

JazzNotes

Official Newsletter of the Jazz Club of W.A. Inc

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P.O. Box 455, Inglewood WA 6932

Number 474

Jan 2025

Meetings: Tuesday nights at the Civic Hotel Inglewood, 7.30 - 10.00 pm.

Admission: \$20, Members and Students \$15. Annual membership: \$25

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Editor's Note

I wish you a wonderful Christmas and all the best for the new year. See you back at the club on the 14th Jan.

Paul Bird

editor

Caterina's Chatter

Hi lovely members and friends,

I'm sending my very warm wishes to you and your family. Christmas is a special time of the year, when family comes together, and, if that's not possible for whatever reason, lets be close in thoughts as no matter how far, our love will always go the distance.

December's three young performing bands set a very high standard. *Troublemakers* maintain their tradition of fresh, bubbly jazz, high quality music and it was wonderful to see so many younger people there. I feel that the future is

bright for the club. *Roaring Twenties*, a group of outstanding young musicians, predominantly current music students honouring the past, yet with a dynamic youthful energy and with obvious love of traditional jazz.

Swinging at the Savoy, played some cheery Chrissi songs along with the most danceable tunes for swinging from coast-to-coast, including some of their own swinging original songs. What a colourful party it was; we all got into that wonderful spirit, ending the night and the year on a high, with hugs and best wishes shared by new made long-time friends.

All three nights were amazingly well attended and had an electrifying atmosphere. The club will be back on **14th JANUARY** with *That's Jazz*. As always, see [our website](#) for the latest news.

All the very best to you and your families; stay safe health and happy. **HAPPY NEW YEAR !** God willing there will be more love than wars in '25.

Warmest regards

Caterina Ranieri

President, Jazz Club of WA



This Month's Bands

14th Jan – That's Jazz

Don Slaughter (piano), Bob Benton (trombone), Rob Watt (trumpet), Martin Jones (reeds), Elph Hensler (bass), Aaron Woolley (guitar), Bob Appleyard (drums/vocals).

21st Jan – The Hot Sand Hoppers

Paul Bird (reeds), Matt Knight (trumpet), Aaron Canny (trombone), John Beaton (piano), John Healy (bass), Richard Pooley (drums).

28th Jan – Kent Street Riverside Stompers

Martin Jones (bass sax), Steve Searle (trumpet), Mike Wiese (reeds), Bill MacAlister (trombone), Aaron Woolley (guitar), Tony Celiberti (piano), Bob Appleyard (drums/vocals).



Committee of Management for 2024-25

President:	Caterina Ranieri	0414 942 730
Vice President:	Phil Hatton	0417 916 773
Secretary:	Graham Jamison	0411 185 361
Treasurer	Paul Bird	0438 048 808
Assistant Treasurer:	Keith Terry	0419 965 891
Membership Officer:	Angela Fairbairn	0419 246 316
Band Coordinator:	Keith Terry	0419 965 891
Committee Members:	Margaret Lawtie	0407 472 186
	Rod Epis	0408 115 157
	Lana Hogan	

Phil's Jazz Chat

As we come to the end of 2024, I think we can say that traditional jazz is alive and maintaining its place in the world, despite many of its second

generation of practitioners having passed away or become too old and frail to perform. It has been a challenge and a mission for our club to transition to a new generation and 2024 was a make-or-break year. I feel comfortable in saying that the seeds have been planted and the signs are very encouraging. We have four bands performing for us whose members are under fiftyish and two of those bands have members who are under thirty and even under twenty. This is a credit to the hard work and vision of our president, **Caterina Rainieri**, and the hardworking committee. These bands sound great and often bring a new perspective to the sound of traditional jazz. This is a wonderful thing in my opinion as renewal is the lifeblood of any art form.

We need to continue this momentum and foster new talent to play this wonderful music and, hopefully, our [BATTLE OF THE BANDS](#) competition for school bands in May will help this. Please spread the word to any music students and teachers you come across. There is a total prize money of \$3000 on offer with \$1200 going to the music department of the

classic traditional jazz tunes and beyond. Here's a little nod to the holiday season with their rendition of Frosty the Snowman.



Let's continue to embrace the future of traditional jazz here in Perth while always valuing, respecting and honouring the past. Roll on 2025!

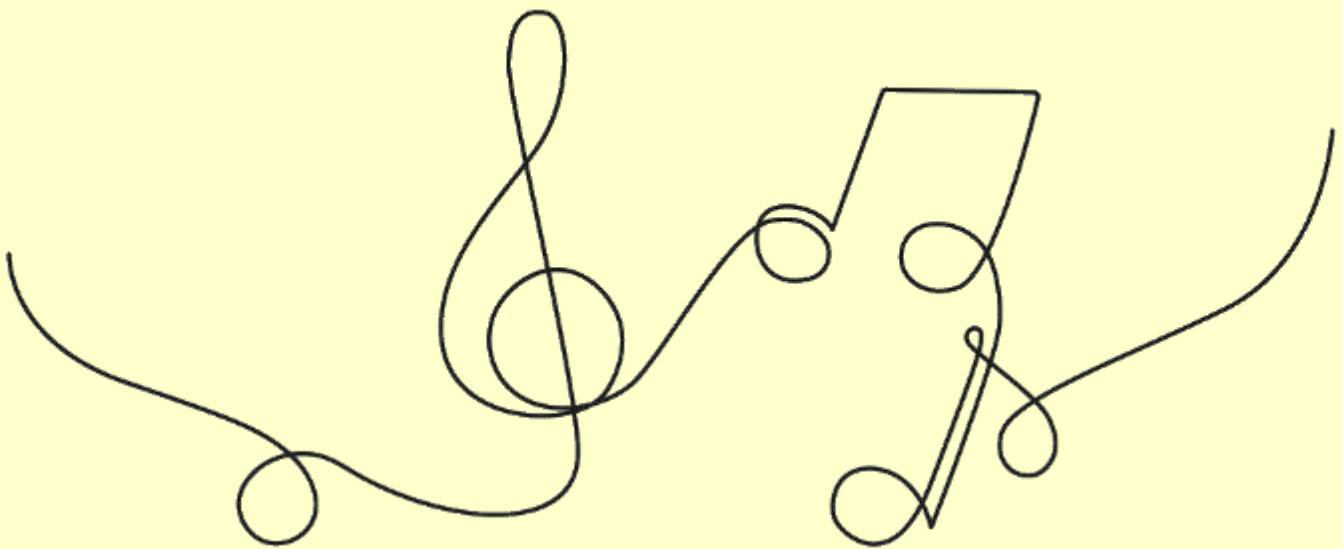
Phil Hatton 22/12/24



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About This Month's Bands

14 Jan **That's Jazz**



That's Jazz originated in Mandurah as a Trio (**John Twycross**, **Harry Horne** and **Don Slaughter**) in late 2003. They grew to a 7-piece outfit and the Mandurah Jazz Club commenced in 2004. They've performed hundreds of gigs in such venues as the *Atrium Basement*, the *Ballroom*, the *Silver Sands Hotel*, *Mandurah R.S.L.*, *Bowling Club*, *Leslie Street Hall* and the *Bridgewater Lifestyle Village Auditorium*. On

more than a few occasions they have even been known to venture as far afield as downtown Yokine and Inglewood, to play at the *Jazz Club of W.A.*

The band plays a genuine and enjoyable style of jazz. Their experience and enthusiasm shine through.

21 Jan **The Hot Sand Hoppers**



The Hot Sand Hoppers are a new jazz band, so named because the greater Perth area is surrounded by hot sand, including the city and the beaches. Anyone who's been caught barefoot will know what involuntary hopping is like, which is what these guys will also do to you, with their bouncy, stepping-out, **hot** style of jazz.

Under leader **Paul Bird**, they're presenting some newish faces to the scene. Upcoming stars **Matt Knight** & **Aaron Canny** have played before at the jazz club with other bands, **Richard Pooley** & **John Beaton** have been doing other things musically for decades, and are now pleased to be returning to the club, while **John Healy** thought he was slowing down but that just ain't gonna happen.

28 Jan Kent Street Riverside
Stompers



The ***Kent Street Riverside Stompers*** were formed to give the bass saxophone (a rare instrument) some public exposure. The original use of this instrument was in the **Bix Beiderbecke** Band. His bass sax player was **Adrian Rollini** – a great multi-instrumentalist who was very good on the bass sax.

The band play a lot with a 2-beat feel; a style for stepping out that's especially good for dancing!



In Profile: Steve Searle

Paul talks to Steve.

Q. Steve, tell us your story; how did you first get into music?



I first got into music when I was in about year eight. I started on the oboe and basically failed miserably at that. I was told to give it away and forget about playing an instrument. That suited me, but my Mum had other ideas and she said “how about we try another instrument?”

I was given the opportunity to learn the saxophone off

Brian Copping. He started me on the saxophone and I just continued from there basically. And then I took up the flute, and then

the clarinet while I was at high school. And when I went to university I decided that I liked the sound of the trumpet and started fiddling around with a bit of trumpet and a bit of trombone. And ever since I've played different styles and different instruments.

Q. And was Brian your first introduction to jazz?

He was, yes. And then years later I had **Roger Garood**; he helped me a lot when I was in upper school. We basically did all of the songs out of the omnibook; the **Charlie Parker** stuff and so on. He was fantastic as well.

Q. And for the record, what instruments do you play?

Well, yes my main horn is probably tenor saxophone, but I'm happy to play all four, so



soprano, alto and bari as well. I also play flute & clarinet, and trumpet & trombone.

And when I teach I'm also doing french horn, euphonium and tuba. And I kind of fake it on the piano.

Q. You have a beautiful tone on all your instruments. Have you done / do you do anything special to develop that?



I just play a lot of long notes when I can, and I play a lot of different styles. I also experiment with hearing a

kind of dry sound at home; so I can hear the sensitivity when I start, to make sure the instrument is working. It can be a difficult situation when you're changing instruments and the reeds etc.. go dry. But its not much of an issue for me changing between woodwind and brass, strangely changing woodwind instruments or changing within the brass family can be tricky. You're using completely different embouchure muscles between the families, but within the one family it's just that *little* bit off and can feel quite weird.

Q. What other styles of music do you like?

I listen to a lot of baroque and classical stuff as well. Also, film scores... I like a lot of latin music. So, I've played all sorts of things, such as mariachi, ska, klesma, all sorts of Jewish events. Also, when I first got into touring when I was in my twenties, I played with the Moscow circus for a while. I was probably the first young man to run away from the circus because I'd had enough of it after about eight months! (chuckles)



Q. What's your day job? Its teaching isn't it?

Yes, I work for instrumental music school services and I teach woodwind and brass up in the eastern Hills area, and the surrounding primary schools.

Q. Who are your favourite musicians whose recordings you like to listen too?

Well [Plas Johnson](#) comes to mind when it comes to tenor saxophone. I like a lot of [Stan Getz](#), especially the bossa nova stuff. Trumpet-wise, I like [James Morrison](#), obviously. And I'm working with him in the Perth Concert Hall on the 1st December, for the 50th anniversary of Duke Ellington's passing, so that's going to be an awesome gig!

Q. Have you got any other hobbies or interests that you want to share with the readers?

Well, when I'm at home I'm always "MacGyvering" something. I live in a mud brick house so I have to be quite creative in solving unusual issues that come with that. And I live on a half-acre at Mundaaring so there is always something that needs doing.

Q. Steve, we're always looking to get younger players interested in the club. Where do you think they're going to come from?

Its interesting, because you never really know where they're going to come from. I've got a couple of students in the eastern hills who are very interested in jazz. They take it under their

own steam to research all the different styles and players. So they're chasing players on youtube that they've found themselves. Its interesting how that happens. I've found that jazz players have to be a bit self-motivated like that to get into it; they can't just be told what to listen to or to learn. Obviously, as teachers we can give them hints and tastes, but they have to decide what they want to get into. So, yes maybe these two students of mine will get into it, but you never *really* know where the next lot of players are going to come from.

Battle of the Bands

As you're enjoying the summer break, have a think about the [battle of the bands](#) that's due to kick off in the new year... Can you help organise or otherwise support some young players? January is the time to make it happen!

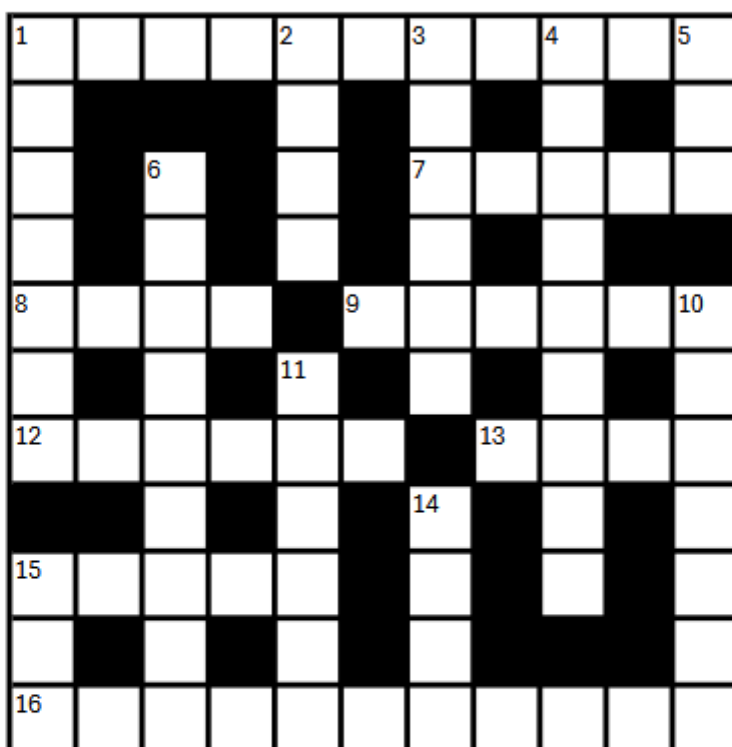
Give Phil Hatton a call and he'll be pleased to discuss how the club can help get your band on track in early 2025.



Puzzle

JAZZ CLUB of WA

Puzzle No. 4



Across

1. Dixieland or trad jazz style (11)
7. Having a microphone connected (5)
8. Very small, *it*. also metric prefix (4)
9. Violin (6)
12. Musical speeds (6)
13. Demonstration recording (4)
15. "It's a four fire now". (5)
16. Blues by Spencer Williams 1919 OJJB. (5,6)

Down

1. Bright brass horn (7)
2. Object of veneration (4)
3. Accented verse (poetry and music) (6)
4. State of nudity (9)
5. Chap
6. Play along with (9)
10. A strong feeling (7)
11. Black tie (6)
14. Largest continent (4)
15. Short melodious tune (3)

Click [here](#) to open a printable puzzle page.

SOLUTION Puzzle No. 3

B	A	S	I	N	S	T	R	E	E	T
O				O		E		C		A
U		A		T		M	O	C	K	S
R		N		E		P		E		
B	A	T	H		C	O	R	N	E	T
O		I		B		S		T		E
N	A	P	O	L	I		F	R	E	T
		A		O		A		I		R
M	A	S	O	N		H		C		A
A		T		D		A				D
C	H	I	M	E	S	B	L	U	E	S



Jazz Gig Guide

TUESDAY

Jazz Club of W.A.

Every Tuesday at The Milk Bar, [Civic Hotel](#), 981 Beaufort St, Inglewood Traditional Jazz & Swing 7.30 – 10.00pm.

Admission at door: general \$20, members/students \$15

Enquiries: Caterina Ranieri (President) Mob : 0414 942 730

WEDNESDAY

Phil Hatton's Manhattons

Second Wednesday of every month, 7.30pm - 10.00pm [Allegro Pizza](#), 231A Stirling Highway, Claremont, and

Fourth Wednesday of every month at [Clancy's Fish Pub, Fremantle](#).

Enquires : Phil Hatton on 0417 916 773

FRIDAY

South Perth Lions Big Band

4th Fri of the month 8.00—10.50pm

[South Perth Community Centre](#), Cnr Sandgate St & South Terrace, South Perth

Enquiries : Phil Hatton on 0417 916 773

Corner House Jazz Band

Weekly 7.30 – 10.30pm

[The Jazz Cellar](#), Corner Buxton St & Scarborough Beach Rd Mt Hawthorn

Info: Roy Burton 9447 8111

SATURDAY

Corner House Jazz Band

Weekly 3.00 – 6.00pm

[Swan Hotel](#), Stirling Highway Nth Fremantle

SUNDAY

Jazz Fremantle at The Navy Club

Weekly 3.00-6.00pm (except long weekends).

[The Navy Club](#), cnr High & Pakenham St,
Fremantle.

Info: Ken Westgate (President) 0497 107 760.

Mandurah Jazz Club “That’s Jazz”

Sessions currently suspended whilst looking for
a new home...

Enquiries: Rob Watt 0419 944 329

Jazz on the Radio

You’ll find recommended jazz programs in
the [radio guide](#) on our website



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code to find
our website

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Is Jazz Dancing Doomed? (1926)

The [Fremantle Advertiser](#) (2 Apr 1926) asked the question, and contrasted jazz dancing with folk dancing, predicting the latter would come back.

Before Adam delved and Eve span. Nature danced; starlings and swallows curved in pairs or scores over the wide plains, the elephant danced in the jungle, the bear danced in its lair, and the serpent, danced with its sinister writhing. Adam and Eve must have danced, too. for rhythm lies at the heart of life itself, and men and women have been dancing ever since. We are dancing to-day, dancing as never before.

But where is the poetry and the creative impulse of it? Some-one has described the fox-trotters of the modern ballroom as having the semblance of a multitude of paralytic worms slinking through seas of birdlime. What, after all, is jazzing but walking round a room to the

throbbing of a tom-tom? How inexpressibly absurd some, people look when the saxophones stop moaning and the drums cease to beat out their monotonous refrain. Originating as a ceremonial act in primeval society. dancing came to express the emotions of joy. sorrow, love, and worship; it attended the incidents of birth, marriage, and death. But when the man of to-day dances he expresses nothing at all.

"Soon we are going to get away from the influence of the American negro." a dancing instructor told the "Sunday Chronicle," "and the tango of the Argentines will thrill us no more. England will go back to its Morris and its hornpipe. Scotland to its sword dances, its reels and strathspeys. and Ireland to its jig. clog and shuffle.

"The success with which the Folk Dance Society is



meeting shows the way things are tending-. How (he audience next Friday will long to join those

sturdy, miners and dalesmen from Yorkshire and Northumbria in their traditional sword dances handed down from father to son through the generations; how their feet will tingle when the fine old Morris Dance comes round.



Morris dancers
source: atlas obscura

"Those dances, as Miss Margaret Morris told us the other day, come from the clean-living and simple

ways of hard-working pastoral people, and can be passed on to cleanse and sweeten our great urban centres, and maybe, do much to transform their artificial pleasures so that once again the note of joyousness may sound in the land." Rhythmic dancing which brings out the artistic and creative element in man is another antidote to jazz. This form of dancing, which Miss Margaret Morris is the apostle, provides a healthful and artistic outlet for the emotions and is based on natural movements. The ballroom of

a future, not perhaps far distant, may become a vehicle for self-expression, where grace and elegance will go hand in hand with physical perfection and the dance will become not merely a relaxation but an essential part of life.

Fashion is indeed fickle. So many of these art forms share a common heritage and aren't all that different. We really should pause before dismissing a genre...Ed.



From Woody Herman to Tuba Skinny – the Cohns

The story of jazz is replete with musical families – one that is currently making news is the Cohn family in the USA.

The famous [Woody Herman Big Band](#) was bluesy and rhythmic, almost primitive in its sensibility. Initially it was known as the “band that plays the blues”(1936-1943) and evolved into three bop-oriented “herds” (1944-46, 1947-1969, 1970-1987 respectively). The second herd (1947-1969) was extremely popular and famous for its unique instrumentation. Ordinarily, the sax

section of a big band has 5 saxes: 2 altos, 2 tenors and a bari. Seeing as Woody led on clarinet, he decided to go with a unique voicing: clarinet, plus 3 tenors and one bari. The “big” sax players came to call themselves “the four brothers” and even recorded [a song with that title](#) in 1948 (written by **Jimmy Guiffre**). The original four brothers were **Stan Getz**, **Zoot Sims**, **Herbie Steward** and **Serge Chaloff**. **Al Cohn** stepped in for Herbie Steward in the late 1940s.



In later years Al had a solo career, as well as working as a big-band sideman for **Maynard Ferguson** and **Gerry Mulligan**. He

even [backed Elvis Presley in the 1970s](#) and wrote arrangements for **Tony Bennett**, **Peggy Lee**, **Lena**



Horne, Linda Ronstadt and **Sammy Davis Jr.** Al died in 1988.

Al was married to jazz vocalist [Marilyn Moore](#), who sounded a fair bit like Billie Holliday.

Their son, [Joe Cohn](#) studied at Berklee in Boston and became a jazz guitarist and bassist. He played with

pianist/vocalist [Freddy Cole](#) and New Orleans clarinetist [Buddy DeFranco](#), and toured as a guitarist playing with the late 20th century remnant big bands and with his father.

Joe's daughter **Shaye Cohn** plays cornet, piano, fiddle accordion, banjo and spoons and is right at the forefront of the current traditional

jazz revival. Based in New Orleans, she leads [Tuba Skinny](#), who started playing in 2004, for tips in the streets of New Orleans. Today, they have a repertoire of





over 400 — mostly early-jazz songs — have released 10 albums (including 4 *Offbeat* best traditional jazz awards), tour all the time and are [prolific on youtube](#), often filmed playing on a famous street in the French Quarter. In addition to traditional jazz, they play [jug music, blues, rag-time](#) and [country blues](#). These young musicians love the old stuff and give it a modern feeling all of their own. They are *undoubtedly*

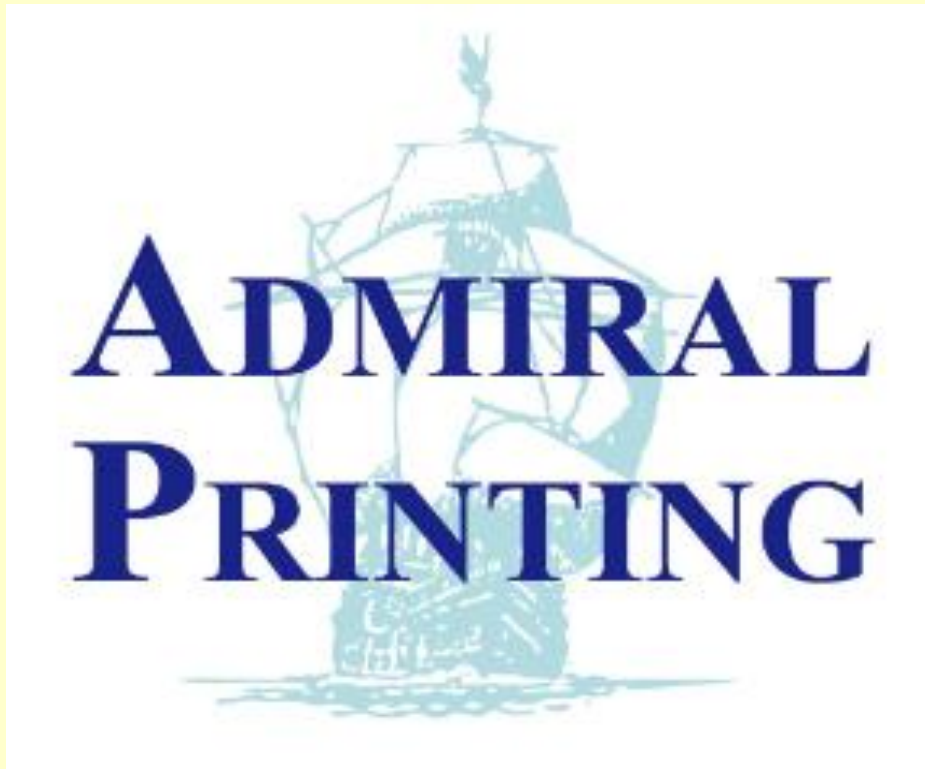
one of the hottest things in the current worldwide trad jazz revival.

What a wonderful family journey over three generations: big band through swing, bebop, west coast jazz, rock and roll, mainstream, and back to the heartland of traditional New Orleans music. It's possible to push the boundaries while respecting the past.

Paul Bird Dec 2024

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