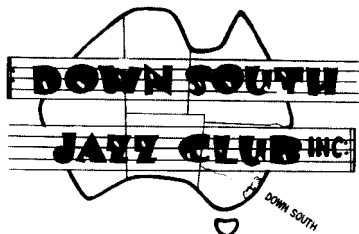


THE D.S.J.C. NEWSLETTER



No. 155 June 2014

Patron: Bill Haesler

Life Members:

John Martin

Bridget Connolly-Martin

The Down South Jazz Club, PO Box 346 Merimbula, NSW 2548

www.downsouthjazzclub.org

The Down South Jazz Club generally meets on the Third Thursday of each month at 7.30 pm at Club Sapphire, Merimbula.

Visitors are very welcome

THE JAZZ PACK

FEATURING

EROL RICHARDSON (PIANO)

BEV LONG (BANJO, TAP)

BOB PORTER (CLARINET, SOPRANO SAX)

IAN HILL (DRUMS)

ROBERT BROOKS (BASS)

SPECIAL GUEST VALDIS THOMANN (TROMBONE)

Thursday 17 July 2014 at Club Sapphire, Merimbula

Admission: Members \$15, Visitors \$20. Music starts at 7.30pm

Bistro opens 5.30pm. Table bookings can be made on 64959853

The 34th Merimbula Jazz Festival, June 6-9



The MJFC getting into the swing of things: Paul Dion at the piano, Kevin Walsh, Yvonne Mak, Bob Stevens, Bruce Munchenberg, Ian Battersby and Aileen Walsh. (Absent: Ian Esdaile, Jessica Franchi).

After the resounding success of 2013 the Festival Committee has continued its efforts to ensure that this year's Festival will be just as successful, if not more so. Again we are fully booked with just on 144 bands ready to play the full range of jazz in 288 sets. Every taste and age is catered for with well-loved groups appealing to those who follow the more traditional forms. As usual we have tried to keep the different jazz styles in separate venues. A courtesy bus is available and the route timetable will be published at each venue.

As for previous festivals, registration will be at Twyford Hall and the venues will be Twyford Hall, The Sapphire Club (Auditorium and Sapphire Room), The Merimbula RSL (Auditorium and Maple Leaf Room), The Lakeview Lounge and the Pambula-Merimbula Golf Club (Lounge and Garden Room).

The number of young musicians appearing every year is increasing. Their interpretations of the idiom ensure that the future of the music we love is in safe hands and will continue to excite audiences. To encourage the growth of young musicians, the 'Jazz Quest' will be running again at the Lakeview on the Saturday evening. For those who can take a late night, the Quest will be followed by 'Bee-bop and Beyond', a jam session that will go through till 2am.

It is great to see that a good number of our local musicians will be appearing. When you read your program, I'm sure you will find some pleasant surprises.

An important change is that the Monday event at the Pambula-Merimbula Golf Club will no longer take the form of a picnic. It will now be a 'Jazz Hatters' Party'. Wear your best Jazz Hat to be in the running for fabulous prizes and help build up a real party atmosphere!

To the many members of our Club who have volunteered their time to do the multitude of jobs necessary to ensure that the Festival runs smoothly, the Festival Committee extends its heartfelt thanks.

Let's all kick up our heels and enjoy the Festival!

[Aileen Walsh, Secretary MJF]

Item of Interest

The RSL Club have a display cabinet featuring various local organisations. The display is changed every few weeks. The DSJC Committee has been approached with a request to portray the Down South Jazz Club in the next display. This will run from Tuesday 27 May to Tuesday 22 July. Take a look if you are wandering through sometime.

[Pam and George Pitt]

The Next Gig

The Jazz Pack

On 17 July at the Club Sapphire Merimbula, the Down South Jazz Club will take pleasure in presenting *The Jazz Pack*. The essentially 'Trad' group, which evolved out of *The Second Time Around*, comprises Erol Richardson on piano, leader Bev Long (banjo/tap), Bob Porter on reeds, drummer Ian Hill, bassist Robert Brooks and special guest trombonist Valdis Thomann.

The Club Sapphire Bistro opens at 6.00pm. Meals can be eaten in the Bistro or collected and eaten at leisure while listening to the music which commences at 7.30pm. Cost is \$15 for jazz club members, \$20 for visitors. Table bookings can be made with Aileen/Kevin Walsh (6495 9853) or will be available on the night at the door.

Previous Gigs

The Hot Jazz Alliance (17th April)

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Consider the case of Traditional Jazz. 'Trad' is thought of by many to be less than respectable. Its roots in black American folk and blues did not initially endear it to much of white America. Even today music schools can 'teach' Trad in a couple of weeks of course time and dismiss it as 'non-intellectual', 'lightweight'.

To the contrary, The Hot Jazz Alliance demonstrated a sophistication of technique, invention, harmony and orchestration that stands with the best in any sphere of music. They paid homage to 'The Great Leon Bismarck Beiderbecke' - 'Bix'.

Beiderbecke's parents did not understand his passion, given their establishment background, and disapproved of his choice of jazz as an occupation. This may have been a stress line and could help

explain his inclination to incandescent alcohol levels which saw him spiral to an early death at 28. (The first Saint of Jazz?)

It's a win for us that the likes of Andy Schumm and Josh Duffee, who could have excelled in any sphere, have chosen 'Trad' and joined with a team of Australia's best in Mike Quaid, Jason Downes, Leigh Barker, and John Scurry to feature 'Bix B' music in the 'Hot Jazz Alliance'.

As Mike explained in his sometimes droll style 'Bix' music is of the Chicago ilk i.e. a white interpretation of the black music percolating up from New Orleans. Bix in his time was somewhat overshadowed by Louis and the New Orleans masters. His cornet now commands respect second only to the great Louis himself? Andy Schumm captured the bubbly essence of Bix. A regular brisk succession of notes each coming to the surface with a 'ping'. No waffle, no convergence, and each note a fully valued bubble.

Jason and Mike both have a history that connects them to Merimbula. I recall the first Merimbula Festival when I travelled from Canberra with Jim Hilson's 'Antiquity Jazz Band.'

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Jim also gave Mike a start in Trad Jazz with his later band, 'The Black Mountain Jazz Band', where some of us first heard Mike as a teenager. Thankfully that wasn't so long ago. A friend of Jason's family came up to Merimbula to get at those Pokies that were banned in Victoria. Lucky for us the weekend they chose exposed Jason (pre-teens?) to the right kind of music.

The horn section then. Both played silvered early horns (Conn 10M tenor and 6M alto) as old as the style of music they play. Very sympathetic to each other and the ensemble with playful contrapuntal passages interlayered between silky close harmonies. (Some big band riffs on a couple of the tunes that required a post 1920s style). Mike playing with the mellifluous tone of a Getz. Jason a little more punchy with a few well chosen notes bent 'a la Hodges'. I spoke to both about their musical influences and was pleasantly surprised to

note that they referred firstly not to some of the American giants but our own Ade Monsborough and current Melbourne great Jo Stephenson (Melbourne seems to be a richer agar for our kind of jazz).

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Josh Duffee. What drive! What precision! His 1920s drum kit perfect for the occasion. If we were to hear a Renaissance ensemble we would expect the period instruments. Unique? In the HJA to find the whole band playing period instruments. Add that to their respect for the authentic appearance with suits ties and hair looking like something not possible before Brylcream (axle grease perhaps?). I have not seen an Australian jazz band give such respect to the whole period they present.

Leigh Barker on bass was brilliant either 'pizzicato' or 'arco'. Nice to hear the bow played more than in most bands. Leigh, the leader in a group of 'Leaders of their own bands', doesn't have to say much. They all know.

Tunes played were:

Set 1: Margie, Chicago Rhythm, At Sundown, Shimmy She Wobble, Crazy Rhythm, Oh Baby, 40 and Tight (known as '50 & Fat' in Chicago according to Andy Schumm), Mecca Flat Blues, Chinatown.

Set 2: Dixieland One-Step, My Gal Sal, Cake Walkin' Babies From Home, Blues My Naughty Sweetie Gives to Me, Dr Jazz, Singing the Blues, Who's it.

Set 3: Panama, Louise, Let Me Call You Sweetheart, You Took Advantage of Me, After You've Gone, a Jimmy Noone selection, Shine and, as an encore, That's a Plenty.

*Louise as in 'every little breeze' had me thinking of our late friend Arthur Turner who loved to quote this tune in almost every song.

*A lot of well known tunes but with Bix style beginnings and endings as tight as they come.

*Some tunes 'sans cornet' where John Scurry switched banjo for guitar to provide a soft blend with 'Arco' bass and brushes from Josh.

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I retained one negative thought from my experience of the band last year at Club Cursley. The young bucks Jason and Michael were blowing competitively and for me over-blowing a bit at times to the detriment of the ensemble. This was not at all evident in the Merimbula performance. It was nicely balanced and reflected the fact that the group was ending a tour where a refined blending had been developed from the close association and the brace of gigs entailed. In 'After You've Gone' Jason played a great solo first up and looked immediately over to Michael as if to say 'Best that!' Michael lifted, then in turn the cornet and bass solos lifted so the whole song ascended. Great stuff. The internal friendliness and mutual respect within the band was infectious as they and we contemplate their disbanding for now and the flight out within days for Josh and Andy.

I compared notes with John Cursley before this posting and we agreed they are the best Trad Jazz ensemble around. For me, they are the best ensemble I have heard live since an afternoon at the Opera House with Rudolph Barshai and the Moscow Chamber Orchestra (wait on...they're not Jazz – oops, didn't notice).

[Review by Bob Porter, Photos by Paul Dion]

The Mark Bolsius Farewell Band (8th May)

The Down South Jazz Club marked the occasion of a farewell to Mark Bolsius with a night featuring Mark Bolsius, piano, Steve Clark, bass and Ken Vatcher on drums with vocals by Colleen Spillane, Stacey Phelan and Mandy Siegel. It turned out a huge success.

Let me start by saying that to walk into the Sapphire Room at 7 pm and see the folding doors opened up to double the size to accommodate 120 booked guests, was an absolute treat and an indication of the many friends, relatives and fellow musicians who came along to see Mark and his band.

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It was also pleasing to see the attendance of Jazz Club members, visitors and the engine room of the Club, a great committee who make it possible for all musos and patrons.

Mark and the band produced a clever program in naming the three sets after the three vocalists: The Stacey Show, The Colleen Show and The Mandy Show, encompassing an excellent mix in several genres of music.

The Stacey Set

Mark, Ken and Steve commenced with Duke Ellington's *Take the A Train*, or as Mark described it, '*Take the Train Eh!*'

Stacey commenced her performance with *Lonesome Road* in the Madeleine Peyroux style, plus *Goodnight* and *Every Breath You Take*, both sensitive and well executed. She then sang *Have You Seen the Rain* by John Fogarty in a 12/8 feel with Mark doing wonderful piano fills at the end.

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Next a Leonard Cohen tune *Dance Me to the End of Love*, also a Madeleine Peyroux favourite. The jazz standard *The Nearness of You* by Hoagy Carmichael featured just Mark and Stacey. The three girls

combined in *All I Do* with good interaction and harmonies over a groovy beat from the guys to complete the first set.

Colleen's Set

Mark, Ken and Steve commenced with a Miles Davis tune *Prancing*, a swinging 12 bar blues with alternate changes. Colleen then had us all spellbound with some Burt Bacharach numbers in her own style: *Walk On By*, a lilting swing version, *Always Something There to Remind Me*, very uplifting and *I Just Don't Know What to Do with Myself* which was most sensitive; no one could do it as well as Colleen in my opinion.

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The same goes for two of the later tunes in her set: *In the Winelight* by Grover Washington and *My Foolish Heart*, a Victor Young melody with beautiful words by Ned Washington. Excellent bass work by Steve and just the right amount of complimentary backing by Ken and Mark.

The highlight of her set was *No More Blues* - alternatively called *Chega de Saudade*, by the late Brazilian Antonio Carlos Jobim. Ken provided a compelling driving beat for Mark and Steve to ride on and Colleen showed her absolute brilliance in singing this song, somewhat faster than the medium Bossa suggested by Jobim, with excellent vocal chord structures and articulate lyrics.

Finally Colleen was joined by Mandy and Stacey in the Beatles composition *Blackbird*.

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Mandy's Set was the third and final set. She admits to being a newcomer to Merimbula and sang some refreshingly different material. She has an obvious love of jazz and a big smile to show her enjoyment of same.

Once again the trio commenced with a swinging *Autumn Leaves* by Johny Mercer. Then Mandy sang *God Bless the Child* by Billie Holiday, displaying a good vocal range particularly in lower to mid-level. *This Masquerade* with its testing vocal range was performed as a medium swing. Next came *Better Than Anything*, a quirky upbeat jazz waltz I had not heard before, sung with speed and perfection and difficult lyrics with jazz connotations. *Like a Star* with a light pop beat was followed by *(Maybe We're) Crazy* with fine backing by Ken, Mark and Steve.

Colleen and Stacey joined Mandy for the final song of her set, the iconic Little River Band composition *Reminiscing* featuring Colleen's magnificent lead with suitable harmonies from the girls and also, I suspect, from the guys.

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This remarkable night was concluded by Ken Vatcher singing *You Are My Sunshine* directed to Mark as a farewell tribute, with the last 4 choruses, repeated below, being Ken's personalised words penned that afternoon.

*You've brought us sunshine
A lot of sunshine
You helped the Jazz Club in many ways
A lot of swinging – a little singing
And you've mixed and lugged our PA*

*We've played in trios
We've backed our heroes
And now you have to go away
Shut up the bookshop, head to the bus stop
Before you go please let me say*

Thanks for the music

*Thanks for the friendship
We're really glad you came our way
It's been a pleasure – you are a treasure
Because we love the way you play*

*Thanks for the music
Thanks for the friendship
We're really glad you came our way
Come back and see us – it's sure to please us
Because we love the way you play*

[Review by Margie Fullerton]

Mark Bolsius

Mark leaves Merimbula for Wangaratta at the end of May to take over the well established business *David Lawson's Pianos*, a concern Mark is well acquainted with from stints as a 'locum' during David's annual holidays. The move will see Mark once again primarily engaged in the sale, tuning, repairing and overhauling of pianos. He will also be graduating (he might see it as gravitating) from the Yamaha brand to the Kawai marque (pun merely fortuitous) – heady stuff for an aficionado of all things Yamaha! Mark will operate over a very large territory occupying most of the area between Wagga and the outskirts of Melbourne. And, of course, in his spare time he will doubtless become enmeshed in the local music-making scene.

All Mark and Michelle's friends in the Sapphire Coast region wish them *buona fortuna* in this venture and are confident that the move will be both successful and enjoyable for them. We will however miss them both and, in Mark's case, the impact on the jazz scene will

be keenly felt. Mark's professional background, before returning to the coast after many years in the ACT, fitted him uniquely to make a profound difference in our smaller milieu.

Mark grew up in Bega. After completing his schooling, he successfully auditioned for a course of study in piano tuning at the Sydney Conservatorium. From there he moved to Canberra where, from the mid 1980s on, he studied at the ANU Jazz School, performed at functions, in clubs and restaurants and on launch cruises on Lake Burley Griffin, played with the 'Blamey Street Big Band' and the full orchestra 'In Full Swing' and pretty much perfected his musical knowledge and performing skills.

Mark also found time to establish a busy and successful piano tuning and repair business in Canberra and this saw him contracting for the care and tuning of numerous pianos in the ANU School of Music and major ACT schools and advising on and assisting in the purchase of pianos for the ANU School of Music.

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Somehow still with capacity to spare, Mark won a scholarship with Churchill Fellowship and this enabled him to broaden his professional knowledge overseas.

Some seven years ago Mark returned to his boyhood stamping ground on the Sapphire Coast and set about retuning his life.

Mark quickly relocated himself as a piano tuner and technician, operating from a light industry area near Bermagui and soon became an integral part of the music scene and a valued member of the Down South Jazz Club.

Before long Mark and Michelle began a new venture (adventure?) together, opening a bookshop and coffee bar in Merimbula and naming it 'Booktique' - an early suggestion 'Tall Tales and Short Stories' was received with amused chuckles given Mark's height and Michelle's diminutive form. Mark became a superb barista overnight (adding another string to his piano) and Booktique evolved into a

successful business as well as a welcoming meeting place for coffee, books and a chat for the entire community. Under Michelle's capable hands, the monthly Booklovers' club, featuring book launches and author talks, has proved a great innovation and has been thoroughly enjoyed and much appreciated.

'Booktique' and the ongoing piano business did not, however, diminish Mark's involvement in and commitment to the Sapphire Coast's musical life. Indeed, Mark's Curriculum Vitae should now be expanded by making reference to:

- performances at Merimbula's Jazz Festivals during Queen's Birthday weekends as well as providing and tuning pianos and providing and setting up extra keyboards and speakers as needed
- setting up and operating sound equipment for monthly Down South Jazz Club gigs

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- providing and tuning pianos for The Four Winds Festivals near Bermagui
- The Rossolino Twins (five members – none of whom were related!). The group, which played for a season at the Sapphire Club's Rockpool Café, comprised Mark as leader with Vince Lollback on bass, John Marshall on drums, Bob Porter on reeds and Ian Goater on guitar
- M15 which performed for a season of cabaret nights at the Pambula Merimbula Golf Club. The group consisted of Mark, Chris Ralfs, John Marshall, Ian Goater and singer Matt Kimber
- performances with the Steve Clark Trio, which included appearances at Mimosa Rocks Winery Restaurant, Merimbula's Wharf Restaurant, and Bega's Café Evolve. The trio, with Steve Clark on bass, Mark on keyboard and drummer Ken Vatcher, was joined on occasions by singer Colleen Spillane.

- keyboard for Kittycat and the Band of Thieves
- Cobargo folk festivals, with Charlotte Lyngbye, and recording ‘Jazz Train to Budapest’
- The Piano Bar on Friday nights at the Sapphire Club’s Rockpool Café – and the list could go on.....

Early influences on Mark’s musical appreciation include his father’s vinyl record collection of early Dave Brubeck, Jacques Loussier, Chico Hamilton and Barney Kessel/Charlie Byrd. More recently Mark has particularly enjoyed Keith Jarrett and Tord Gustavsen.

Music for Mark is ever an opportunity for exploration, development and growth in personal expression. In this regard, Mark has greatly enjoyed and appreciated his association with all the local musicians and with their varying genres. In his own words, Mark has been taken to ‘new places musically, particularly with Steve Clark, Ken Vatcher, Candy McVeity and Colleen Spillane’.

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Merimbula has been extremely fortunate to have had such wonderful musical talent and expertise at the coast. Members of the Down South Jazz Club will long be grateful to Mark for his contribution to our enjoyment of the jazz genre. We will follow his and Michelle’s careers in Wangaratta with interest and a touch of justifiable pride. We look forward to periodic visits and hopefully to Mark and Michelle’s eventual retirement to the coast – when and if that ever happens!

[Aileen and John Bolton]

Winging My Way to the Top

Many Down South Jazz Club members will be aware that *The Marvellous Miz Demeanours* and *Angela Lount* (see gig reviews in the DSJC April 2014 newsletter) recently appeared in the original Australian musical comedy ‘*Winging My Way to the Top*’ at the ‘Q’ Theatre in Queanbeyan.

Karen Strahan and Jill Walsh, perhaps better known to us as *Miz Chief* and *Miz Conduct*, wrote and produced the book, music and lyrics and, together with Lisa McClelland (*Miz Giving*), Gaye Reid (*Miz Hap*) took leading roles in the production along with Angela Lount who, with a delightful French accent and the longest legs in black lace stockings, went under cover as a Domestic EA.

The show was directed by Gordon Nicholson, who also took a leading role (remember him in *Red Faces* as the Scotsman Wee Gordie?). John Kelly, with his strong singing voice completed the cast.

The story line? There was one, but it beggars concise description. Even the official program is coy about this, confining itself to '*a musical comedy about your typical (or not so typical) Aussie family. Throw in sibling rivalry, explosive egos and a second chance at the big time. It's all about never abandoning your dreams*'.

We greatly enjoyed this thoroughly entertaining and polished production. It was an uproarious show – an absolute romp full of incredible bounce and energy, with great songs, clever harmonies and a completely professional delivery. The excellent cast included a dance ensemble that added considerably to our over-all enjoyment.

Much of the credit for the quality of the production must go to John Black as Musical Director and Arranger (and Pianist!) and the rest of the show band of seven members. All top performers, they maintained a fast pace throughout – driven by Derrick Brassington (Nobby) on drums. We look forward to catching up with Nobby again soon at the Jazz Festival.

The show, and everyone involved in it, certainly did wing it to the top. We're left to wonder what on earth they will do for an encore.

[Aileen and John Bolton]

Ed Davis

Down South Jazz Club members were pleased to see Ed and Mary Davis at the recent performance of the Mark Bolsius Farewell Band. This was the first jazz gig Ed has been able to attend since falling ill. Ed has responded amazingly to his treatment regime. This may in part be due to his extremely positive attitude which has seen him jamming with friends at Bilyara on a weekly basis.

Ed and Mary have recently returned from an outback holiday, flying with John Moffatt. While away Ed celebrated his 77th birthday and just couldn't pass up the opportunity for a '77 Sunset Strip'. The photo below says it all. Go Ed!



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Upcoming Jazz Festivals:

6 – 9 June

8 – 10 August

15 – 17 August

29 – 31 August

4 – 7 September

12 – 14 September

31 Oct – 3 Nov

26 – 31 December

34th Merimbula Jazz Festival

Dubbo Jazz, Blues, Funk, Soul

Bellingen Jazz Festival

31st Newcastle Jazz Festival

Noosa Jazz Festival

Wagga Wagga Jazz & Blues Festival.

(Contact: Wagga Jazz Inc. 04 18610064)

Wangaratta Jazz Festival

Australian Jazz Convention 2014,
Swan Hill, VIC

Down South Jazz Club Committee 2013-2014

If you have any questions or suggestions, please don't hesitate to get in touch with any of the following Committee members:

George Pitt (President)	6495 2734
Aileen Walsh (Secretary)	6495 9853
Kevin Walsh (Treasurer)	6495 9853
Peter Robertson (Music Coordinator)	6492 2622
Yvonne Mak (Membership Officer)	6495 0575
Pam Pitt (Publicity Officer)	6495 2734
Gloria Campbell (Hostess)	6495 1645
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Disclaimer:

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