

JazzNotes

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

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P.O. Box 455, Inglewood WA 6932

Number 473

Dec 2024

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

Welcome to the December *JazzNotes*. In this edition, Phil chats about **Fats Waller**, **Matthew Bateman-Graham** is in profile, we look back at the 1952 Jazz Jamboree in Perth, as well as an upbeat Caterina's chatter, an update on the Australian Jazz Convention and more...

I sincerely hope that you enjoy a merry Christmas with those that you love.

Paul Bird

editor

Caterina's Chatter

Welcome to December everyone,

What an amazing 2024, thank you members and friends for continuing to support traditional jazz — a contagious and happy music that will surely keep us returning well into the future. The club is unique and so is the community that follows it. It possibly sets the standard for this type of club in Australia.

I give my thanks to the Civic Hotel management. Three years ago we welcomed your tremendous offer and encouragement for us to establish the jazz club's home in the Milk Bar. We really enjoy the atmosphere and ambiance, a little piece of New Orleans. People talk about our friendliness, and we love to get feedback emphasising the club's hospitality and commitment to vintage / traditional jazz as popularised in the early 20th century.

November was a month of variety, surprises and joyful jazz, *Bechet Legacy* gave an impressive performance remembering the music and style of **Sidney Bechet**, the two reeds up front were exciting.

The *New Orleans Heritage Jazz Band* have been very popular and we thought they'd retired early this year. But they're back, with a slightly different lineup as *Heritage Reunion Jazz Band*. Its always fantastic music with a crowded floor.

The club farewelled **Dave Cowie** (in his mid-90's), pianist with several bands. The tribute night featured performances representing some of Dave's bands: *Storyville*, *Doctor Jazz* and *Stevedores*. I was out of town and missed it, though all reports are it was a blast. I do wish

Dave well in whatever he will do and for a well-earned rest.

The 26th November will have seen *Voudou Zazou* perform a gypsy jazz night with the amazing **Ronniel Orlando** on Violin and **Coo Jarvis** on vocals. Their performance is immensely enjoyable and we look forward to seeing them again next year.

December is that merry season of cheer and anticipation, with three club nights before we take a break for the festivities. I'm looking forward to *the Troublemakers*, very talented young musicians — what we need for the club's an future. They present professionally, have a happy manner and enjoy lively interaction with the audience. *The Roaring Twenties Jazz Orchestra* are another group of well-presented young talents who play to a high standard.

These musicians are dedicated to contributing to traditional jazz under their mentor Phil Hatton.

We'll **farewell 2024** and have a **Merry Christmas** with *Swinging at the Savoy* on 17th Dec. Go ahead and look the part for our Christmas theme! You're welcome and included in our jazz family, and friends are also welcomed... come celebrate with us.

Please note: we don't do table reservations; come early if you need to.

Our [Battle of the Bands](#) (for high school trad jazz bands) is coming together with interest from several schoolteachers being expressed. Do you know anyone with a music student in upper high school? Please point them to our [website](#), which is full of information, or to **Phil Hatton**. There are great prizes to be won for school music programs next year.

The club resumes on **Tuesday 14th January 2025**. We're anticipating even greater things to come next year, including you all.

Best wishes are coming your way on behalf of the committee and myself. Thanks for making our club awesome.

Merry Christmas and a healthy and happy new year to all.

Warm regards

Caterina Ranieri,

President, Jazz Club of WA



This Month's Bands

3rd Dec – The Troublemakers

Pierson Snowsill (trumpet), Holly Forster (sax), Lucy Iffla (vocals), Tom Salleo (piano), Sebastian Dellerer (bass), Sam Newman (drums).

10th Dec – Roaring Twenties Jazz Orchestra

Phil Hatton (clarinet), Jonah Golds (trumpet), Gianni Peta (tenor sax), Aaron Canny, (trombone), Jack Harrison (bass), Vincent Choy (guitar), Ben Cromie (drums).

17th Oct – Swinging at the Savoy

Sid Hennessy (bass/vocals), Randa Khamis (vocals), Mark Wearing (sax/vocals), Jacob Greenmount (piano), Ridge Moss (guitar), Dan Harrison (drums).



Committee of Management for 2024-25

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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

It seems that several of the outstanding musicians in history have died young. They were like flames burning brightly until they were suddenly snuffed out. Examples which come readily to mind are **Wolfgang Mozart**, **Franz Schubert**, **Bix Beiderbecke**, **Charlie Parker** and **Clifford Brown**. Some, like Beiderbecke and Parker adopted unhealthy habits and died early as a result. Others, like Mozart and Schubert contracted illnesses which could not be cured in their day. Brown died in a car

accident at the age of 25 after already establishing himself as one of the greatest ever trumpeters. Not least of these outstanding musicians was **Thomas “Fats” Waller**.

Waller was born in New York in 1904, son of a preacher who owned a trucking business. There was a piano in



the house and Fats was instructed by his mother and external piano teachers but became bored with lessons and stopped formal instruction quite soon. However, he continued to play by ear. He also studied violin and string bass briefly. By the time he was in high school, he was regarded as one of the best pianists at his school and often played at assemblies and other functions. He also played the organ at his father's church from the age of 10. He was

overweight from childhood and acquired his nickname while still at school.

While he was still an adolescent, Waller's mother died and soon after he left home to become a freelance pianist. He survived by



Fats Waller and his Rhythm - 1938 left to right: Slick Jones, Herman Autrey, Fats Waller, Cedric Wallace, Albert Casey, Eugene Sedric. source: syncopatedtimes.com

playing theatres, cabarets and rent parties. It was a world filled with easy

women, liquor, marijuana, other drugs and good times. Fats thrived on it! He got a job playing the organ at *the Lincoln Theatre*, one of Harlem's best, and picked up whatever he could on the side. He got to know the great Harlem stride pianist **James P. Johnson**. Johnson was impressed enough to give him lessons and thereafter Waller became his shadow.

Apart from being one of the greatest pianists, Waller's greatest legacy may be his compositions. He, along with lyricist **Andy Razaf**, composed over 400 songs. Some of the

best known are [Honeysuckle Rose](#), [Ain't Misbehaving'](#), [Keeping' Out of Mischief Now](#), [Black and Blue](#), [Jitterbug Waltz](#), [Squeeze Me](#), [The Joint is Jumpin'](#) and [Your Feets Too Big](#).

There is also evidence to show that he composed [On the Sunnyside of the Street](#) and [I Can't Give You Anything but Love](#), although this is not universally accepted. Waller had a habit of writing tunes quickly and selling them when he needed cash, so it is believed that he wrote many well known tunes which are not attributed to him.

He lived a very self-indulgent life, overeating and drinking. He became unreliable in his professional life and yet, despite this, he became one of America's best loved entertainers. He was outwardly a happy go lucky showman with a knack for comedy. Throughout the 1930s he had his own radio show, "Fats Waller's Rhythm Club", which made him a superstar. He was making over 50 record sides a year, touring so long as his manager could keep him on the road and appearing in movies. However, it all caught up with him in 1943. As he was returning to New York after making a movie in Hollywood, he died on the train from

pneumonia. **James Lincoln Collier** in his book *The Making of Jazz* contends that Waller was a “melancholy clown” and that the upbeat merriment expressed in his public persona and a lot of his music was a front put on for his public



and for its

entertainment value. He points to the many introspective and tender performances on record as evidence of this other side to Fats. His clowning and high energy

performances sometimes make us forget that he was one of the greatest jazz pianists. One of the great stride pianists of the next generation after Fats, **Ralph Sutton** said, "I've never heard a piano man swing any better than Fats – or swing a band better than he could. I never get tired of him. Fats has been with me from the first, and he'll be with me as long as I live."

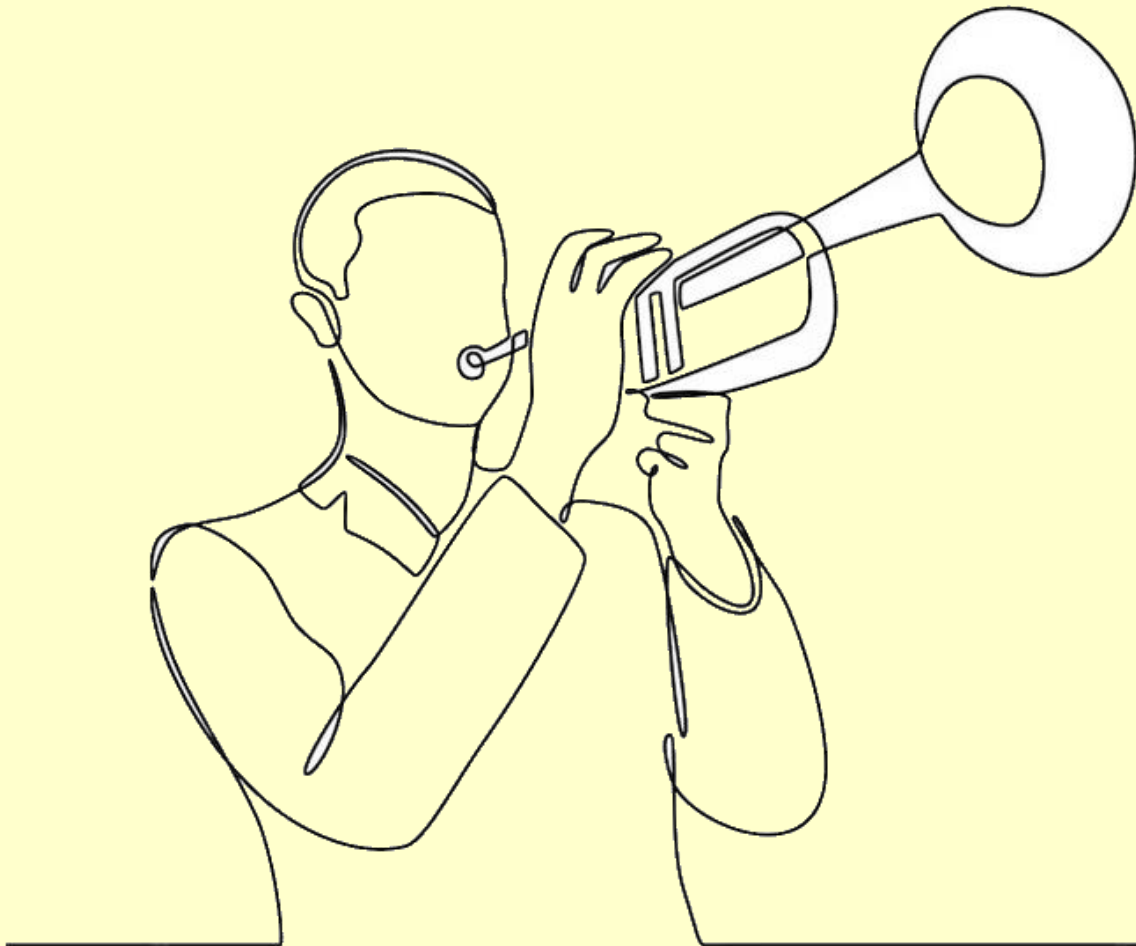
Phil Hatton 24/11/24



THE PASS

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(Australian Venue Company)

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About This Month's Bands

3 Dec The Troublemakers



The Troublemakers bring a clean, clear sound that's just made for enjoyment. The lineup continues to evolve, and the music develops as new faces join the band.

Some of the group have been playing together in one way or another for a decade or so. They maintain their tradition of fresh, bubbly jazz, accessible and always fun. Their offering includes a generous nod to the familiar

standards peppered with a few toe-tapping original songs in the style of the greats.

10 Dec Roaring Twenties Jazz Orchestra



The Roaring Twenties Jazz Orchestra is a group of outstanding young musicians, predominantly current music students, who have come together to capture the spirit of this music, under the guidance of experienced Perth musician, Phil Hatton.

They return this month to the Jazz Club of WA, If you caught their earlier gigs, you will remember the sympathetic presentation, honouring the past, yet with a dynamic youthful

energy and with obvious love of the music. Come and enjoy a night of tasty and vibrant jazz, ably expressed by some of Perth's finest young musicians.

17 Dec **Swinging at the Savoy**



Swingin' at the Savoy will bring their popular dance party to the Jazz Club of WA this month. They'll pump out the most danceable tunes for swinging from coast-to-coast, hopping, jiving, jittering and shagging the night away. They play

the greats, along with some of their own swingin' original songs. Bring your dancing shoes, they'll be jumping in all tempos and there will be something for everyone.

This will be our last club night for 2024, let's make it a good one

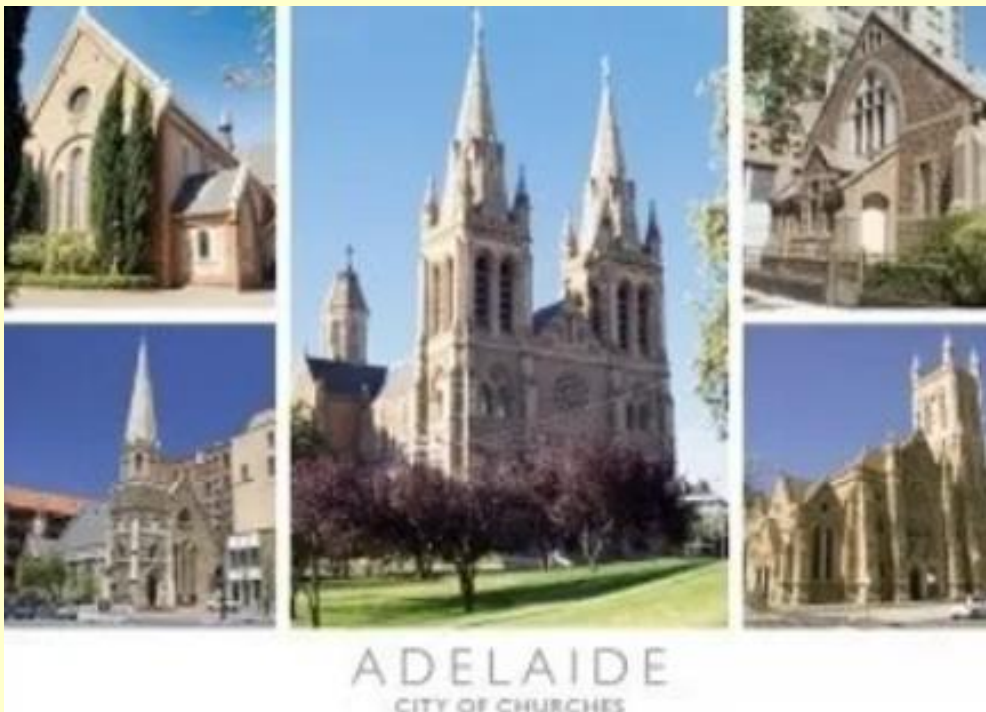


In Profile: Matthew Bateman-Graham

Paul talks to Matthew.

Q. Matthew, how did you first get into music?

Well, I came from a musical family; my dad had learned piano. He served in the second world war, where he *didn't* see any action. His ship went into Wollongong,



and he went to a “Gallant Russian Allies Dance”, and that’s where he met my mother. So, after Dad had gone home to Adelaide, he hitch-hiked back to Wollongong to propose. They married in Adelaide. Dad was a pianist and was interested in jazz music, my mother was interested in opera, classical and popular music. So, my brother and sister had learned music, and so did I.

I started on cello in primary school, and also got into choirs. I went to [Pembroke School](#) in Adelaide, which had a huge emphasis on music. By high school, I was playing double bass in orchestras, continuing my singing, and playing in some folk bands.

Q. What drew you to Perth?

Well, I wanted to do the WAPA course, so I came over in 1987 and that was the time of the America’s Cup.

Q. Is that when you started playing some jazz?

Yes, my first major band here was *Douce Ambiance*; that was a quartet set up by **Paul Giuliani** (guitar), playing the music of **Django Reinhardt** and **Stephane Grapelli** with **John Green** on Guitar and **Richard Price** on violin. We had photos of us in these white suits, sharp like Django, and I think that got us a lot of gigs.

And then I played with various **Ron Young** jazz bands, and started sitting in on bands run by

Leon Cole and **Dixie Kidd**, and so came to be involved with the Jazz Club of WA. I also played with *The Jazz Makers* under **Vince Donnelly**. We expanded that into a bigger outfit with 2 saxophones and did the jump-swing stylings of **Louis Jordan**, **Louis Prima**, **Sammy Butera** etc..



Then, I played with **Herman Clarenbeck** (clarinet) and **Kim Anning** (guitar/banjo), and **Toby Anning** (drums). That band was called *OTT – Over the Top*. We did a lot of busking. Herman's story, was he was a dutchman, a printer, and he'd lost his job, so decided he'd busk for a few weeks. Well it was in the nineties, exactly at the time that they introduced \$1 coins. It was fantastic, he was making more money busking than he had been printing. We busked in the Hay Street mall regularly, and we'd hand out business cards, which worked really well for bookings. We also started to play at Fremantle on a Sunday. We played at Miss Maud's, when there was one there, and also at Fishermans Kitchen, down by Bathers Beach. So that was a pretty busy 10 years.



Q. And what then?

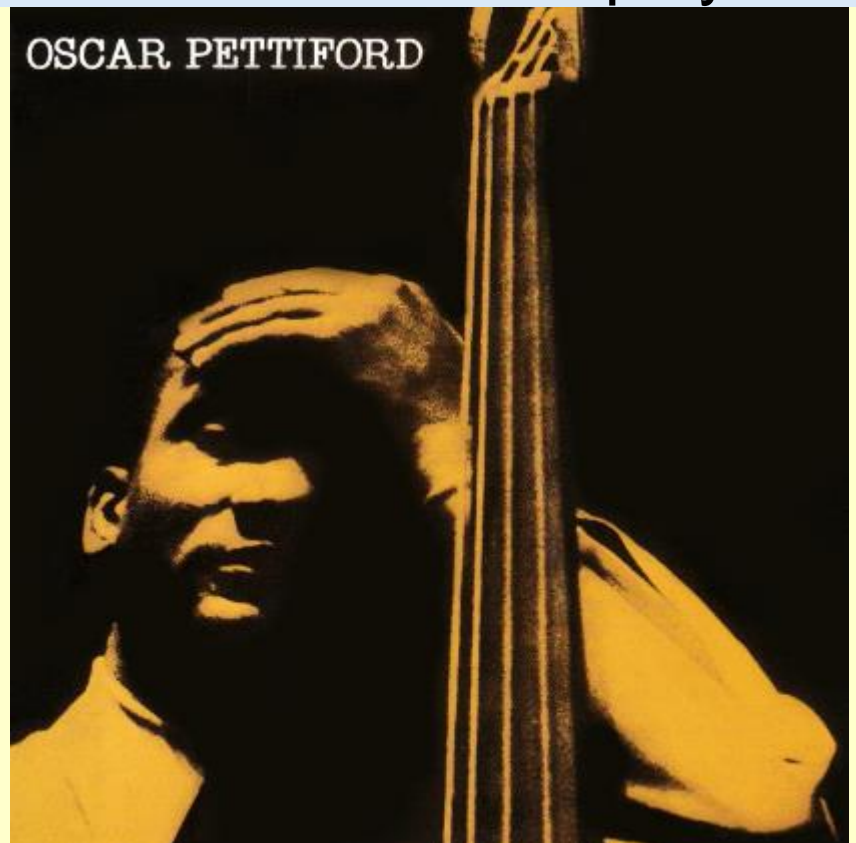
Well, at the dawn of the new century, I was getting a bit sick of music, I was playing so much. And when I'd get home my wife would say "who are *you*?" So I pretty much gave it

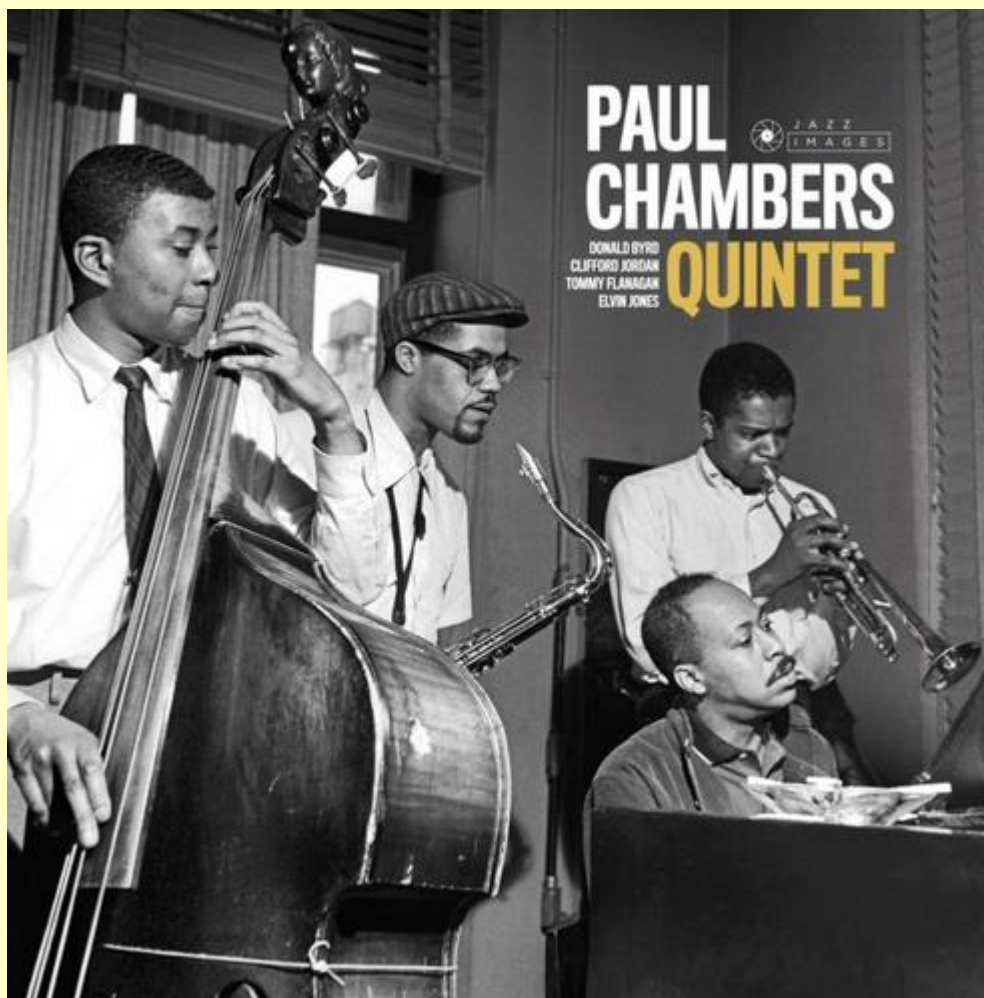
away for a while, and got my current full-time job as a tour guide at Fremantle Prison. Then, after a couple of years I joined some big bands, including the *Metro Big Band* and later the *Oz Big Band*. So that's kept me sharp, and improved my playing. The other bands I play with I like to mix playing bass and singing. People say I have a real twenties voice that suits these songs; I particularly love the old novelty songs.

Q. How did you get started in singing?

It was always there; my Dad and my mother were always singing to records etc... But I really got involved when there was a church in Adelaide (yes...) just a stone's throw from home, and they used to pay 20c for singing in the choir. That was a lot of money in 1968.

Q. Who are your favourite bass players?





I would have to say [Ray Brown](#) for the sound and the soul. [Neils-Henning Orsted Pedersen](#) because he's such a monster. I've been listening a lot lately to the solos of

[Paul Chambers](#). I quite like the music of [Oscar Pettiford](#), he's sort of a bebop player but he wrote some great songs that fall very easily under the fingers.

Q. What other musicians do you like to listen to (apart from bass players)?

I still have a hankering for the novelty and comedy songs, so I listen to [Spike Jones](#)... they were superb musicians and superb percussionists to do all of those stops and starts. I listen to [Miles Davis](#) a lot. There's an Australian I quite like called [George](#)

Washingmachine. I like some of the novelty bands like Captain Matchbox.

Q. What sort of advice do you have for younger players?

Everything is on the **internet**! There is so much there to listen to and learn from. Everyone points to Tuba Skinny, a group of young people who play the old style music with a modern sort of feel to it.

And **swing dancers**! You have a band that plays in the Jazz Club of WA that has had success attracting the swing dancers (*Swinging at the Savoy*). That's a great thing to get on to if you can. The *Oz Big Band* have had some success with the swing dancers; they're at the Mustang Bar every week. So, yes, I'd say try to attract a young dance crowd - and swing dancers are really where it's at, at the moment.



Battle of the Bands



Phil Hatton

reports that he has fielded queries from several music teachers. There's good interest with several Perth high-schools keen to form bands in the new year.

Contact Phil if you're interested!

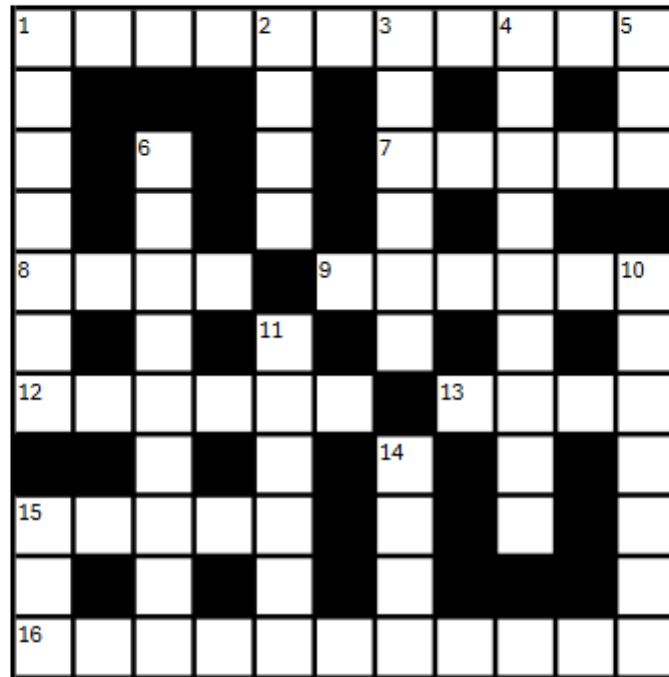
There is also more information on the [battle of the bands page](#) on our website.



Puzzle

JAZZ CLUB of WA

Puzzle No. 3



Across

1. Won't you come along with me... to the (11)
Mississippi... (street in New Orleans)
7. Derides (5)
8.tub (4)
9. frontline brass horn (6)
12. Scene of "That's Amore" (6)
13. Bar on guitar fingerboard (4)
15. Stone worker (5)
16. Armstrong's first recording; a blues
with "bell" notes (1923) (6,5)

Down

1. New Orleans street named after
French Royals (7)
2. Has a defined pitch and duration (4)
3. Musical speeds (music) (6)
4. Unconventional person (9)
5. Tasmania (abbr.) (3)
6. Italian charcuterie (9)
10. Four-note chords (7)
11. fair-haired, she has more fun (6)
14. Sheik of the burning sand.... The arab (4)
15. Apple computer (3)

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

SOLUTION Puzzle No. 2

C	A	B	A	R	E	T	S		C	
A		E		A		A		A	L	E
T	A	C	K	I	E	S	T		U	
E		K		S		T		L	B	J
R	E	O	P	E	N	E	D			I
I		N			E			K		V
N				E	C	K	S	T	I	N
A	W	E		O		A		S		C
	A			A	C	A	D	E	M	I
D	I	G		K		I		E		T
	L			A	S	B	E	S	T	O



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



Use our QR
code to find
our website

Try it!



Jazz Jamboree In Perth 1952

“Last Sunday night nearly 2,500 people jammed the Capitol Theatre for the 6th annual Jazz Jamboree. Many stayed until midnight to listen to 12 topline Perth combinations give out with music that ranged from Glen Miller big band arrangements to the “bop” of smaller combinations.”



The Mirror 1 Nov 1952 described some of the “**Perthonalities**” of the Jazz Jamboree, including: **Keith Whittle**, a hard-scrabble Mt Hawthorn drummer; **Billy Clowes**, completely blind, and one of Perth’s most popular pianists,



veteran guitarist (and printer); **Wally Hadley**, who'd toured England, India, the US and played with Josephine Baker; guitarist **Cliff Adam**, who'd performed for royalty; rotund chef and pianist **Harry Bluck** a veteran of US WWII bands; trumpeter and motor engineer **Sammy Sharp**; tenor sax man **Bill Kirkham**; and drummer and refrigeration engineer **Merv Rowston**. One of the jazz men was quoted as saying "once you have tasted the thrill of the bandstand there is no turning back".

[Ed. — Quite so... and can you *imagine* 2,500 people at an indoor venue?!]



Australian Jazz Convention Mildura Update



Band Registrations are now **closed**. There are approximately 70 bands registered.

Delegates may still register as follows:

Delegate \$195 Early Bird price up to 30/9/2024.

Delegate \$235 Full price from 1/10/2024

Delegate Couple \$350.00 good value price.

Delegate - Single Day Pass \$60.00

Delegate Couple - Single Day Pass \$105

Delegate - Evening Pass \$25.00

Registration is available at the Powerhouse on arrival. Or, register in advance at

<https://www.trybooking.com/CSTMS>

Venues will include:

Powerhouse Precinct

We can confirm that we will be hosting the main performances at [The Powerhouse Precinct](#).

The Powerhouse precinct is approximately one hectare in size and includes the historic Powerhouse building, adjacent car park and its immediate surrounds on Hugh King Drive Mildura, opposite the Murray River. It also includes the existing car park near Jaycee Park and extends up Hugh King Drive towards Cureton Avenue.

Mildura Rowing Club

The [Mildura Rowing Club](#) is less than 500m from the Powerhouse Precinct and will be used as a performance venue throughout the convention.

City Heart Langtree Mall

The Jazz Parade and Public Concert will be held in our local mall. [Langtree Mall](#) is the jewel in the CBD and provides a great venue to reach the masses and promote jazz.

Mildura Settlers Club:

Our opening and new year's eve venue is the Mildura Settlers Club (8th Street Mildura).

Located on the edge of our CBD, 'The Setts' is a premier venue for visiting/touring bands and Diego and his team will be working with the Executive Task Force to bring us a wonderful night as we celebrate both our Welcome and New Year's Eve events at 'The Setts'.



More venues to be announced soon.

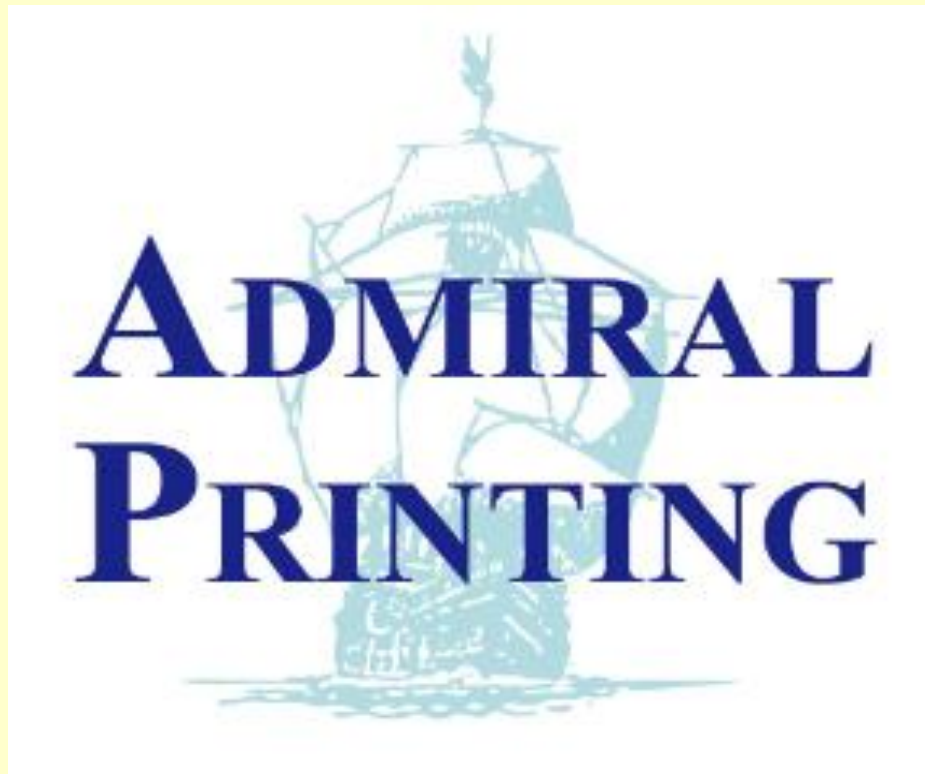
To more information, visit the convention website:

<https://www.australianjazzconvention.org.au/>



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