

SOUTH GIPPSLAND

**JAZZ**

SOCIETY INC.



# NEWSLETTER

Lucky Newsletter  
number This Month is  
\$20

**It's Festival Time**

## FEBRUARY

This Months Band is

# The Luiz Carlos Cunha Quartet.

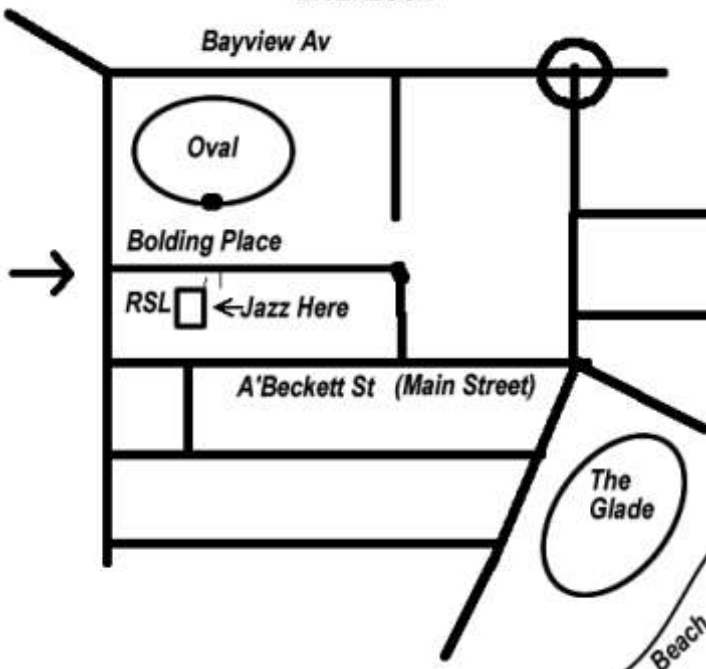


Luiz Carlos Cunha on Piano,  
Danny Healy on Saxes and Flute,  
Enzo Roberto on Acoustic Bass  
and Barnaby Gold on Drums.

At The Inverloch RSL  
SAT Feb 17th 7.30pm



INVERLOCH



**Members \$7.50**  
**Non Members \$10**

**Bring your own snacks nibbles etc**

**Drinks at RSL Prices**

**Coffee Available**

**Info: 5678 8041 - 5674 1701**



# WHAT'S ON

## FEBRUARY - onwards

- Sat 17th Feb** South Gippsland Jazz Society Presents The Luiz Carlos Cunha Quartet.  
7.30 Inverloch RSL - Luiz Carlos Cunha on Piano, Danny Healy on Saxes  
and Flute, Enzo Roberto on Acoustic Bass and Barnaby Gold on  
Drums. Sensational Musicians Don't miss This !!!!
- Sun 18th Feb 12 Noon - 3.30pm The Clive Budd Quartet at Ricks Café Wonthaggi
- Sat 17th March South Gippsland Jazz Society Presents An Irish Night - Wear Green
- Sat 31st March 1pm - 6pm "**Jazz at**" Rhyll - Phillip Island All Stars - Wonderdogs  
Admission \$15 Food & Drink Available Details  
Clive Budd 5678 8041 for further Details  
or website [www.jazzonphillipisland.com](http://www.jazzonphillipisland.com)
- Sat 21st April South Gippsland Jazz Society Presents Margaret Morrison and Band

### Festival Guide

**Grampians Jazz Festival**, Halls Gap, VIC. Feb 9-11. Enq. (03) 5572 2116

**Riverboats-Jazz, Food & Wine Festival Echuca** Feb 16-18 1800 804 446

**Paynesville Jazz Festival**, Feb 23-25. Enq. [www.paynesvillejazzfestival.com](http://www.paynesvillejazzfestival.com)

**Inverloch Jazz Festival** Friday 9th, Sat 10th, Sun 11th, Mon 12th March 2007  
[www.inverlochjazzfest.org.au](http://www.inverlochjazzfest.org.au)  
Phone 0409 220 864

**Moe TRUenergy Yallourn Jazz Festival** Friday 9th March - Monday 12th March 2007.  
Phone: Beryl (03) 5127 7064  
Phone: Bill (03) 5127 4783  
[www.moe.latrobe.net/jazz](http://www.moe.latrobe.net/jazz)

**Melbourne International Jazz Festival** May 3-13. (03) 9820 3699 [www.melbournejazz.com](http://www.melbournejazz.com)

Any Clubs or Bands wishing to Display their events here Ring Clive 5678 8041 or

email [clivebudd@southgippslandjazz.org.au](mailto:clivebudd@southgippslandjazz.org.au)

More News and events - [www.thebandman.com.au](http://www.thebandman.com.au)



## Mouldy's Ramblings

This could well be a ramble and a half, depending on my ability to cut and paste.

First off, it is now less than 12 months till the 70th Anniversary of Benny Goodman's Carnegie Hall Concert and some Jazz sites are preparing big things to celebrate. Could be worth a thought?

Latest CD in the collection is "The Complete Gramercy 5" recordings, Artie Shaw's superb sextet of the early and mid. Forties. The eight tracks of the original group in September and December 1940 with Shaw, Johnny Guarneri Harpsichord, Butterfield Trumpet, Al Hendrickson Gtr. Nick Fatool. Dms. Jud DeNaut, Bs. Seven tracks by the Mark 2 group with Roy Eldridge, Barney Kessel, Dodo Marmarosa, Pno. Morris Rayman, Bs and Lou Fromm, Dms., these from January and August 1945.

The original group and the Benny Goodman Sextet of the early 40s were perhaps the outstanding examples of small group Swing. Goodman had Charlie Christian and Lionel Hampton and the common factors in both groups at one time was Guarneri, he played Piano on several Goodman tracks and Nick Fatool on Drums. Both got the third degree from Benny about his great rival.

### THE BIRTH OF THE COOL

by Len Weinstock Len Weinstock

Who was the father of Cool Jazz? Miles Davis? Lester Young? Stan Getz? Gerry Mulligan? The answer, is none of the above. Cool Jazz has its roots as early as 1927 in the wonderful collaborations of cornetist Bix Beiderbecke and C-melody saxman Frank (Tram) Trumbauer! Bix and Tram were closely associated as early as 1925 and developed a tight musical rapport. They both used a linear, relaxed and lyrical style and were the first to offer an alternative to the searing, passionate and extroverted music that characterized the Jazz Age. They were inspired not only by Louis Armstrong but also by the modern classical composers like Debussy, Ravel and Stravinsky and as a result were the first to use intriguing harmonies and intervals based on whole tone scales in their improvisations

## Radio

For Jazz on the radio try 103.1 FM 3BBR, programmes: "Jazz, Blues and Other Shoes!" 8.00-10.00 pm with Denis Knapman on alternative Thursdays; "Trad Jazz @ Oak Street" presented by Madam de Merlot, 8.00-10.00, preceded by "Jazz With Pizzazz" presented by Madame De Merlot from 6.00-8.00 pm (both these latter programmes are on the alternate Thursday to "Jazz, Blues and Other Shoes!").

3SER Casey Radio 97.7 FM - Jazz as you like it - Tommy Carter - Thursdays 9am - 12noon

3MFM 88.1 or 88.5 or 89.5

Sunday 2-4pm Clives Choices - Mainly Jazz - interesting Songs and artists.

Sunday 10pm -12 Ken Hallam introduces TTM (Tribute To Max) A fine selection of Jazz.

Anyone else like to present their Choices for the Radio Program - Ring Clive 5678 8041

### COMMITTEE

President	Ross Owen	5674 6086
Vice President	Noel Bond	5674 1701
Secretary	Carol Young	5678 8041
Treasurer	Maxine Bond	5674 1701
Media/Publicity	Clive Budd	5678 8041
Nola Day	5956 9423	
Janet Allen	5674 2419	
Neville Drummond	5674 5552	
Jim Warren	5674 3406	
Trish Owen		



## Bits and Pieces

### P R E S I D E N T S M E S S A G E

I distinctly remember saying some of these things at the AGM, probably.

? Thanks were extended to the outgoing committee for their various contributions throughout the year. Mention was made of the excellent and varied choices of bands for our monthly club nights

? Indicators of a successful year included the signing up of twenty new members in a climate of declining memberships for jazz clubs generally.

? Most of the club nights were well enough attended to more or less cover costs. We perhaps need to look at our programming when our humble monthly gigs are asked to compete against mass popular culture.

? Club finances were characterized as being stable with balances at the end of the year resembling those of last year. We spent more on bands but basically broke even. All of the numbers added up.

? The club has had an excellent year socially. The friendly and inclusive atmosphere of the club events is the "raison d'etre" of the Jazz Society and goes a long way towards explaining our increasing popularity.

? Members present at the AGM re-elected all of the outgoing committee with the exception of Joe Carbery, who was disinclined to make the required number of return trips from New Zealand to attend meetings and functions. Jim Warren and my sister-in-law's sister were elected as new committee members, and Jill McCulloch had her name recorded in the minutes eleven times. You had to be there.

Ross

### VICE MATTERS

A warm welcome to our newly elected elected committee members and to all new members as well.

2007 is going to be a year to look forward to with our club nights presenting more new bands for your listening pleasure.

It's been a busy summer on the coast this summer and it's a pleasure to see many visitors coming to our club nights, no doubt due to Ross's efforts in putting out the jazz signs the week before the event.

The bands for the next three months are organized and the committee is looking for new groups at both Halls Gap and Inverloch jazz festivals.

I'm in the middle of sorting out the bands for the Inverloch festival and there is a good number of new groups to hear and possibly suitable to play for us later in the year.

The committee is purchasing a piano (in conjunction with the inverloch jazz festival) which will be housed in the R.S.L., for use by ourselves and the jazz festival. This will be a good asset for our society and will certainly make lots of pianists happy.

See your at the R.S.L.

Noel Bond

.....  
Trombonist Dickie Wells described the Basie rhythm section as "nothing more than a Cadillac with the force of a Mack truck."

Jazz is not a game of chance. Its sonorous disorder is only an appearance. It is an organized force obeying obscure laws, conforming to a secret technique, codified or not, and we discover that no one can become a virtuoso on the spur of The moment.

-- Wanda Landowska

### Membership Fees Now Due

Membership can now be renewed by just filling in the form on the back of the Newsletter and returning it with your cheque or money order.





## Club Night Review

Band : "Thaggi Cats"

The newly formed local band "Thaggi Cats" used the occasion of the Annual General Meeting of the club as a sort of dress rehearsal. It is the intention of this band to showcase their eclectic talents at the upcoming Grampians Jazz Festival and to take the jazz world by storm sometime after that.

Band leader Bert asked the audience in advance to forgive the new group their trespasses but really there was little need. Club members and visitors were treated to an evening of easy listening swinging jazz with a big and welcome emphasis on the tried and true standards.

The "Thaggi Cats" performed without payment, gratis and for free and included personnel who do this on a regular basis for the Jazz club Thanks to Bert, Clive, Noel, Charlie and Sue and some blokes who dropped in later, for a great night's music.



Takwai & Heather "MAK"  
Kate Harrison  
Joined at last Club Night.

Geraldine Campbell won the Membership  
Number prize - back to \$20

## The Man I Love

Sometimes a song manages to succeed against all odds. As the sheet music for "The Man I Love" was on its way to production, it was unceremoniously dropped from the 1924 Broadway musical *Lady, Be Good!* The song was then included in *Strike Up the Band* (1927), which closed during its out-of-town tryouts. It was then slated for the Ziegfeld hit *Rosalie* (1928), a team effort by Sigmund Romberg, the Gershwins, and P.G. Wodehouse. Yet again the song was dropped before the show opened. Even a modestly successful 1930 revival of *Strike Up the Band* could not end the song's streak of bad luck as the Gershwins agreed to drop it before the show opened.

"The Man I Love" is the best-known Gershwin example of a song's metamorphosis. "It began as a verse to another song, which was never completed. Ira liked it and suggested changing it to a refrain, rather than a verse."

Recorded 15 years after its introduction, vocalist Billie Holiday's 1939 version of this tune is a soulful performance, evoking an after-hours atmosphere. A highlight of this recording is the playing of her musical soulmate, Lester Young, and sometime Bing Crosby accompanist Joe Sullivan on piano. However, it's Coleman Hawkins' unique 1943 treatment that surprised the jazz world.

Normally played as a ballad, Hawkins doubled the tempo for an extended romp. From the first chorus, by Eddie Heywood, the players eschew the melody in favor of improvisation. Hawkins, who had a keen ear for talent, utilizes young lions Oscar Pettiford on bass and Shelley Manne on drums to round out the rhythm section.



# South Gippsland Jazz Society Membership Form 2007

Please find enclosed cheque for new/renewal of membership for 2007

Fees Single—\$10 Family—\$20

Name

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Address

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Telephone

Email

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Sender P.O.Box 235 Inverloch Vic 3996

## NEWSLETTER

