 'History of the Port Melbourne Jazz Band', 'Australian Jazz Quarterly', 'Jazz Notes', 'Eureka Jazz Magazine', 'Jazz Journal'.

Our committee members have the same enthusiasm and commitment to the Victorian Jazz Archive Inc. Project. There is a lot of hard work and planning involved to get this project to museum status. They are applying their skills to the development of the VJA and need your support. See page 12 for committee member details.



# donors

*The Victorian Jazz Archive wishes to thank the following people for their donations of jazz recordings, publications, photographs and memorabilia. Detailed lists of donations will be published in future issues of this newsletter.*

Diana Allen, Bob Barnard, Ray Bradley, Barry Buckley, Sid Bromley, Frank & Marge Burke, Royston Coldicott, Bob King Crawford, James Freemantle for the Estate of Bill Linton and Gloria Roberts, Rex Green, John Kennedy, Ray Marginson, William H Miller, Tony Newstead, Dave Patton, Jack Ricketts, John Rippin, Ken Schroder, Lois Stephenson, Mike Sutcliffe, George Tack.

*The following letters were  
received with subscription  
fees from supportive friends  
interstate and overseas*

'Dear Sirs,

I have been  
collecting Australian jazz records for fifty  
years, and have possibly the largest  
collection in Canada. Mike Sutcliffe sent  
your brochure to me, and I read it with  
great interest. I would like to support your  
goal to preserve material relating to  
Australian jazz.

Enclosed is an international money order  
for \$15.00 Aust. for an annual  
subscription. I wish you every success in  
your efforts, and please tell me how I can  
help.

Sincerely yours, **Jack Litchfield**  
**Toronto, Ontario, Canada'**

'No doubt about  
Victorian Jazz lovers -  
they do things. Best of  
luck with such an  
important project.'

**Warwick Taylor,**  
**Orange NSW**

## VJA Executive Committee

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Secretary/Curator: John Kennedy ..... 9885 4018  
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The Victorian Jazz Archive project is part of a national initiative through the National Film and Sound Archive in Canberra and the Australian Jazz Archive National Council to seek and preserve Australian jazz material in all its forms.

**For information on assessment procedures or ways to deposit or donate material to the Victorian Jazz Archive Inc. please write to: Victorian Jazz Archive Inc., PO Box 442, Ashburton Vic 3147.**



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Penny Morison, Operations Manager, Museum of Victoria  
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Sophia Pavlovski-Ross, Manager, Museum Accreditation Program, Museums Australia (Vic)  
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### Newsletter Editor: Michele Boardman

Contributions for inclusion in this Newsletter are welcome. Please send to:

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### **Internet web sites related to Aussie jazz and/or Aussie Archives:**

#### ***Oz-jazz Worldwide -***

<http://www.magna.com.au/~georgeh/>

#### ***Australian Film & Sound Archive -***

<http://www.aa.gov.au/nfsa/nfsa.htm>

#### ***Victorian Jazz Club***

<http://home.vicnet.net.au/~vjazz/>



**Save our jazz past for the future**