

# JazzNotes

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

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*Patron : Mel Clifton*

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P.O. Box 455, Inglewood WA 6932

**Number 476**

**Mar 2025**

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

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

## **In this issue:**

[Editor's Note](#)

[Caterina's Chatter](#)

[This Month's Bands](#)

[Phil's Jazz Chat](#)

[About This Month's Bands](#)

[In Profile: Mike Wiese](#)

[Upcoming Jazz Festivals](#)

[Battle of the Bands](#)

[News from the Sydney Jazz Club](#)

[Jazz Fremantle Transition](#)

[Puzzle](#)

[Jazz Gig Guide](#)

[Our Sponsors](#)

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## Editor's Note

Welcome to the March edition of **JazzNotes**. There's an updated **festival calendar**, we share news from our sister clubs in **Freo** and **Sydney**, Phil reprises his wonderful 2020 article on **jazz big bands**, **Mike Weise** is in profile, and so much more...

**Mardi Gras** (*Fat Tuesday*) is the traditional date\* to blow out before the 40 days of Lent commence. This year it's **Tuesday the 4<sup>th</sup> of March**. Have at it!

**Paul Bird**

Editor

*\*especially in New Orleans*

# Caterina's Chatter

*When you replace “why is this happening to me?” with “what is this trying to teach me?” Everything shifts.*

Welcome to March everyone. Need I say, the months are running fast!

During **February**, the Milk Bar on Tuesdays was unbelievably full — often to the brim. The ambiance is contagious, the jazz in all forms is captivating, new people discovering it, they're excited and happy to be welcomed on arrival and to be among friendly people.

We introduced **Chris Ross and Broadway Swing** — their first time at the Jazz Club of WA. Chris's amazing voice captured us all and his songs could have taken you to your teens. The place was overflowing not only with people but the magical feeling of the whole night; the very talented musicians glowed with pride as they played. The dance floor had no room to move.

Then came **Round Midnight** with **Brian Copping**. His outlook as a muso and band leader speaks for itself, his professional arrangements were well played and were a pleasure to listen and dance to. **Kaylene Harris**

— vocalist — always so passionate about her singing enraptures us every time, so too the male singers **Matthew Bateman-Graham** and **Bob Appleyard**. Great singing and playing by all was enjoyed by the large audience; a brilliant performance.

**The Hills Big Band** under the direction of Tom Salleo received their usual warm welcome. Some of their followers came very early to secure tables. **Cathy Mueller**, knows how to please with her songs and charm. **Jack Le Goueff** (a WAAPA student) also received lots of applause. He has a captivating voice and unique style. We love hearing music students and will mentor any eager young musician interested to play traditional jazz.

At the time of writing, we're looking forward to **the Corner House Jazz Band**. Roy Burton — band leader — goes back to the very first day the club was formed; a true trad jazz pro to the core, make no mistakes about it. They play fast, furious and fabulous jazz, and loyal members and followers come out of the woodwork whenever they appear at the club. I hope you won't (or didn't) miss it!

In **March**: I'm so looking forward to four not-to-be-missed gigs with performances by mature long-time musos. Most of them grew with the club and are devoted to keep it alive. Be there and be guaranteed an awesome night. Check the details in [this newsletter](#), and on [our website](#).

We are excited that the [Battle of the Bands](#) is approaching (finals night is Tue 6<sup>th</sup> May). There is the potential for huge prizes to be won by schools. **Spread the word** if you know a student that plays music (typically years 11-12).

**Call Phil Hatton 0417916773.**

I'd like to remind you all that **memberships** are due for this coming year. Apart from other benefits, you stand to save **\$5 each week** for a membership of **only \$25**. Come 5 times and you're ahead. **Simple.**

I wish you the very best for .each day...

Warm regards,

**Caterina Ranieri** — President

*Life is not perfect everyone deserves a second chance.*

May I point out to all lovely people attending our club, especially women(!)... Please bring a wrap or a jacket as the ventilation system can be cold in particular spots in the venue. At least have one in the car should you need it. Please consider dancers and musicians; we can't turn it off. If you're uncomfortable, please move to another table if possible; there's no point in sitting under a vent and complaining about it. Thank you for your understanding.

**...Caterina**



## **This Month's Bands**

### **4<sup>th</sup> Mar – Tin Roof Jazz Band**

Vivienne Kidd (piano), Benn Hodgkin (trumpet), Mike Wiese (reeds), Steve Martin (trombone), Dijon Summers (bass), Tim Woolley (drums)

## **11<sup>th</sup> Mar – Doctor Jazz**

Martin Jones (reeds), Adrian Hicks (trumpet), Bob Benton (trombone), Tony Eardley (piano), Aaron Woolley (guitar), Matthew Bateman-Graham (bass/vocals), Tim Woolley (drums), Tristan Jones (vocals)

## **18<sup>th</sup> Mar – Phil Hatton's Manhattons**

Phil Hatton (clarinet, tenor sax), Benn Hodgkin (trumpet), Mike Wiese (tenor and bari sax), Bill MacAllister (trombone), Kim Anning (guitar/banjo), Tony Celiberti (piano), Nathan Winterflood (drums).

## **25<sup>th</sup> Mar – Stevedores Jazz Band**

Lynn Nicholls (banjo), Lindsay Timms (trumpet), Martin Jones (reeds), Steve Martin (trombone), Paul Williams (tuba), Tony Celiberti (piano), Tim Woolley (drums)

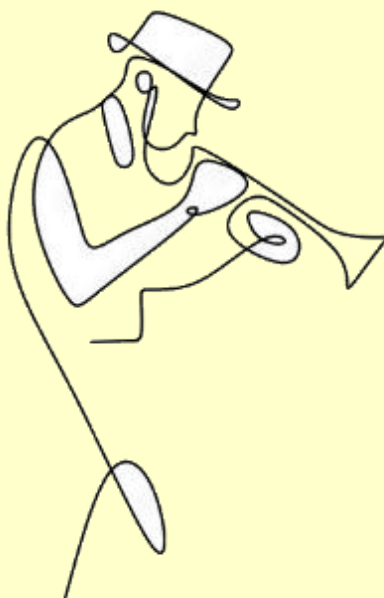


## Committee of Management for 2024-25

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

With some **big band** bookings planned, we thought it'd be timely to for Phil to revise his article from 2020 on the subject of *trad big bands*.





One of the branches arising from the growth of early jazz was the development of the jazz big band. **Sidney Bechet** introduced a jazz element to the big band and became something of a sensation in musical circles when he toured Europe with **Will Marion Cook's** *Southern Syncopated Orchestra* in 1919. Undoubtedly one of the most important ingredients of early



jazz was the spontaneous polyphony resulting from the simultaneous improvisation of the band members. This was not possible in a big band but ways

were found to simulate the effect by writing the music so that the different sections interacted in a similar way to the interaction of the trumpet, trombone and clarinet of the traditional small band. Also, there was as much opportunity as desired for individual improvised solos.

Some of the main figures in the development of big band jazz were **Fletcher Henderson, Duke Ellington, Claude Hopkins, Don Redman, Luis Russell, Jean Goldkette** and **Jimmy Lunceford**. These were, for the most part, well educated, middle class men. In the days when fewer than a third of Americans finished high school, Lunceford, Redman, Hopkins and Henderson had attended university. The only one who was largely self taught was Ellington. These men used their formal musical training and knowledge to shape the development of jazz.

The most important initially was

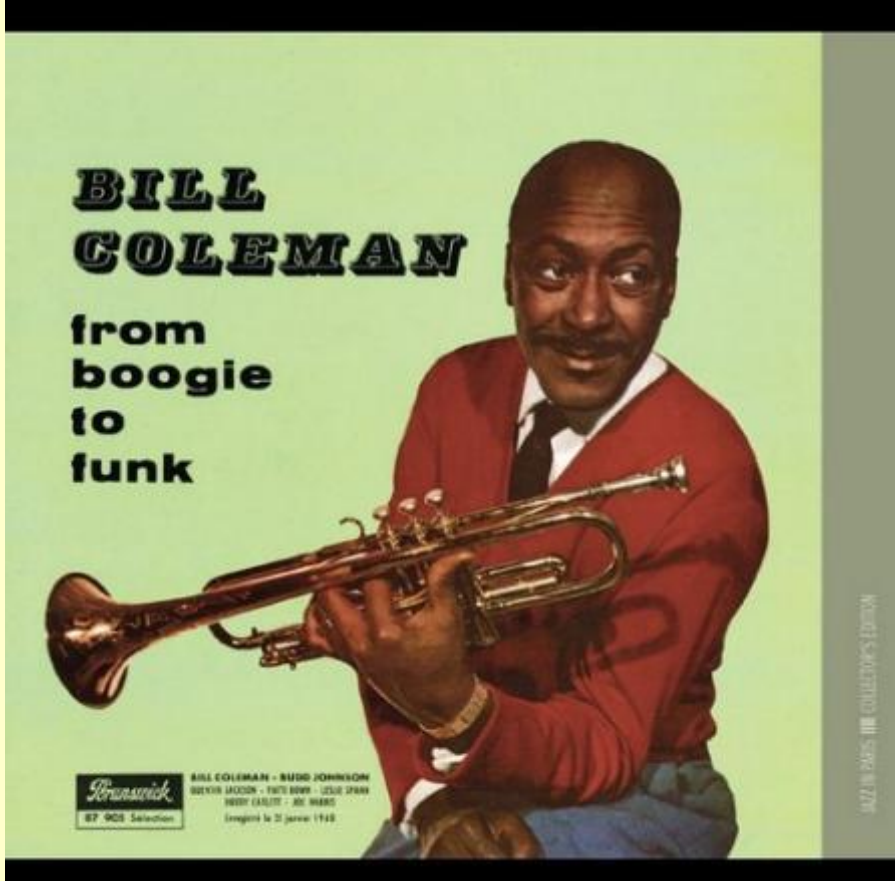
**Fletcher**

**Henderson**. He was born in 1897 and his father was the principal of an industrial training high school for blacks. He started

studying classical piano at age 6 and majored in



chemistry and mathematics at Atlanta University. In 1920 he went to New York to develop a career as chemist but was unsuccessful, partly due to being black but also because he had a rather shy and unassertive personality. The trumpeter **Bill Coleman** said,



“Fletcher was a very timid guy.” However, Henderson managed to bumble along and pursue music as a secondary career. The band that he took to the *Club Alabam* in 1923 contained some

important future jazz figures such as **Coleman Hawkins**, **Charlie Smith** and Don Redman.

After starting out as a dance band, gradually Henderson’s band became more jazzy, a process which was given a huge impetus after **Louis Armstrong** joined in 1924. Don



Redman's arranging of the music became the standard format used by jazz big bands ever since. It involved

playing off the sections (brass and woodwinds) against each other, something like the interplay that happens in a small jazz band. A big part of **Benny Goodman's** success at the start of the swing era in the mid 1930's was a recycling of some of Fletcher Henderson's arrangements such as *Down South Camp Meeting* and *King Porter Stomp*.

**Luis Russell** was born in Panama in 1902 and was the son of a schoolteacher who was also a trained musician. In 1919 he won \$3000 in a lottery and decided to move his family to New Orleans and pursue music. In 1924 he moved again, joining the exodus to Chicago. He

eventually got a job playing with King Oliver and then took over the Oliver band, moving it to a Harlem night spot, the *Saratoga Club*, which was to



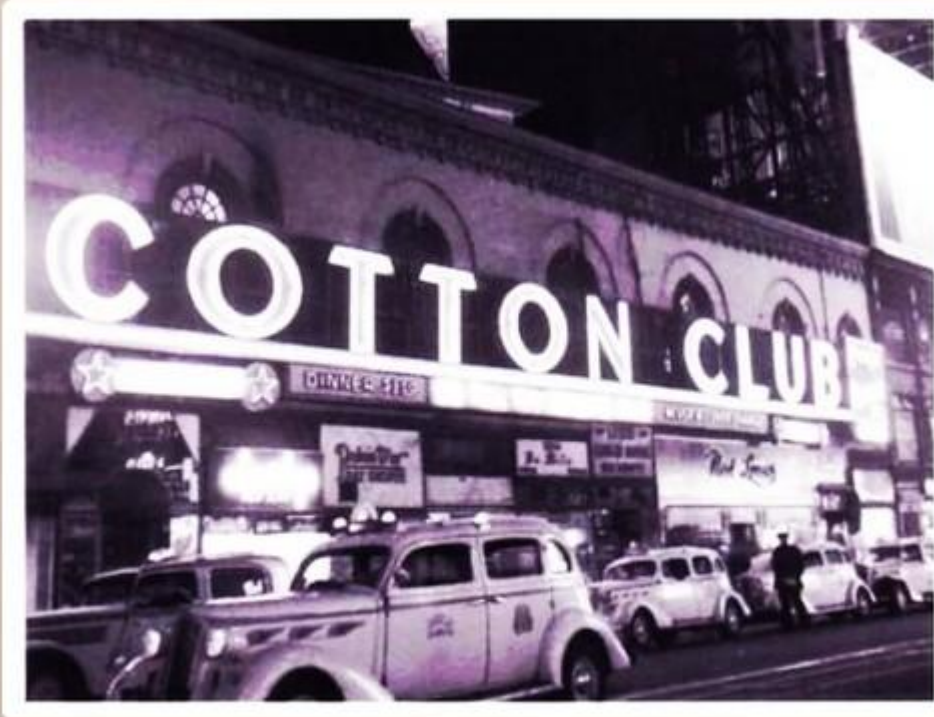
become its home for several years. The band contained fine soloists in **Charlie Holmes** (sax), **J.C. Higginbotham** (trom) and **Red Allen** (trpt). The rhythm section, led by legendary New Orleans bassist **“Pops” Foster**, was very strong and pushed the soloists to give their best. Listen to **“The Saratoga Shout”** or **“Panama”** if you want to get the idea.

**Duke Ellington** was born in 1899 and was the son of a butler who sometimes worked at state dinners in the White House and later became a print-maker for the US Navy. He initially started as a dance band but developed into a jazz band and, in 1927, took up residency at New York’s famous **Cotton Club**, which was to make his

name. He went on to become one of the most

important figures in the history of jazz.

The biggest challenge to the leader of a big jazz band is to



The Cotton Club, 1936. Photo courtesy wikischolars.columbia.edu

get the band to play with the correct jazz feeling. The problem is largely solved by having a lead player for each section who sets the interpretation of the music by his playing. The others listen and copy. Great lead players are highly revered and often looked up to by the other musicians more than the star soloists. They are usually the highest paid musicians in the band too.

**Phil Hatton** 19/8/20 & 22/02/25



# THE PASS

By AVC  
(Australian Venue Company)

If you download [The Pass](#) smartphone app, and then use it to order drinks & food at the hotel, you will receive a **10% discount** on your purchase **AND** a **10% credit** for future spending. Enter the code **JAZZCLUBWA** during set-up.



From: "101 Reasons Why Musicians Drink", Mellalieu & Avard 1987

# About This Month's Bands

## 4<sup>th</sup> Mar Tin Roof Jazz Band



The Tin Roof Jazz Band commenced in 1986 when Roy Burton, President of the Jazz Club of WA, assembled six classically-trained musicians, including current leader **Vivienne Kidd** (piano), and later **Martin Kidd** (banjo). The band played three or four gigs a week plus regular gigs at the jazz club, until 1994 when Martin and Vivienne relocated to Spain. Tin Roof has had a second life since Vivienne reformed the band in 2019, with original players **Mike, Tim** and **Steve** and welcoming **Dijon** and **Benn**. These awesome musicians relish each other's work and know that the audience will love



listening and dancing to their music as much as they enjoy playing it.

## 11<sup>th</sup> Mar Doctor Jazz



Doctor Jazz have been playing at the Jazz Club for many years; their first jazz club gig was in 1998 at the *Hyde Park Hotel* when their singer, **Tristan**, was 14 years old! They play many traditional jazz favourites, American song book classics and jazz numbers from the great British jazz revival period, such as **Acker Bilk** and the **Chris Barber Band**.

The music is fun and the feel is just right.

## 18<sup>th</sup> Mar Phil Hatton's Manhattans



The Manhattans play traditional jazz in every style. They always reflect the spirit of the music while adding a touch of their own. They feature some of Perth's best musicians and play a wide range of sounds and arrangements including vintage classics and original and innovative dixieland arrangements of all sorts of favourites. They love bringing their best to stage, and as you'd expect the music will be always danceable.

# 25<sup>th</sup> Mar Stevedores Jazz Band



“The Stevedores Jazz Band” is a seven-piece traditional jazz band, enjoying an excellent reputation as one of Perth’s top bands across the genre.

The Stevedores was formed in 1992 by **Bert Nicholls** (banjo). They were resident at the *Railway Hotel* in Fremantle for several years. After Bert’s passing in 1999 his wife, **Lynn**, took over the management of the band, also filling the banjo position.

The Stevedores plays an up-tempo and accessible style of traditional jazz, for dancing and all types of social occasions. They’ve played all over, including country weddings,

winery functions, all sorts of private parties and corporate functions. They have played many of these aboard the paddle steamer “P.S. Decoy”. The Stevedores have recorded two CDs, available by emailing Lynn at: [stevedoresjazzband@westnet.com.au](mailto:stevedoresjazzband@westnet.com.au)



## In Profile: Mike Wiese

*Paul talks to Mike.*

**Q. Mike, first things first: “Wise” or “Wees”?**

“**Wees**”, as in *please, sneeze* and lift your *knees*...

**Q. How did your musical journey start?**

My dad was a **Benny Goodman** fan, and when I was about 8 or 9 years old, he made this offhand remark that Benny Goodman could just about make the clarinet talk. I expressed an interest, and sure enough a clarinet appeared in the Christmas stocking that year.

**Q. Can you remember what it was?**

It was a perfectly good plastic Yamaha. I started



learning in Narrogin, with a teacher who started learning clarinet at the same time as me, so he could teach me.

**Q. So you learned together! Well, that obviously worked out alright.**

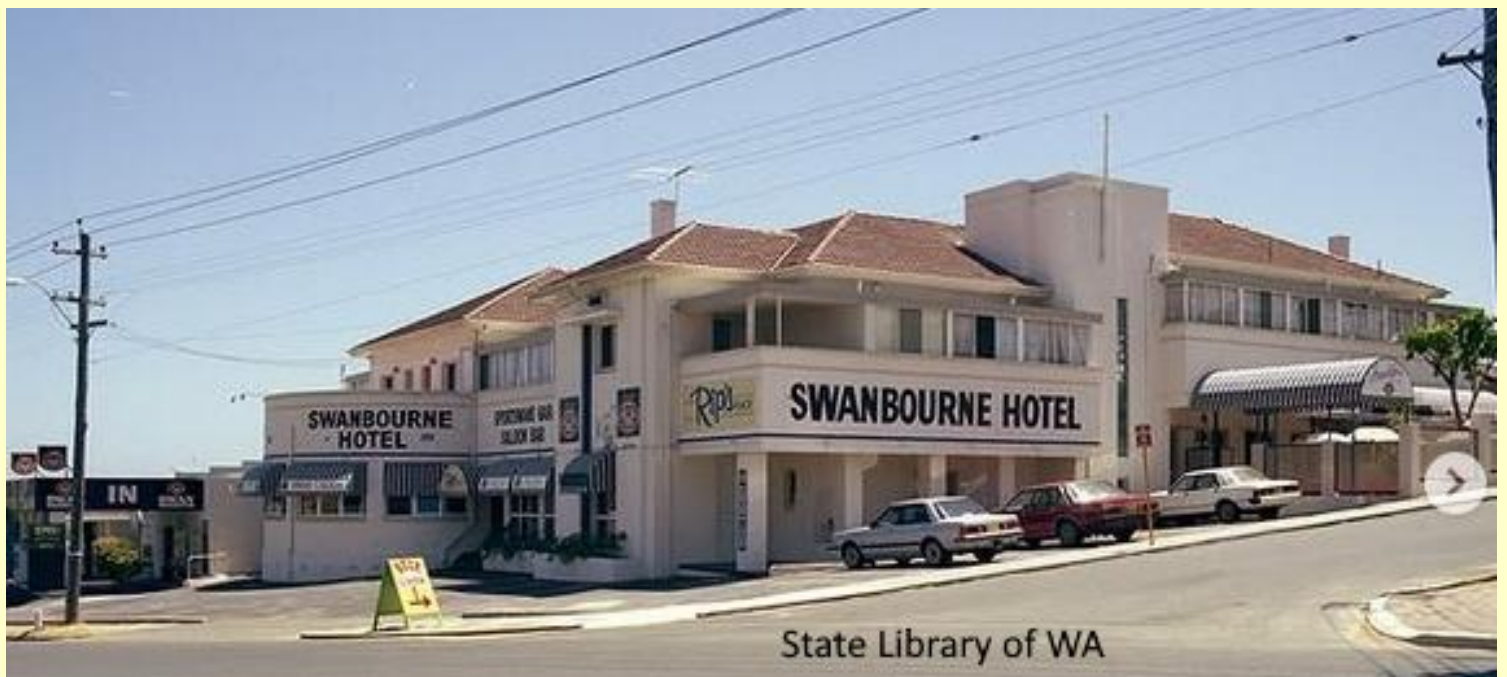
Well, I reckon he played about 27 instruments from bagpipes to xylophone; he was a classic country town music teacher.

**Q. Where did you go from that.**

I went away to boarding school in Perth. There was a wondrous concert band there and I remember sitting on third clarinet with my feet not quite touching the floor and being surrounded by this *magnificent sound*, of a 55-piece wind ensemble. The love of that sound and the texture of it has never really left me. I can remember the little hairs on the back of my year-eight neck standing on end. They had a wonderful music program there with great

teachers, one of whom was a stalwart of the jazz scene here, a reed teacher called **Ron Kegie**. I was drawn to jazz, and that worried a couple of my mates in the boarding school. (And I recall in about year 10 I was listening to cassette tapes of early dixieland on my little tape deck in the boarding school and they “staged an intervention”; forcing me to listen to **Rolling Stones**, **the Kinks** and some **Pink Floyd**...just to stop me from drifting too far.

But it never left me, and Ron Kegie really encouraged us to play jazz in years 11 and 12, and we even formed a small dixieland band. He had the energy to do this. He played in his band,



with **Dave Way** and a few of those luminaries, at the *Swanbourne Hotel*, as it was, which was really close to the school. I'd sneak out of school

to listen; he said he'd said he'd speak up for me if ever there was any fuss.

Eventually I transitioned from high school to the real world, where so many musicians fall off. I went into engineering and couldn't find anyone my own age who was interested in playing the sort of music I was interested in. And then I saw a note on the notice board of the English



department which turned out to be from **Ron Shepherd**, a noted trumpet player in the 1980s and 1990s. Through him, I developed this association with **Vivienne Kidd** and the *Tin*

*Roof Jazz Band*. I remember playing at the Hyde Park Hotel. At one stage there was a young 10-year old **Matthew Jodrell** playing – he blew everyone's socks off, I can tell you.

So, I really had my initiation into jazz with men and women of my Mum and Dad's generation,

who collectively took me under their wing, and gave me an enormous amount of playing opportunities: developing repertoire, developing a sound, giving me musical ideas, suggesting bands to listen to. It was just the most enormously encouraging way for a young fellow to start to find his feet in jazz, as an adjunct to my day job, which has always been engineering, for me. I studied electronic engineering and mainly work with software... its fairly mathematical.

**Q. So you've since met and played with lots of musicians?**



Yes, I just sort of developed these relationships. I remember playing with **Ron Young** in the early days, and I've sat in a few times with the *Cornerhouse Jazz Band*, and numerous people who play at the club now. We've grown up together but I've always been the

baby, which is lovely.



At a certain point, my family and I moved down to Dunsborough, and I was wondering what I'd

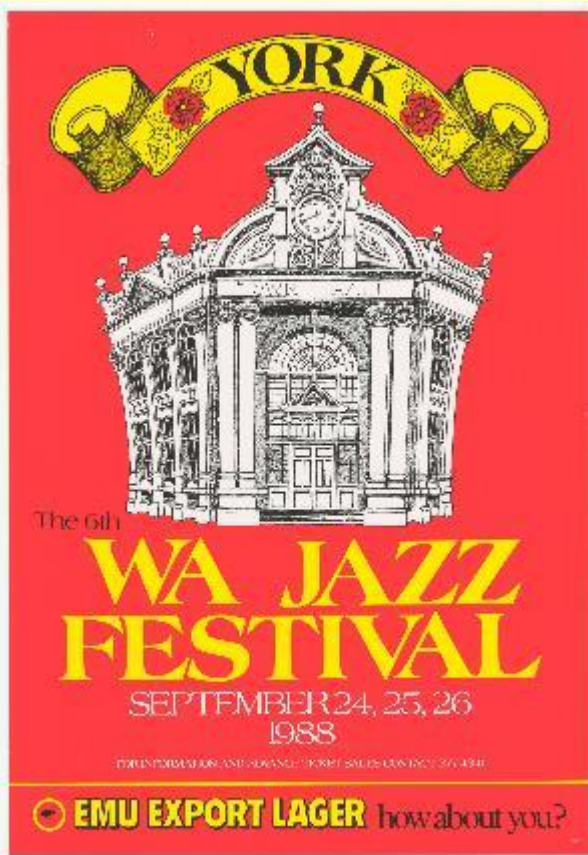


find down there. It turned out that there was a remarkable collection of musicians down in the south west area. I acquired a wonderful swing quintet. The bass player had been through Berkely with [Diana Krall](#), the piano player was

ex-WAAPA, the drummer had played in the Kings Cross (Sydney) music scene for 30 years. It was an *amazing* aggregation, I



just got lucky. After talking about it for years, my wife and I initiated the *Jazz by the Bay* festival. I was the moral support, **Cindy** my wife built that festival up, so that after 7-8 years there were thousands of people coming down for it and it was a major part of the calendar in WA. There are still bands playing today that were formed



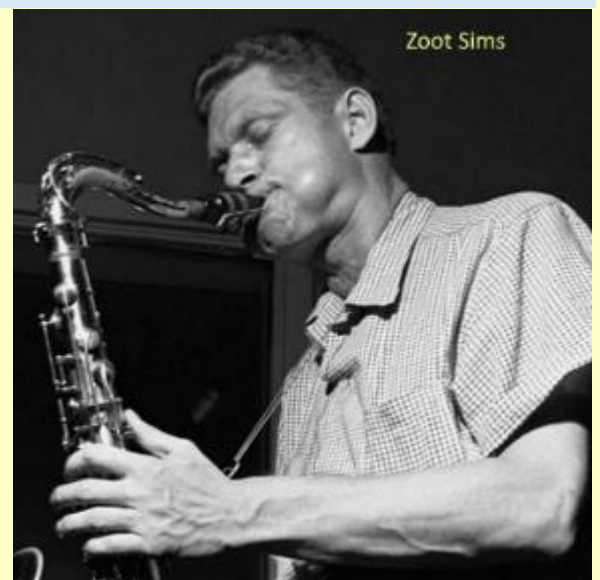
for that festival. For me, it's an abject lesson in just what sort of lasting cultural imprint a festival like that can leave.

It's a bit like the *York Festival* in the 1980's and 1990's, which created lasting relationships between various musicians that have continued on to

today in the trad jazz scene in Perth.

**Q. What are you listening to?**

I go through phases, like everybody. I'll drink my fill of Zoot Sims, and then Stan Getz pops up, and Ben



Webster just sort of think filters into every note I

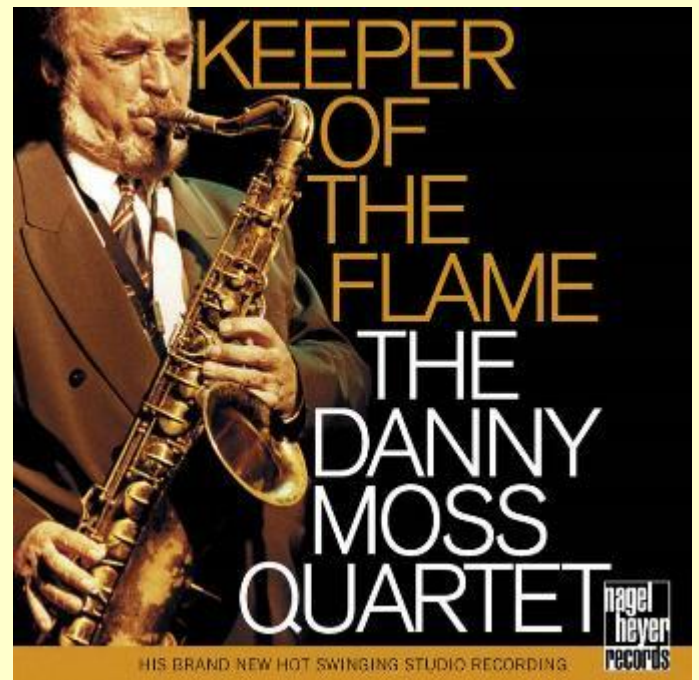


play on tenor sax. I think one of my biggest influences, probably because I've seen him live several times, is Danny Moss Snr, just that room-filling sound that he had. On a good day, that's the sound

that's in the back of my head, that I'm trying to emulate. My sax, the mouthpieces and reeds I use are chosen to emulate that big Texas, tenor sax sound that he has.

**Q. What about other instruments or vocals?**

I love Clark Terry. There are some great modern singers... one of whom springs to mind is Veronica Swift; I'm loving her at the moment. There is some innovative stuff around now, like what Post Modern Jukebox do – they're fantastic, and have been here several times.



## Q. How do you think we should best go to bring younger players along?

I think the best example to follow, would be what **Phil Hatton** is doing. He's leveraging his teaching cred, and his connections into the WAAPA system, and he's creating a number of playing opportunities for these young guys. And they're meeting us older guys and we're developing relationships.

And for me, the south-west has thrown up some good young musicians who I'm actively playing with at the moment. And I dabble in other forms of music, like I play in a blues band... it's a similar story with the mentoring there.

## Q. Who should we be listening out for, who's coming out of the south-west?

There's a young guitarist called **Bryn Larkin**, I find his playing very exciting.

There's a young

vocalist, **Caitlin Forrest**, who's a serious opera



singer now... but she can swing like mad... I'd



love to see her do a bit more jazz! There's no need to "stage an intervention" though as I think it's great to see musicians who can cross-over between classical and jazz. I mean just look at

[Benny Goodman](#),

**Andre Previn, Wynton Marsalis**, and others who did it successfully. And I still pull out my old classical pieces when I feel like I need to work on my sound.



## Upcoming Jazz Festivals

7 – 9 Mar [Kiama Jazz and Blues Festival](#)

24 Apr – 4 May [New Orleans Jazz Fest](#) (USA)

24 Apr – 2 May [Adelaide Jazz Festival](#)

2 – 4 May [Generations in Jazz](#) (Mt Gambier)

2 – 4 May [Newport Jazz Festival](#) (Melbourne)

28 May – 1 Jun [Cronulla Jazz and Blues Fest](#)

30 May – 1 Jun [Java Jazz Festival](#) (Indonesia)  
6 – 9 Jun [Merimbula Jazz Festival](#)  
7 – 10 Jun [Orange Winter Jazz Festival](#)  
26 Jun – 5 Jul [Montreal International Jazz Fest](#)  
(Canada)  
26 Jun – 11 Jul [Jazz a Vienne](#) (France)  
30 Jun – 13 Jul [Jazz Fest Vienna](#) (Austria)  
4 – 19 Jul [Montreux Jazz Festival](#) (Switzerland)  
11 – 13 Jul [North Sea Jazz Festival](#) (Rotterdam)  
11 – 20 Jul [Edinburgh Jazz & Blues Festival](#)  
(Scotland)  
14 – 19 Jul [Festival de Jazz de Vitoria-Gasteiz](#)  
(Spain)  
17 – 27 July [Jumpers & Jazz](#) (Warwick, Qld)  
3 Aug [Western Australia Schools Jazz Festival](#)  
TBA Aug [Inverloch Jazz Festival](#)  
29 – 31 Aug [Newcastle Jazz Festival](#)  
29 Aug – 6 Sep [Noosa Jazz Festival](#)  
19 – 21 Sep [Manly Jazz Festival](#)  
17 – 19 Oct [South Coast Jazz Festival](#) (Goolwa )  
17 – 26 Oct [Melbourne International Jazz Fest](#)  
Oct TBA [Brisbane International Jazz Festival](#)



# Battle of the Bands

1 <sup>st</sup>	\$1200
2 <sup>nd</sup>	\$800
3 <sup>rd</sup>	\$600
4 <sup>th</sup>	\$400

Several high schools are definitely going to compete in the [battle of the bands](#). Next month we expect to be able to share who the competitors are.

We're really looking forward to the finals at the Milk Bar on [Tuesday the 6<sup>th</sup> May](#).

There is still time to get your band together and submit a **video** before **11<sup>th</sup> April**. Call **Phil Hatton** (0417 916 773) for more information, including how the club can help you get your band up to speed, with charts, coaching etc...



# News from Sydney Jazz Club

Our friends at the Sydney Jazz Club are doing some great things...



The Sydney Jazz Club donated \$1000 towards the \$1350 cost of one student attending the [Jazz Workshop](#)

[Australia](#) 4-day summer camp in Katoomba (for students aged 13-19). Several of the club's musicians attended the kick-off session to provide some coaching and to participate in a Q&A session...and they formed a scratch band to open the workshop with some [rousing vintage jazz](#), a style of music previously not given much air-time at the school's camps. They received a very enthusiastic reception!

In other news, the club's [Australia Day Event](#) at their usual haunt, *the Freeway Hotel, Artarmon*, had a patriotic theme and featured the *Bathtub Gin Orchestra* playing standards as well as original songs.





## Jazz Fremantle Transition

Readers will be aware that [Jazz Fremantle](#) no longer operate out of the Navy Club, and are searching for a permanent venue. In the meantime, they have organised two [special events](#) in **March** that are sure to be of interest to our readers. Both events will be at the **Fremantle Park Club**, 36 Ellen St., Fremantle.

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**Saturday 1 Mar 2:00-5:00PM**

***Adrian Galante and Friends***

[Trybooking Adrian Galante 1<sup>st</sup> Mar](#)

Onetime Perth lad **Adrian Galante** has grown into an international jazz star, recently performing on clarinet & piano at New York's legendary *Birdland Jazz Club* to great acclaim.

Adrian has played with and spent time with many of jazz greats in the US. His style has evolved into a unique vocalist-inspired technique.

Look out for Adrian's upcoming debut album



'Introducing Adrian Galante' recently recorded in Hollywood and due for release in early 2025.

**Saturday 22 Mar 2:00-5:00PM**

***Straight Ahead the Big Band Salute to the Giants of Jazz: Ellington, Basie & Rich***

[Trybooking Straight Ahead 22<sup>nd</sup> Mar](#)

**Straight Ahead** has much pleasure in presenting the undisputed giants of big band jazz, **Duke**



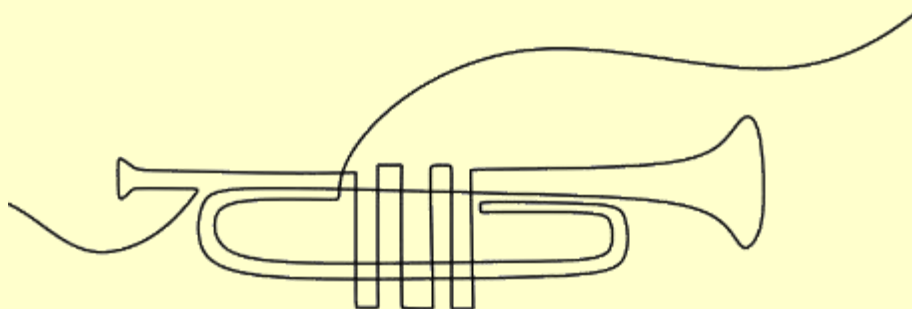
**Ellington, Count Basie and Buddy Rich!** Their vast repertoire includes well-known numbers such as *Satin Doll, Take The A Train, One O'Clock Jump, All Of Me, Critic's Choice*, etc. Don't miss this afternoon of swinging big band jazz with the guys and gals of Straight Ahead playing with so much heart and soul.

They're dedicating this show to the memory of the late **Bill Dabbs**, longstanding music coordinator at Jazz Fremantle.

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**Non-members \$30, Members \$25**

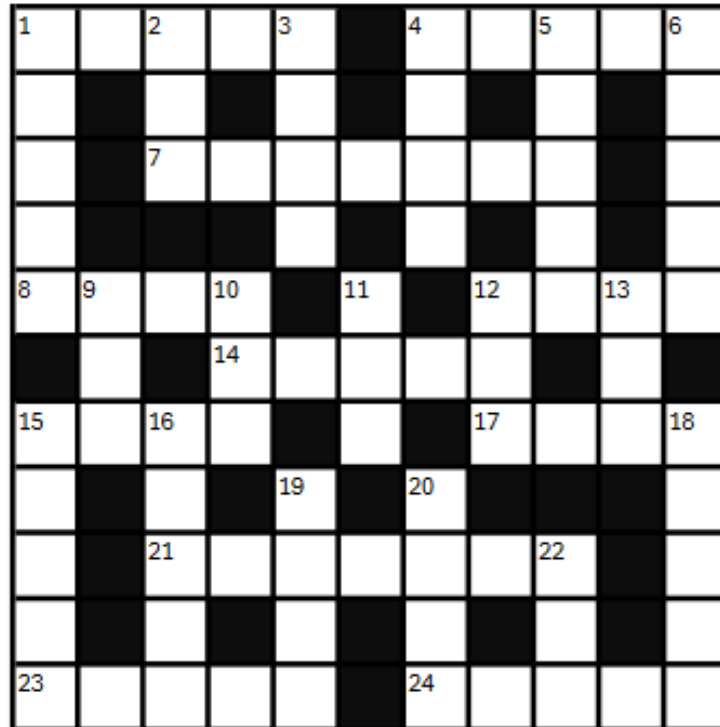
**Members' prices** are available to **Jazz Club of WA members**. If booking online via trybooking enter your **membership number** where prompted.



# Puzzle

## JAZZ CLUB of WA

### Puzzle No. 6



#### Across

1 & 8 ac. UK '60s trad revival bandleader & trumpeter (5,4)

4. Chocolate substitute (5)

7. Vibraphone player Lionel (7)

8. see 1 ac.

12. New York Stock Exchange (4)

14. Louis Armstrong nickname (5)

15. Charlie Parker nickname (4)

17. Important WA export mineral (4)

21. Bandleader, the King of Swing (7)

23. Judy Garland sang of ..... Kelly (5)

24. Restless wanderer (5)

#### Down

1. Middle eastern food typically eaten roadside, late after a big night out (5)

2. Negative version of "yeh" (3)

3. Starchy root vegetables (4)

4. Neal Hefti asks "mind if I say you're ...." (4)

5. Sexually aroused (5)

6. The count; big band leader & pianist (5)

9. Muhammad ... , boxer. (3)

10. lysergic acid diethylamide (1,1,1)

11. Estimated time of arrival (1,1,1)

12. National Health Institute (1,1,1)

13. Classic savoury biscuit by Arnotts (3)

15. Cured pork cuts for breakfast (5)

16. Royal (5)

18. Unclothed (5)

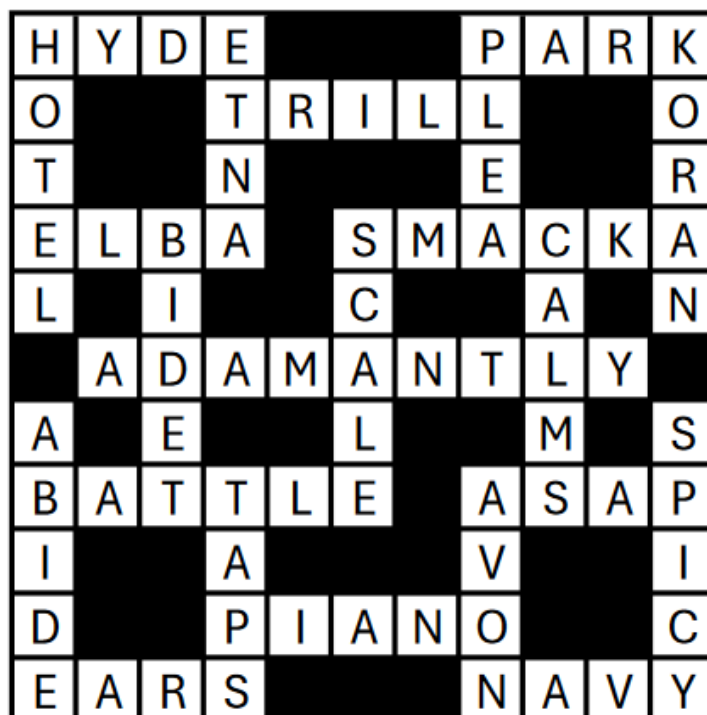
19. Religious (4)

20. So be it (prayer) (4)

22. Viet ... country in SE Asia (3)

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

## SOLUTION Puzzle No. 5



# 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

## Manhattans Quartet

Second Wednesday of every month, 7.30pm - 9.30pm [Allegro Pizza](#), 231A Stirling Highway, Claremont.

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

## Manhattans Sextet

Fourth Sunday of every month 5:30-7:30PM at [Rodney's Bait 'n Tackle](#) Stirling Hwy, Mosman Park.

Enquires : Phil Hatton on 0417 916 773

## Jazz Fremantle at The Navy Club

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

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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## Perth Jazz Top 10 – August 1937

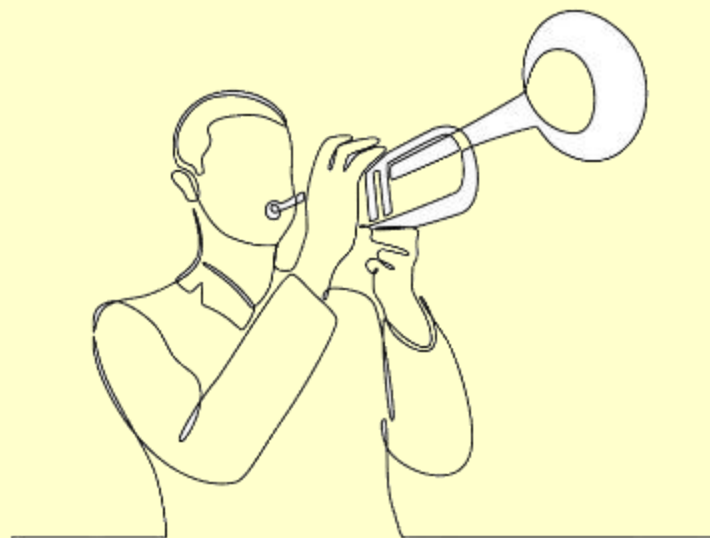
*The [Perth Daily Guardian](#) (18 Aug 1937) provided this assessment of the top 10 popular jazz songs at the time. We've provided hyperlinks to youtube recordings for your enjoyment.*



## JAZZ SONGS.

Jazz fiends, hungry for the names of the tunes now popular, may like this week's semi-official list, compiled from the publishers' returns:

1. The Night is-Young.
2. With Plenty of Money and You.
3. The Love Bug.
4. Goodnight, My Love.
5. Where Are You?
6. Boo Hoo.
7. September in the Rain.
8. On a Little Bamboo Bridge.
9. I Need You.
10. When My Dreamboat Comes Home

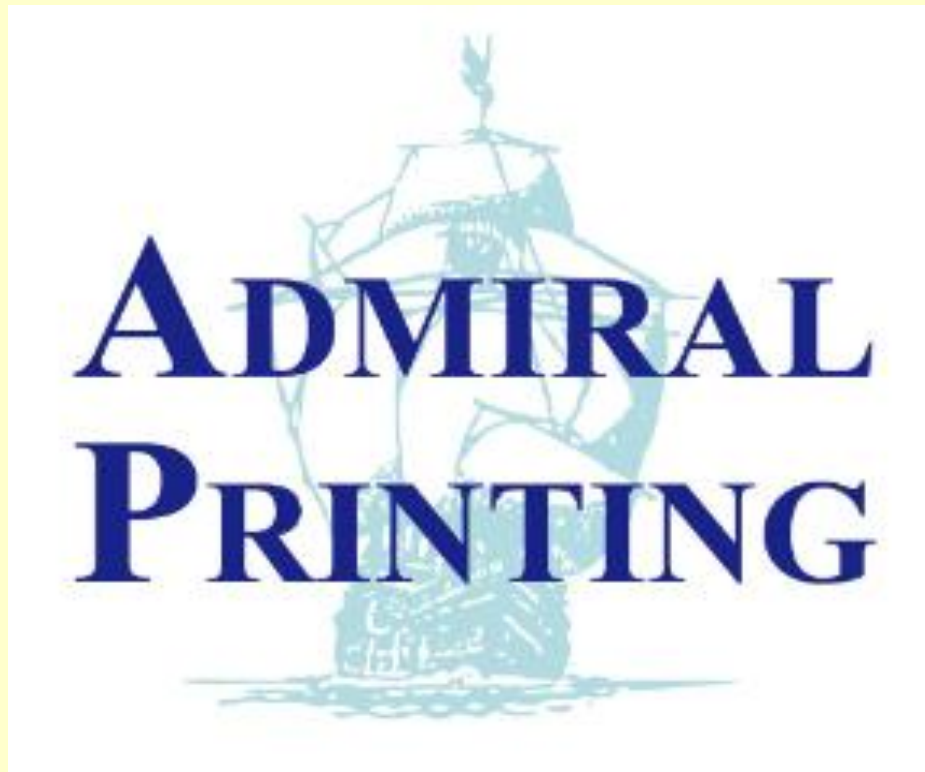




Bert Ambrose (1,3), Dick Powell (2), Benny Goodman & Ella Fitzgerald (4)  
Mildred Bailey (5)

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