



VJAZZ 36  
October 2007



### *From the General Manager*

Well folks, our 2007 AGM is almost upon us - and the year has just flown by. Once again we've had an extremely busy time during the last 12 months, and in order to put this into some perspective, here is a summary of our major achievements since November 2006:

- Re-accreditation as a Museum with Museums Australia (Victoria) until the year 2012.
- Wantirna premises lease extended with Parks Victoria until 2017. This provides us with a "security of tenure" and includes planning for a relocatable building to house various administrative functions, thus providing more storage capacity within the present building.
- Purchased and installed several compactus units to provide 245+ lineal metres of shelving storage, more than quadrupling the previous capacity.
- Received (and still processing) several large collections - including one from the late Mike Sutcliffe.
- Preservation Audit (funded by a grant from Arts Victoria and completed by a professional Archivist) that will assist in determining future directions for the continued preservation of our material.
- Mounted a successful 14-day exhibition at Forest Hill Chase Shopping Centre.
- Mounted two exhibitions at our Wantirna premises, namely the *Making of an Archive – 10 Years of the VJA* and the *Fitzgibbon Dynasty*.
- Winning the Best Exhibit/Display category of the prestigious Victoria Community History 2007 Award for our travelling exhibition of "Jazz Spans the Decades".
- Applied for "specific projects" funding from the National Library of Australia in Canberra, and the Knox City Council – both of which we are awaiting results to be announced in November.
- Released a sampler CD of our in-house range of rare collectable jazz from the Archive.
- Continued spreading the word of jazz and the work of the Archive by attending—with our shop—local and regional jazz festivals, including The Briars at Mornington, Coolart at Somers, Eltham Jazz & Blues, Kyneton, Stawell, Wilsons Park at Berwick, and the Australian Jazz Convention.
- Entered details of a further 2,000 Australian jazz-related objects onto the ERL community database, (at the time of writing there were almost 10,700 objects recorded on the database). (cont'd Page 2)

## **BONUS FOR MEMBERS ATTENDING ANNUAL GENERAL MEETING**

**WE WILL BE OFFERING A SUBSTANTIAL COLLECTION OF  
PRE OWNED JAZZ CD'S FOR SALE AT A FRACTION OF THEIR ORIGINAL COST.**

**Some will be offered by silent auction.**

**DISPLAY WILL OPEN AT 10am AND SILENT AUCTION CLOSES AT 3.00pm**

**Collection features early jazz, piano jazz, trad jazz and later jazz. Also on sale are a wide range of other recorded musical genres.**

**THIS IS AN EXCITING OPPORTUNITY TO ADD TO YOUR OWN COLLECTION WHILST  
SUPPORTING THE VICTORIAN JAZZ ARCHIVE IN OUR NEVER-ENDING FUND-RAISING  
ACTIVITIES. LOVE TO SEE YOU THERE.**

Congratulations to our former General Manager, **John Kennedy OAM** on recently being awarded a "Lifetime Achievement Award" from the Australasian Sound Recording Association for his contribution to recorded music. We couldn't think of a more worthwhile recipient.

QUARTERLY NEWSLETTER OF THE VICTORIAN JAZZ ARCHIVE INC. PATRON: WILLIAM H. MILLER M.A., B.C.L. (Oxon.)  
15 Mountain Highway, Wantirna 3152 Melway Ref. 63 C8

(All correspondence to: PO Box 6007 Wantirna Mall, Vic. 3152) Registered No: A0033964L ABN 53 531 132 426  
Ph (03) 9800 5535 email: [info@vicjazzarchive.org.au](mailto:info@vicjazzarchive.org.au) Web page: [www.vicjazzarchive.org.au](http://www.vicjazzarchive.org.au)

(cont'd from Page 1)

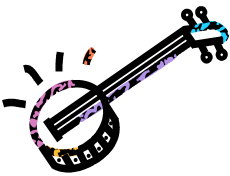
This is an extraordinary achievement in one year, especially considering the Archive is a "not-for-profit" organisation with very limited funding (mostly self-generated), run entirely by volunteers, and is open for only 2 days per week. Very few of these achievements could happen without the tremendous assistance and support of our enthusiastic band of volunteers, many of who contribute time and effort well above and beyond expectations. Indeed, it's of great credit to them, and I extend my sincere and heartfelt thanks to all for their active and positive contributions, downright hard work and dedication to the cause of "Saving and Preserving Our Australian Jazz Past for the Future". The VJA is an organisation of which ALL members can rightly be very proud!

As this is the last newsletter for 2007, on behalf of the Board of Management, I extend to all 'Compliments of the Festive Season'. We hope and trust festivities with your families and loved ones will be extremely enjoyable and satisfying. If you are travelling, please take care, and be very mindful of the other 'drivers' on the road.

*Ray Sutton*

**BOARD OF  
MANAGEMENT  
2007**

- President:  
Bill Ford
- Vice President:  
Barry Mitchell
- General Manager:  
Ray Sutton
- Collections Manager:  
Mel Blachford
- Secretary:  
Gretel James
- Treasurer:  
Lee Treanor
- Committee Members:  
Jeff Blades  
Alan Clark  
Margaret Harvey  
Dr Ray Marginson AM  
Marina Pollard
- Newsletter Editor:  
Gretel James



**"THE FITZGIBBON DYNASTY"**

We are honouring the Fitzgibbon family who are arguably one of Australia's most prominent families in entertainment circles including music and stage.

Their contribution to Australian jazz is both significant and exciting.

We are featuring three generations of this talented family including Minnie, Maggie, Graham "Smacka", Nichaud, Mark and Andrew.

Smacka Fitzgibbon became a jazz icon performing for and presenting his talent to enthusiastic audiences between 1949 and 1979.

The exhibition will commence on Tuesday, October 23rd 2007 and will run until the end of May 2008

Exhibition Open 10.00 a.m. to 3.00 p.m. Tuesdays and Fridays  
Guided group tours on other days by appointment.

**“DEPORTATION”****SONNY CLAY IN AUSTRALIA 1928**

During the 1970s I was doing research in the Victorian State Library into various American jazz bands that came to Melbourne in the 1920s. Apart from entertaining they came to promote the latest dance craze—The Black Bottom, Charleston etc.

They were white bands like Harvey Ball and His Virginians and Frank Ellis and his Californians, but in 1928 a completely black group came to tour the Tivoli circuit. This consisted of pianist, Sonny Clay's Plantation Band with vocalist Ivy Anderson who was later to achieve fame with Duke Ellington. With them were the Four Covans, a dance group plus vocalists, The Four Harmony Emperors. In the very racist atmosphere in Australia at the time this upset a lot of people. Then, newspapers had a big bias against Chinese and blacks which prompted the headlines in Melbourne's scandal newspaper *The Truth* of 31 March 1928 "White girls with negro lovers—raid discloses wild scenes of abandon, flappers, wine, cocaine and revels".

After performing in Sydney the group came to Melbourne, but they did not last very long with the controversy stirred up by the *Truth*.

Six of the musicians were staying at Rowena Mansions in Nicholson Street next to the present ICI building. They were being watched by *Truth* reporters who noted the musicians returned to their flats with girls, all apparently drunk. "There they could be seen dancing and embracing to the accompaniment of a portable gramophone playing jazz".

These colourful descriptions, typical of *the Truth*, resulted in the musicians appearing in Melbourne's City Court on March 27 where hundreds of people scrambled for seats. The charges were dismissed, but Sonny Clay's Tivoli and Green Mill contracts were cancelled. This led to the announcement in Federal Parliament that the band would sail home on Saturday 31 March. *The Truth* announced the Federal Cabinet was to ban entry to Australia of all coloured artists and it was not until 1954 that Louis Armstrong's All Stars became the first negro jazz band to tour Australia since 1928.

Unfortunately, Sonny Clay's Band did not record in Australia. However, for their American recordings and a very detailed account of their Australian visit I would recommend Chris Long's CD *Deportation Blues* - Antiquarian CL 103 and the wonderful accompanying booklet.

Also available is an even more detailed description in Mike Sutcliffe's *Australian Record and Music Review* No. 35 October 1997. A similar CD to Antiquarian CL103 has been issued on English Frog DGF53.

*Eric Brown*

19 August 2007

Thank you to Peter Edwards for initially arranging the receipt of a surplus, large, display showcase for the Archive from Eastern Regional Library, Knox Branch.

**Letters to the Editor**

Dear Gretel,

You may be interested in the following information for your next newsletter.

I was very saddened to read the Vale in the last issue re Nick Stefakis.

My association with Nick goes back to the early 50's when I used to visit G.N.S. Engineering (George Nicholas Stefakis) in Clarendon Street, South Melbourne to have Nick prepare my Norton motorcycle outfit for races at Fishermans Bend Airstrip (now the site of the West Gate Bridge).

Obviously, because of our love of motor cycles and music—jazz in particular—we became firm friends.

In addition to our beginnings in brass bands—Nick played as a youngster in the South Melbourne Brass Band—Nick played trumpet with the Graeme Bell Band at the Melbourne Exhibition during Roger's absence due to illness.

Even though he was a member of the Oakleigh Motor Cycle Club, Nick became a permanent member of my own group at the Hartwell Motor Cycle Club—the Hartwell Hotshots.

We gained a large amount of publicity by winning Radio 3KZ—BSA Music Show which raised money for the Blind Babies and Children of the Austin Hospital.

Other members of the group were active motorcyclist—Frank Gow of East Malvern Club on piano and Hartwell Club members Tich Bray (clarinet), Stan Walker (piano and vibes) and myself on drums.

Although not a motor cyclist, Graham "Smacka" joined the Club and became a fully fledged member of the Hartwell Hotshots.

This line-up completed a very efficient and popular band at the time playing at numerous functions in Hartwell, Caulfield and Newport.

Nick not only prepared my machine but rode as passenger for me on many occasions.

He was a fine musician and took his playing very seriously—he will be sadly missed in Melbourne music circles.

*Wes Brown*

The Committee sincerely thanks Bob Harvey for the new shelving in our kitchen.

Bob and Gail's daughter, Erin, played trombone in both junior and senior improvisation workshops this year, and they have spent some time with us.

Recognising the need for extra shelving, Bob designed, built and installed the unit, at no cost to the Archive.

Thanks Bob

**PLEASE NOTE DEADLINE FOR COPY FOR THE NEXT NEWSLETTER  
IS 15TH JANUARY 2008**

## Collections Manager's report October 2007

The hectic pace of activity continues at the VJA.

### Preservation Audit Report

The VJA received a Victorian Government grant to undertake a preservation audit. This was designed to look at our progress over the last eleven years, inspect and make recommendations to improve our already high museum accredited standards. Detlev Leuth, senior archivist at the National Archives conducted the audit and his report was received this month. It is a very comprehensive document which will allow us to further target future funding and resources to areas of high priority. These include our print, photo and poster collections. The reality is that without such external documentation it is very difficult for government and private foundations to make money available for grants.

### Compactus update

The fourth compactus was installed last week. The net result will be to solve space pressures for the immediate future. Over the last year the VJA has added four compactus units for vital storage space for our ever growing collection. Of the three newest units, one has been installed in the P1 vault to house our Australian collection, one in the print room vault to house our print material and magazines, and the last one to act as a quarantine area for new donations awaiting sorting and cataloguing.

### Acetate update

Eric Brown, our registrar, and Liz Currie have been particularly valuable in helping to classify and catalogue a box containing over 80 rare acetate records, recently unearthed. Whilst they were registered none were on the Eastern Libraries database. We are gradually fitting the pieces of this important group of recordings together. They are now properly stored in archival standard boxes and we are close to finishing this important archival project. These are some of the earliest Australian jazz recordings. Acetates were cut on a metal disc coated with acetate and are very fragile. Digital copies have been made to preserve them for posterity.

### Major Donation from the estate of Mike Sutcliffe collection.

Mike lost his battle with cancer a few months ago. He was a noted writer and collector of jazz in NSW. He indicated the bulk of his collection and papers was to come to the VJA. Two weeks ago I flew to Sydney to supervise the packing. Bill Haesler, who is well known to us and David Mitchell, with whom I stayed, helped with the sorting and packing—forty-eight boxes being the result. It is a treasure trove of rare music, photographs and cuttings. Whilst it will take some time to digest, it fills many gaps in our collection, especially in regard to the NSW jazz scene. Mike's wife, Dale, made us very welcome and supplied copious quantities of drinks as well as lunch. It took us a day and a half to complete the task of packing and sorting. It is a measure of the regard Mike had for the VJA that he wished his collection to come

to Victoria. It appears that the VJA is slowly being regarded as the "de-facto" Jazz Archive of Australia.

### Sound room update

Arising from the recommendations in the preservation audit report is the need to research alternatives to storing digital material on CDs and DVDs. Whilst we use archive quality discs it is unlikely machines to play them will still be available in 50 years' time. With the cost of external hard drives coming down it is becoming viable to use these devices as an alternative. Lowering costs and increased space are the advantages, provided we can ensure reliability of the equipment. I have enlisted the help of the National Film and Sound Archive for advice on size of hard drive and brand to ensure long term reliability. One brand made by Western Digital has two 750 gigabyte drives that record a mirror image onto both discs in one unit. If one fails the other will still read. Anyone who has had a hard drive on their computer crash knows how important it is to have a backup. Such a unit is available for about \$750 and can hold about 1000 CDs in a space no larger than the telephone directory. A challenge for us all is to keep up with the changing technology which is dropping in price all the time.

### Fitzgibbon Family Exhibition.

We have all been very busy getting ready for our next exhibition on the famous Fitzgibbon Dynasty. Tom Lucas and Geoff King have been busy scanning and photographing items to be part of this major exhibition due to open on October 21st. Our museum accreditation requires us to use digital copies to prevent damage to the original photographs. Nichaud and Maggie Fitzgibbon have supplied a huge quantity of family items, photographs and memorabilia for our curator, Peter Edwards, to select from. The dilemma will be which items to select for display from the huge quantity of material available. Incidentally, Peter was able to obtain a discarded showcase from one of the regional libraries, for use in our next exhibition. Our thanks go to him for his fast footwork saving this from the scrap heap. The exhibition which will run till May 2008 is one not to be missed.

If you have not made the journey out to Wantirna recently, I encourage you to do so. The changes over the last few months have been amazing.

Keep jazzing along.

*Mel Blachford* Collections Manager  
October 2007

### Cash Donations

Thank you to the following people for their generous cash donations since the last newsletter:

Roger Boyes, Ms Pauline Collins-Jennings, Joy Youlden Connor, Liz Currie, Heathmont Uniting Church, Killara Group, Rob Marshall and St. Dominic's Parish.

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

## A GRUESOME TWOSOME

Life is full of duo-type partnerships, Laurel and Hardy, Abbott and Costello [no political overtones]. In jazz this situation also abounds. Louis Armstrong and Earl Hines, Joe Venuti and Eddie Lang, both from the twenties golden era of jazz. However, on the British jazz scene similar duos existed. Three spring to mind involving trumpet/clarinet duos — Humphrey Lyttelton/Wally Fawkes, Al Fairweather/Sandy Brown and Alex Welsh/Archie Semple. Another duo that had an impact on the British revival landscape was a trumpet/vocalist pairing. Probably less of an influence than the above-mentioned but still once heard never forgotten. I refer to trumpeter Mick Mulligan and singer George Melly. Both of those worthies 'left the building' within the last six months but their collective activities both musical and extraneous will no doubt live in the annals of the British jazz scene forever.

George who came from an upper middle-class Liverpool family was a natural anarchist who gravitated toward the burgeoning jazz scene in London in the post second war era. Mick Mulligan was a similar 'comfortable' chap from an affluent background. He took up trumpet and formed a band which George sort of invaded as singer. Mick, like most embryonic leaders, was into the Louis Hot Five/King Oliver/Jelly Roll Morton scene and he didn't really want a vocalist. Seemingly Mick's parents paid him a monthly allowance to stay away from the family business. Thus he was able to indulge himself in his jazz pursuits.

All of those activities and subsequent progressions of the 'Mull and Mell' partnership are chronicled in the wonderful *Owning Up* Vol.1 of George's memoirs published in 1965, possibly only rivalled by Eddie Condon's *We Called It Music*, but essential reading for anyone interested in the British post-war jazz scene. In a parallel aspect it mirrors the shift from the period of austerity of the immediate post-war years through to the 'you've never had it so good era' of the early sixties.

There is nothing left to the imagination in those pages or indeed the subsequent writings of 'Good Time George' as he became known. In the second volume of his memoirs called *Rum, Bum and Concertina* he talks of his time in the Royal Navy and his involvement with the surrealist arts movement. Certain sexual aspects of his life are mentioned in this tome but I can't comment on that 'Road To Damascus' episode as this is after all a family tract.

The Mulligan band folded in the early sixties and George became more of a writer and a critic of jazz and other musical forms. In the seventies he went back on the road as a singer with a jazz band led by trumpeter/writer John Chilton. By then, because of his career as writer and critic and his television appearances, he was better known outside of the tight jazz circle where he and the Mulligan Band had existed.

Mick retired in that early sixties period and, apart from guest forays on trumpet, disappeared from the jazz scene returning to the wine business [selling it as well as drinking it] and of all things breeding race horses.

So, apart from all the carousing and playing up, what did those two characters contribute to the jazz scene in UK? Well I think quite a lot of Mick's early band—like most of the bands of that late forties period—followed the usual revivalist twenties jazz mantra;. It was very purist with the tuba in evidence and at one stage two banjos. That band broke up after a rather nasty road accident around 1953. They reformed in '55 with George as singer clad in an all black outfit. Pictures of the time recall George at the mike, cigarette and glass of gin in hand pouting a bit like Mick Jagger of a decade later causing a bit of heartburn among youth club officials where the band played. In the number *Frankie and Johnny* when the line 'she shot her man' appeared and the drummer did the rat-a-tat representing gunfire, George used to dive off the stand. I think in latter years this was put on hold.

By then the band were into a more Eddie Condon dixieland theme with very fine musicians in clarinetist Ian Christie and

pianist Ronnie Duff. Despite the bibulous goings on that George's book entails, my experiences recall a very swinging, hot, competent band on the various broadcasts that I heard on my haggis-driven radio set in those late fifties years. Also in 1958 I saw the band at 100 Oxford Street, then the Humphrey Lyttelton Club. They played well and remained upright all evening. Mick's playing displayed the hot lead of Wild Bill Davison or Max Kaminski and George's singing covered a wide field of the classic blues singers, male and female, despite sporting a black eye administered by his then current girl friend [check *Owning Up*].

Apparently in recent years George did quite a few programs on radio covering the work of the early blues singers including Bessie Smith, his first love.

When George passed away in July of this year he was buried in a cardboard coffin festooned with cartoons. So, despite their debauched lifestyle both those blokes had long lives minus the benefits of personal trainers. I think it was clarinetist Pee Wee Russell or some such character who said that jazz 'didn't attract Charles Atlas types'. If you know who that last-named gent was, then serves you right. You are as well stricken with years as I am.

*Bill Brown*

**“ ..... AND THE BANDS PLAYED ON”**

The set finished. Allan Browne stood and announced to the large audience that the jazz community had lost a great friend in Barry Doyle that morning. The Noosa Jazz Festival audience reaction said it all – shocked gasps followed by absolute silence. Then gradually murmurs spread through the audience as the message sank in, and groups of friends spoke among themselves of this sad loss.

Meantime preparations for the next set proceeded and “The Bands Played On”!! Isn't this what Barry would have wanted?

I well recall Barry's emotional tribute to the late Len Barnard and Chris Tapperell at last year's Macedon Ranges Festival at a time he was starting his own fight against cancer.

And on that day, under Barry's direction, “The Bands Played On”.

No doubt there will be an emotional tribute to Barry at his Festival this year, and, in true Barry Doyle style, “The Bands **Will** Play On”. This is his wish, and virtually his instruction.

I have been fortunate enough to have attended all of the festivals at Kyneton, and at the last two, with Barry's blessing, have represented the Victorian Jazz Archive with our Archive Shop CD stall. This has been most beneficial to the Archive in generating funds towards running costs of the Archive, and in exposing us to the wider jazz community.

We will return this year, with the blessing of Barry's committee, and as well as the Archive Shop will display our award-winning travelling exhibition.

The Jazz Archive is deeply indebted to Barry Doyle, and extends condolences to his wife, Kerrin, and his family and friends.

*Barry Mitchell*

## New Members

Our membership continues to grow and we welcome the following new members:

Alistair Alley, Rod Alsop, John Bell, Richard Bennett, Merle Collins, Pauline Collins-Jennings, Jean and John Cornell, Katy Cottrill, Barry and Julie Cranston, Joe and Krys Cutler, Keith Dempsey, Alan and Margaret Foot, Howard Foster, Joyce Gay, Marion and Bob Greaves, Phil Happ, Geoff Hopkins, Graeme and Dierdre Jordan, Peter Keri, Jim Lightwood and family, David McDowell, Bradford Lau, Kevin McMahon, Peter Marsh, Don Nixon, Phil O'Rourke, Stuart and Lynette Pedler, Andrew and Colleen Ralph, Lorraine and Len Reay, Gerry Robinson, Don Schade, Rita Sheppard, Owen Starritt, and Glennis Varney.

## Group Visits

In recent months we have been pleased to welcome groups of visitors to the Archive on special days. On these occasions we are grateful to Alan Clark and his band and Maurie Fabrikant for coming in to entertain the guests. Below are a couple of letters we received in appreciation. We also take this opportunity of once again thanking the musicians who give their time freely to play.

*Dear Marina,*

*I write on behalf of members of Knox Historical Society to thank you and your team for a most enjoyable visit last week.*

*Those of us who had visited the Archive before, as well as the first timers, were extremely impressed by everything we saw, and all agreed that it was a most enjoyable and interesting morning.*

*Thank you all again. We look forward to a close and rewarding relationship between our two organisations in the future.*

*Barbara Stephens.*

*The General Manager.*

*Dear Ray,*

*I am writing on behalf of the Heathmont Uniting Group that were entertained at the Archive on Saturday 18th August. Unfortunately we were a bit light on numbers because of sickness, holidays etc. but those that attended agreed that it was one of the best nights we had ever organised.*

*Please pass on our thanks to all the volunteers that were involved and provided such an enjoyable evening for us.*

*Sincere thanks,*

*Peter Galletly*

## **Researching The Archive**

**By John Kennedy OAM  
Archive Research Officer**

Having been involved in the collection of the Archive from day one, I have seen a lot of material that doesn't need to go through the preservation process, but is suitable for various research projects. To do these projects justice, a fair amount of time is needed to follow the various paths to produce a coherent and valued publication at the end of the road.

Whilst in my various guises at the Archive, as Curator, Secretary, Collection Manager and finally General Manager, I often stated "one day when I have time, I will research this material". Since retirement in November 2005 I have come to the conclusion I do have the time, and I'll make the fruits of my labour available to our members.

My first research project was back in 2004, when Bill Miller gave me the complete list of the recordings he had made for his Ampersand label, entitled "William H. Miller Recording Log". It was revised in 2005 and I have now finished a further revision identified as **Research Project No. 1**.

**Research Project No. 2** entitled the "Charlie Blott Collection" is now available. This material was loaned to the Archive some three years back by Dr John Whiteoak – specifically to preserve it onto archival CD. It consisted of five audio cassette tapes and contains some very interesting performances by the "modern" component of Australian jazz, mostly in Melbourne. There are tracks by Splinter Reeves, Don Banks, Bruce Clarke, Lin (or Lyn) Challen, Teddy Preston and of course Charlie himself. It is the intention of the Archive to release a VJAZZ CD of the unissued material from these tapes featuring the music and compositions of Don Banks in the near future.

By mid-year I hope to have about three more projects finished, and these will provide an insight into the early days of Australian jazz. Firstly, there is a wonderful, extended account of the early history of the Graeme Bell Band written by Roger Bell. Then it's my intention to gather from the C Ian Turner collection the correspondence between Turner and people like Ade Monsborough, Brooks Jackson, George Avakian (USA) and Derek Collier (UK). In all instances, they depict the problems of collecting jazz records during the Second World War, and the wonderful camaraderie amongst musicians and collectors during those hard times. There are some enlightening comments from Ade Monsborough, where he sets out his idea in 1944 (two years before it actually happened) to have an "Australian Jazz Convention" in Melbourne, whilst another letter describes his first meeting and playing with Tom Pickering in Sydney.

Other projects will include the listing of the C Ian Turner acetates in the collection as well as some of his projected recording sessions that by all accounts did happen, but there have been no acetates found to date. The marvellous reel-to-reel tapes, donated by the late Don Boardman and Ron Halstead, of unissued and alternative performances of the Frank Traynor Jazz Preachers, that formed the basis of VJAZZ 004 "Trombone Frankie" will lead to a complete rewrite of the Frank Traynor discography.

For purchase price of copies of Research Project No. 1 and No. 2, please contact Barry Mitchell in the Archive Shop. On receipt of fee your purchase will be sent post free. All stock will be produced to order. Price of future Projects will be

## Searching the Database

One of the most important aspects of researching the Archive is the use of our database hosted by Eastern Regional Libraries (ERL) through their community website. To search the VJA database enter [www.erl.vic.gov.au/local/local.php](http://www.erl.vic.gov.au/local/local.php) (We suggest you put in your favourites!) Under the 'search community databases' click 'Victorian Jazz Archive Inc'. The Archive will appear as follows:

(1)		(2)			(3)		(4)
<b>KEYWORD SEARCH</b>		<b>ORDER BY TITLE</b>	<b>V</b>		<b>SEARCH</b>		<b>BROWSE</b>

NB: The numbers added above each box are to make it easier to explain their various functions.

### (1) KEYWORD SEARCH

Enter your query (which does not have to be case sensitive.)

eg: Name of the band  
 Name of a musician  
 Where recorded  
 Label and catalogue number

For specific searching it is best to enter your query for a tune, played by a particular person in the format as shown below. When using this function, a space is permitted before the + sign but not after it.

+ "All Steamed Up" + "Ade Monsbourgh" - followed by Search (3). From left to right is the VJAZ Registration number (for VJA use only); click the underlined blue printing for full detail of your query.'

To work through all titles listed in that table, click on "Next Record" shown on the right hand side of the screen. If you wish to print the result of your query, it is suggested you use the print option in your computer's file menu in preference to the "User Friendly Print Option" shown at the bottom of the screen.

### (2) ORDER BY TITLE

As the ERL database was originally designed for the listing and ordering of library books, the "Order by Author" option is not applicable to the VJA database, and the "Order by ID/Registration Number" is for Archive use only. Therefore for all general enquiries use the "Order By Title" option. Incidentally, in this instance the words "order by" means "search by".

### (4) BROWSE BUTTON

Pressing this option will provide a total list of entries in the VJA database in increments of 10 at a time, and this is its only function.

NB: When the VJA changed to the ERL database, the new search criteria was for a minimum of 4 characters. In the previous system the W&G (White & Gillespie) labels were entered in this way and therefore are not searchable at the moment. The VJA is trying to rectify this problem. You will have no difficulty for instance searching for Swaggie or any label with more than 4 characters. It is suggested you try the method shown above until you become more at ease with the system.

The Archive preserves, and databases where possible, three copies of each registered donation. These are listed as "Preservation", "Duplicate" (stored offsite) and "Access" (available for public research).

*John Kennedy*

## VICTORIAN JAZZ WORKSHOPS

It has been brought to our attention recently that some people have the impression that these workshops are run by the Victorian Jazz Archive. The workshops use the VJA premises for lessons and some private functions at the discretion of the VJA.

We advise that the Victorian Jazz Workshops Inc. is a private business enterprise run by Marina Pollard, Contact No. 9781 4972



## **KEYBOARD CORNER**

**are proud to be sponsors of  
The Victorian Jazz Archive**

**We carry a huge range of all  
instruments, and offer  
special pricing to Victorian  
Jazz Archive members**

**Contact Craig Johnston**

**KEYBOARD CORNER  
137 Boronia Road, Boronia 3155  
9761 0003**

**This newsletter is proudly  
printed by**

**HODGSON PRINT  
GROUP PTY. LTD.**

**your local printers.**

**Call us for a free, no obligation quote for  
any of your printing needs.**

- Letterheads**
- Brochures**
- Flyers**
- Envelopes**
- With Comps Slips**
- Newsletters**
- Business Cards**
- Design**
- Invoice/Quote book**
- Labels**
- Laminating**
- Photocopying**
- and much more**

**HODGSON PRINT  
GROUP PTY. LTD.**

**1/10 Sherwood Court  
Wantirna 3152**

**Phone: 9800 4646**

**Fax: 9800 4181**

**Email: [printing@bigpond.com](mailto:printing@bigpond.com)**

**For jazz on CD or DVD  
There's one place to go**

## **STANDISH AND COMPANY**

**We specialize in supplying jazz of the older kind.  
Which means back to the ODJB and King Oliver  
And forward through Duke, Goodman,  
Shaw & Dorsey**

**Even Diz and Bird and the MJQ  
With Colyer, Barnard, Barber, Bull and Bilk  
And many others in between  
Blues, too, if you dig Muddy, Blind Lemon, Wolf.**

**Get onto our mailing list, and thrill to tales of  
the exploits of old jazzers. Peruse our exciting  
list of new and old releases and gasp at the  
bargains to be had in our regular sales!**

**STANDISH AND COMPANY  
P.O. BOX 193  
MOUNT MARTHA, VIC. 3934  
Tel. (03) 5974 4194  
Email: [mojohand@bigpond.com](mailto:mojohand@bigpond.com)**

## **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)**