



Sydney Jazz Club Newsletter

March 2025

Midweek Jazz In March

Irish Band: Celtic Fire

A Prelude to St Patrick's Day

Wednesday, 12 March 2025, 12:30 pm at the
Freeway Hotel, Artarmon.

[Details Page 3](#)

Mid-Week Jazz Review: Liquorice Allsorts

If you missed our February gig, you missed a wonderful performance by very professional and favourite musicians.



Lawrie Thompson, Peter Buckland, Rachel Hamilton, Peter Boyes, Jack Wiard and Paul Furniss are all well known to us. Here they were discussing what they were going to do this time and how to do it.

Lawrie, Peter and Rachel make up the perfect rhythm section. They never get in the way of a good tune but are always there to add variation and interest for the music loving listener. Peter, Paul and Jack played many variations of the liquorice stick. From memory, we heard a bass clarinet, a tenor sax, a soprano sax, and I think Bb clarinet and alto clarinet.

I (editor) always like to challenge Rachel to a piano solo—I love her boogie work. This month I think Paul intervened and decided that if she had to play a solo, all the front line should play “feature” numbers. This was a marvellous innovation.

Paul, accompanied by Lawrie, played his bass clarinet; Peter played “Si Tu Vois Ma Mere” as a solo; Jack played something he said was written in 1934 and “I have been playing it ever

since.” (How old is Jack?)

We also proved again that the Club Committee needs help and new members. I tried to record videos of Paul and Jack doing their solos and on each occasion forgot to press “Record”.

For me, Rachel topped the day with the fabulous “Dizzy Fingers” by Zez Confrey. She reckoned she had not played it for ages so it will be a real treat if you catch her playing it after some practice. [That video I managed to get!](#)

As usual, great jazz in a great venue for our mid-week event.



The Judges' Table, but what were they judging?



Paul with his bass clarinet



The President's Report SJC President, Ian McAllister

Mid-Week Jazz Concerts.

We had the Licorice Allsorts play for us at The Freeway Hotel. It was another afternoon of jazz with this great popular band.

Next month on **Wednesday 12th March** will have **Celtic Fire**, an 'Irish band' playing a great mixture of music styles. This will be, in some ways, be a celebration of the forth coming St Patrick's Day celebrations. Encourage your friends to join the SJC and come along with you.

Full details are elsewhere in this newsletter.

Jazz Workshop Australia

Following our sponsorship of a deserving young musician to attend the annual live-in workshop at the Blue Mountains in January, we are looking to organize a special concert in conjunction with our monthly gig to introduce some great young talent coming from that Jazz Workshop. Look to coming newsletters for details.

Please encourage younger participation in live jazz and come along, where possible, to our concerts.

Away

Caroline and I will not be at the March Gig as we will be hosting an 80th birthday party for a close friend (date not negotiable) as well as preparing for a visit to Vietnam, our residence for 2 years in the 1900's.

Any assistance that you can offer to Mary and Dennis on the day would be appreciated.

I hope that you do go along and bring your friends for a great afternoon of live music.

In the meantime,

Enjoy Life "and All That Jazz"

Ian McAllister
SJC President

Emails to the Editor:

Dear Dennis,

Thank you for welcoming me back as a member of long standing.

I was an hour and a half late on Australia Day due to pesky protesters, stopping public transport, resulting in me having to do long walks in the Heatwave!

I rang The Freeway and was delighted that they sent the bus out for me a solo passenger, The Pub is to be highly commended for their willingness to go outside the box.

But they draw the line of providing Courtesy Bus on Saturdays, which I would love to attend.

The taxi from Artarmon to Freeway costs \$9 each way. Making it an expensive outing. As I do like the odd tippie and lunch!

I have spoken to Bob Henderson and Little Patti (Patricia) and Mary, all putting it down to Penalty rates on Saturdays.

Bob has a small audience, and we all love him, he would get many more if the bus ran. Its a chicken and egg situation, financially.

Thank you for reading my Tome. Sorry it's so long

Patti (Patricia) Buckingham

Membership of Sydney Jazz Club

Welcome, New Members

Oli O'Reilly (Box Hill)

Ben Williams (Longueville)

SYDNEY JAZZ CLUB PRESENTS:

Wednesday, 12 March 2025, 12:30 to 3:30 pm, Freeway Hotel, Artarmon.

Celtic Fire

Celtic Fire is a high energy band playing a dynamic mixture of your favourite Irish, Celtic & Australian sing-a-longs and toe-tapping tunes.

Don't be fooled by the name of the band - we play many styles of music including Irish, Celtic, bush music, rock'n roll, blues, pop, country, & classical. We specialize in Celtic entertainment for all types of functions from weddings & garden parties, through to lively sessions, dances & corporate events.

We can provide anything from solo harp through to a 6 piece band playing Irish & Australian music (traditional & modern) to get you dancing & singing along.

It is a band of Irish musicians led by Alison Boyd.

The members of the band change depending on your needs but all are very talented players (many of them from Ireland) and most are multi-instrumentalists & vocalists with countless years of experience in playing Irish music.

Instruments available include:- whistle, fiddle, accordion, mandolin, bodhran, flute, banjo, celtic harp, guitar, vocals, bass, & drums.

Celtic Fire will make your event a lively and enjoyable experience.

Line up

Alison Boyd, originally from Belfast, plays harp, tin whistles,



low whistles, flutes, bodhran, keyboard, piano accordion, bouzouki, and she sings too!

She ran the Irish session at The Fiddler pub in Rouse Hill for over 25 years & has performed and taught at many festivals and venues around Australia, Ireland, New Zealand & USA.

Martin Horan a Dublin man, sings all your favourite Irish song, plus a whole heap more. He also plays guitar, banjo & bodhran. Martin has had regular gigs at the Mercantile Hotel in The Rocks for many, many years.

Sean McLoughlan – another Dubliner with an amazing memory for obscure song lyrics & very versatile on whistle, mandolin, banjo & flute.

Shay Finlay – from County Offaly plays a mean whistle & sings the daftest songs, plus he has been known to be responsible for some bizarre sound effects.

Come along for some great craic!

“we couldn't go to Ireland, so the band brought Ireland to us.”

\$20 non-members, \$15 for SJC members, pay as you enter.

The Freeway Hotel has great facilities including a large dance floor / extensive food menu, and free under-cover parking.

For the convenience of our members and guests travelling by train, the hotel will provide a free small coach pick up service from the shops side of Artarmon Station every 10 / 15 minutes from 11.30 - 12.30 and return from 3.30 - 4.00.

Come along and listen to the wonderful jazz played by Celtic Fire.

Table bookings are not permitted

Jazz Trivia

1 March 1927: Pianist Fats Waller records his piano solo Handful of Keys.

2 March 1959: Trumpeter Miles Davis records Kind of Blue, the best selling jazz album of all time.

4 March 1961: Trumpeter Dizzy Gillespie's Big Band records Carnegie Hall Concert.

7 March 1937: Boogie-woogie pianist Meade "Lux" Lewis records Honky Tonk Train Blues.

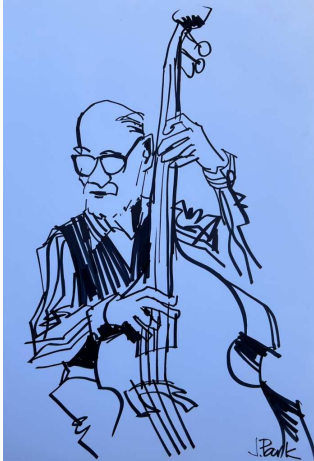
17 March 1917: Pianist/vocalist Nat "King" Cole born in Montgomery, AL.

Interesting information on Jazz in history: have a look at [Jazz At The Lincoln Center](#)

Sydney Jazz Club on Facebook

There is information about gigs in Sydney and beyond on our Facebook Group Site.. [Use the menu item on our Web site.](#)

Coffee with David Seidel—and a story of two basses.



David did us the honour of travelling from Glenbrook to Chatswood on the rail network to talk to me and Sydney Jazz Club. I turned on the weather for him producing the big storm that flooded parts of Sydney as we sat under canvas awning at an outdoor coffee shop, shouting at each other to be heard.

David and I were both born within 50 kms of Adelaide and our

education was based in and around the city.

David went to secondary school in Victor Harbor, and undertook his tertiary music studies in Adelaide. He grew up in a family of formidable musical talent. He originally played guitar, teaching himself to play and read music partly by watching his brother play guitar and bass. As a guitarist, he was greatly influenced by local bass player Geoff Kluge and drummer Billy Ross. In Adelaide at that time (early 1970s) there were many great musicians, especially guitarists like David Colton, but many of them moved East while David remained in Adelaide. He was one of the few guitarists around who could sight read music. As a result, he started to get work with many bands and orchestras playing guitar and sometimes electric bass. It was a visiting Don Burrows who convinced David to pick up the electric bass, which he played in bands for some years before taking up double bass. Seeing Benny Goodman in concert was largely important in moving David to jazz because of the musicians he had including Zoot Sims, Joe Pass etc. This concert was “A revelation to me in about 1974”.

By 1980s, David was a professional musician in Adelaide, not an easy career at first, but things worked out. Partly because he could sight read music, he played with older, experienced and very well known musicians and so gained a lot of experience and was able to watch good musicians apply their skills and talent. [You can watch and listen to an interview on David's musical life here.](#) (Australian Jazz Museum Interview)

I asked David if he was getting enough work now and he said that things were getting better. David has a theory that live music opportunity cycles, moving up and down with the age, interest and experience of venue managers. Older, experienced managers and owners retire and hand over to younger ones who immediately cancel live gigs in favour of canned music. It takes a while but the new people eventually realise that people go to venues because they like entertainment, not muzak.

He talked about jazz in the Southern Highlands in particular.

Jazz at Mittagong and Bowral had a good following—the demographic is perfect for jazz. But in the 2010–2015 period, managements changed and gig opportunities faded. However, following a move to the Southern Highlands, “Adelaide jazz enthusiast Bill O’Gorman (who brought the Grand Prix to Adelaide) had a vision to establish more regular live jazz gigs in the Highlands. With the support of some of the greats of Australian Jazz - Peter Locke, Renato Marcon, David Seidel and the late Chuck Morgan - the gigs were first established at the Mill Café in Bowral.” (See [SH! Jazz - About Us](#)). Later the venue changed to the Bowral Golf Club, then Gibraltar Hotel, Highlands Golf Club and now at the Bowral Bowling Club. This gig is still going. “It is the interest and attitude of venue managers that drives successful live music”.

David also said: “After COVID I noticed a change in that the public were more receptive to attending local music events and even paying to do so, which had often been a problem where live music in Australia was widely expected to be free!”

All this talk about the Southern Highlands reminds us that March 6th is the first anniversary of the death of Leonie Gaulton-John, Sydney Jazz Club Vice President.

David and I have common friends and memories in Adelaide, and any venue I could remember (the Gorge kiosk at Cudlee Creek where my father had played piano in the late 1940s and early 1950s, and the Wonderland Ballroom, for example), David would say that he had played there.

I especially wanted to ask David about a story I had heard about a double bass. I had owned and tried to play a double bass I bought in Japan in 1970. In 1975, a bullet ricochet went through it as we rushed to an RAAF C130 in Phnom Penh to escape the invading Khmer Rouge. So I thought “A Tale Of two Basses.”

A well known Adelaide raconteur of tall tales and true, and good friend with the Seidel family, told me a story about David and a bass in Broken Hill. He had learned the story from no less than the President of the South Australian Richard Wagner Society. Of course I believed every word with such a provenance pedigree, but I needed to ask the bass player in the story before reporting on it.

The origin of the bass is unclear but some expert opinions in UK have speculated that it was handmade in London circa 1820. David believes it was brought Australia by Mr J.J. Birmingham when he arrived from England around 1856. It is a very large, ornate, heavy, gut strung instrument. The bass with its very rich sound played in the SASO, and in such bands as “Locomotive Band” and the Theatre Royal Orchestra. On J.J.’s death in 1929, the bass went to Alf Birmingham, one of

nine sons, all of whom were musicians. Alf had played the bass in bands run by his father. On Alf's death, the instrument was passed on to John Bermingham, a contemporary of David's in the Adelaide music scene.

The bass was getting old and needed repair but John would show-off the bass to musicians who were interested. One such muso was Eugene Wright the wonderful Bass player in the Dave Brubeck quartet. Eugene was very interested and apparently offered 2,000 pounds for the instrument, but there was no sale.

Around 1965, David Seidel was playing a regular, late-night gig at the Gateway Hotel in North Terrace (Adelaide). John Bermingham was playing in a musical across the street but died in the shower and missed his gig. Word spread quickly of John Bermingham's death and musician friends suggested to David that he offer to purchase the instrument from John's widow. He knew John to say "Hello" to but they were not really friends so not wishing to intrude on the family, David did not make an offer.

But some months later, John's widow called David and asked if he wanted to buy the bass. He did buy it but was puzzled about why the widow had called him. Apparently on the day of his death, John had written a list of things to do and the last item was: "Call David Seidel" with the telephone number. David never learned why his name was on the list of things to do.

David had no knowledge of the history of the bass but he spent time and money repairing the bass to its former glory, retaining the gut strings because they were essential to the overall richness and purity of the instrument. He then played this instrument as his favourite bass for 40 years. He says "Its

distinctive tone can be heard on most recordings I played on over the years. It is rather large and heavy and I avoided travelling with it other than by car and these days I play more often on a smaller instrument which is more practical as I feel the effects of being over 70! "

I am not sure of the date but I think around ten years ago, David was told by a friend that the bass he had restored was in a picture on the wall of the Silverton Prison Museum—(where they made Mad Max). David had no idea why the bass might have been in Broken Hill, much less, Silverton. On the morning after a late night gig in Broken Hill, David, with his sister Janet, and Chuck Morgan drove to Silverton and studied the picture. There was no doubt—the brass band in the picture included (strangely enough) a double bass—that double bass. Its size and design made it easily recognised.

Further investigation revealed that the mining unions in Broken Hill, in the early 20th century, with their power and money, wanted a big band for their entertainment. The Company and Government supported the idea and the Broken Hill City Band was formed to perform regularly in Broken Hill. The band, being made up of J.J. Bermingham and his nine sons (Alf on the big bass), was also known as the "Bermingham Band". J.J. in fact moved the family to Broken Hill. The legacy of that time, the Musicians Club of Broken Hill, still operates, and J.J. Bermingham was made, in tribute, the First Member of the Club.

The bass remains with David and he knows that he now owns a significant instrument of Australian music history.

I hope we can convince David to bring the Big Bass to the next SJC Gig he plays at.



The Silverton Prison Picture



David, Playing the Big Bass



Alf Bermingham and the Big Bass.



Not Trad:

So many pianists I speak to about influencers on their music and styles include Teddy Wilson. For me, he is top of the list, maybe with Fats Waller. So Wikipedia has kindly supplied this edited story of one of the greats of jazz.

Teddy Wilson

Theodore Shaw Wilson (November 24, 1912 – July 31, 1986.

Described by critic Scott Yanow as "the definitive swing pianist", Wilson's piano style was gentle, elegant, and virtuosic. His style was highly influenced by Earl Hines and Art Tatum. His work was featured on the records of many of the biggest names in jazz, including Louis Armstrong, Lena Horne, Benny Goodman, Billie Holiday, and Ella Fitzgerald.

Wilson was born in Austin, Texas. Under his parents as school teachers, his early music education began at the age 6 with piano but he also studied violin, oboe, and clarinet at the Tuskegee Institute in Tuskegee, Alabama.

Teddy began his professional career in 1929 with Speed Webb's band. In 1930, Wilson took over the pianist position from Art Tatum in Milton Senior's band. After touring with the band in Chicago, he decided to stay in Chicago and worked with Louis Armstrong and his orchestra between 1931–1933.

In 1935, while jamming with Benny Goodman and Carl Bellinger at a house party held by Mildred Bailey, they caught the attention of producer John Hammond, who arranged several recording sessions for them. These recordings became the basis of the Benny Goodman Trio from the mid-1930s to the

mid-1940s—Goodman, Wilson, and drummer Gene Krupa (and, later, vibraphonist Lionel Hampton).

Billie Holiday and Teddy Wilson made fourteen sides together in 1935 alone. From 1939 to 1942, he recorded for Columbia Records. He also left his residency with Goodman's band and formed his own fifteen-piece big band in 1939, but it only lasted around a year due to the lack of individuality in his band. In 1944, he returned to his position in the Benny Goodman Sextet and his musical association with Goodman continued until 1962.

Wilson formed a sextet that performed at Café Society from 1940 to 1944. There, he led jazz shows called "chamber jazz" with a dance orchestra composed of himself, Frankie Newton, Ed Hall, and Billie Holiday.

He was dubbed the "Marxist Mozart" by Howard "Stretch" Johnson due to his support for left-wing causes: he performed in benefit concerts for The New Masses journal and for Russian War Relief, and he chaired the Artists' Committee to elect Benjamin J. Davis (a New York City council member running on the Communist Party USA ballot line). Later, the FBI suspended Wilson's performing activities on broadcast, radio, and social activities alleging that he was involved in Communism.

Wilson was awarded an Honorary Doctorate of Music from Berklee College of Music. He died of stomach cancer in New Britain, Connecticut, on July 31, 1986, aged 73.

According to Wilson, he was first exposed to jazz by listening to the music of Duke Ellington, Earl Hines, Louis Armstrong, and Fats Waller. He then developed his own musical vocabulary based on the styles of Art Tatum and Earl Hines. When it comes to Tatum's influence, Wilson's fast right-hand runs can be traced to Tatum's similar right-hand embellishments. However, Wilson's playing focused on diatonic, "inside" harmonic ideas based on triads and extensions. He also pursued a style of improvisation based on lyrical melodic development. Furthermore, Wilson's playing is characterized by consistent dynamic expression with an elegant touch. His fluid runs and gracefully relaxed rhythmic coordination with clean and even phrasing might have been reflected by his reserved personality and his experience with Benny Goodman under racial segregation.

Teddy Wilson contributed to modernizing the pianistic articulation in contrast to the raw Harlem Stride Piano. While adapting tenth voicing in his left hand and horn-like doubled-octave playing in the right hand from Earl Hines, he pursued a lighter and thinner texture with a relatively simple rhythmic ideas and a single melodic device than Hines. Though he played with a lot of bebop musicians such as Charlie Parker and Dizzy Gillespie during his work as a sideman, he held on to swing vocabulary based on chord tone arpeggios and diatonic harmony.

Listen to ["Stompin' at the Savoy"](#) played by teddy Wilson

March 2025 Jazz Gig guide

Email details of your gigs to Hugo Gigs Master at gigs.sydneyblues@gmail.com

Day of the Week	Venue	Contact	Time	Occurrence
MONDAY				
Jazz Blues Open Mic Sessions	Potts Point Hotel, L1 / 33 Darlinghurst St, KINGS CROSS		7:00 - 10:30 pm	Every
Monday Night Confessions (different Acts)	Church Street Studios, 62-68 Church St, CAMPERDOWN		8:00 PM	Every
TUESDAY				
Jazz Jam Sessions (different Hosts)	Miss Celie's Bar, 17 Hercules St, ASHFIELD		7:00 - 10:00 pm	Every
WEDNESDAY				
Sydney Jazz Club presents: Celtic Five	The Freeway Hotel, 115 Reserve Road, ARTARMON		12:30-3:30 pm	12
Gypsy Jazz Jam	Miss Celie's Bar, 17 Hercules St, ASHFIELD		7:00 - 10:00 pm	12, 26
Arthur Washington Quartet	Cricketers Arms Hotel, 106 Fitzroy St, SURRY HILLS		7:00 - 10:00 pm	Every
Bill Burton & Friends with Special Guests	Avalon Bowling Club, 4 Bowling Green Ln, AVALON		7:00 - 9:30 pm	Every
THURSDAY				
Aaron Blakey Quartet	Botany View Hotel, 597 King Street, NEWTOWN		8.30 pm	Every
Don Hopkins Piano Trio	Restaurant Hubert, 15 Bligh St, SYDNEY CBD	02-92320881	12:30-2:30 pm	Every
Tilly Street Quartet	Yulli's Brews, 75A Burrows Rd, ALEXANDRIA		6:30 - 9:30 pm	Every
FRIDAY				
Bridge City Jazz Band with Special Guests	Club Ashfield, Level 1, 5 Charlotte St, ASHFIELD		7.30 pm	Every
Different Jazz Trios (check website)	Polish Club, 162 Liverpool Rd, ASHFIELD		7:00-10:00 pm	Every
SATURDAY				
Al Davey & The Groovers	The Freeway Hotel, 118 Reserve Road, ARTARMON		2:00 - 5:00 pm	1
Andrew Dickeson's Blue Rhythm Band	Pratten Park Bowling Club, 42 Arthur St, ASHFIELD		7:00-10:00 pm	8
Bob Henderson Band	The Freeway Hotel, 118 Reserve Road, ARTARMON		2:00 - 5:00 pm	15
Old Time Jazz Band	Hero of Waterloo Hotel, Lower Fort St, THE ROCKS		2.30 - 6.30 pm	Every
SUNDAY				
Dan Barnett Big Band	Unity Hall Hotel, 292 Darling St. BALMAIN		3.00 - 6.30 pm	2
Big Yard Big Band	Club Paceway Penrith, 141 Station St, PENRITH		12:00 - 3:00 pm	2
Riverside Six	Jazz At The Pines, Roughly House, 656 Old Northern Rd, DURAL		12:30-4:00 pm	16
Dave Smith Band	Brickworks Brewing, 15 May St, ST PETERS		4:00 - 7:00 pm	Every
Geoff Bull & The Finer Cuts	Botany View Hotel, 597 King St, NEWTOWN		5:00 - 8:00 pm	Every
George Washingmachine Trio	Lord Dudley Hotel, 236 Jersey Rd, PADDDINGTON		4:00 - 7:00 pm	Every
Old Time Jazz Band	Hero of Waterloo Hotel, Lower Fort St, THE ROCKS		3:00 - 7:00 pm	Every
Weekly Jazz Sessions (different Acts)	Lord Wolseley Hotel, 265 Bulwara Rd, ULTIMO		2:00 - 5:00 pm	Every

[For weekly updates, check the Sydney Jazz Club website](#)



The "Little People" graphic is copyright to our Life Member, Terry Fowler (deceased) and The Sydney Jazz Club Co-op.

Please send us reviews and recommendations for jazz performances. Let's publicise good jazz and the musicians who play jazz. Send your contributions to admin@sydneyjazzclub.org.au.

Sydney Harbour Jazz Lunch Cruise
Experience breathtaking Sydney Harbour by day, a delicious buffet lunch and the sounds of live jazz.

From **\$80** per person

- 3 Hour cruise on Sydney Harbour
- Live jazz
- Seafood & canny buffet
- Dessert, coffee & tea
- Fully licensed bar - bar packages available
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- Discounts for large group bookings

Vagabond Cruises

For bookings and enquiries,

NEWCASTLE & HUNTER JAZZ CLUB INC. | [jazz](http://jazz.newcastlejazz.com.au)
newcastlejazz.com.au

NEW EMPIRE BALLROOM DANCE ORCHESTRA
14 piece 1920's & 1930's Jazz Orchestra

2 x Trumpets, Trombone 1st Alto, Trombone 3rd Alto, Trombone 2nd Tenor, Piano, Banjo/Guitar, String Bass, Drums, 3 x Violins, Female Vocal

SUNDAY MARCH 30, 2025
2:00pm - 4:30pm
Wangi District Workers' Club
PURCHASE TICKETS ONLINE www.newcastlejazz.com.au

\$20 JAZZ CLUB MEMBERS
\$25 GUESTS

Merimbula 43rd JAZZ Festival 2025

JUNE 6-9

[merimbulajazz.org.au](https://www.merimbulajazz.org.au)

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@MerimbulaJazzFest

Merimbula Jazz Festival
6 to 9 June 2025

More information is available from
facebook.com/MerimbulaJazzFestival
instagram.com/MerimbulaJazzFest
youtube.com/@merimbulajazzfestival

And the web site [The Merimbula Jazz Festival - The jazz festival for everyone!](http://TheMerimbulaJazzFestival-Thejazzfestivalforeveryone!)

What's On at Sydney Jazz Club

12 March 2025: Celtic Fire
9 April 2025: Geoff Power Quartet
14 May 2025: Jug A Lug
11 June 2025: TBA

Become A Sydney Jazz Club committee member or helper.

Sydney Jazz Club Coop Ltd needs a new Director, and we especially need help with **Publicity and Marketing**. Thanks to the volunteers who are helping with door management and raffle ticket selling.

Membership of Sydney Jazz Club as a Gift to a Friend

Give a gift to a friend—membership of Sydney Jazz Club—discounts on entry fees, monthly newsletter, voting rights and Great Jazz every month. Use this QR Code or go to www.sydneyjazzclub.org.au/membership

Go to [Victorian Jazz Club](#) next time you visit Melbourne.

Go to [Canberra Jazz Club](#) next time you are in the ACT

Go to [Southern Jazz Club](#) When in Adelaide

Go to [WA Jazz Club](#) next time you are in Perth

SUNDAYS

LIVE JAZZ

FROM 4PM 597 KING



FEATURING
GEOFF BULL & FINER CUTS
THE BOTANY VIEW HOTEL

DAN BARNETT

3-6PM
\$15



BIG BAND
1ST SUNDAY OF EVERY MONTH

Unity Hall Hotel, Balmain, 3 pm to 6 pm



Reserve Rd, Artarmon

Saturday Jazz,
1st and 3rd weeks of the month, 2-5 pm.

Al Davey & The Groovers
Bob Henderson & Friends

The Bridge City Jazz Band
is at
Club Ashfield
every Friday Night
[Jazz Band and Solo Performances](#)




Stephen Washington
Lord Dudley Hotel
Sundays, 4-7pm
First floor in The Guinness Room.

www.illawarrajazzclub.com

Weekly Jazz Sessions held every Saturday at:
Collegians Illawarra Leagues Club Church Street, Wollongong
Music from 2pm – 5pm (doors open 1pm) Admission to each band is \$10* – pay at the door!


1st March: Short & Horny
8th March: Mix 'n Match
15th March: Bonnie Kay & The Sweet Patooties
22nd March: Di Bird Quartet
29th March: Geoff Power Band



11 – 37 Alexandria Parade, Waitara NSW 2077

[Entertainment - Magpies Waitara](#)

Last Sunday of the month, 2—5 pm



2-5PM FIRST SUNDAY EVERY MONTH

2nd March 2025: Jive Bombers

2-5 PM, PARKVIEW ROOM, CENTRAL COAST LEAGUES CLUB

For more details visit: [Home - Jazz League](#)
phone: Jill 0481 334 971

Sydney Jazz Club Committee

President:	Ian McAllister	Secretary:	Caroline McAllister
Vice-President & Special Functions:		Publicity and Marketing:	Chris Gildersleeve
Treasurer & Bands Coordinator:	Mary Armstrong	Committee Member:	
Membership Secretary:	Dennis Harris	Newsletter Editor:	Dennis Harris
		Web site and FaceBook Admin:	Dennis Harris
		The Gig Guide is prepared by	Hugo Pfandler

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Website: www.sydneyjazzclub.org.au

Banking details: forward payments to:
Sydney Jazz Club Co-op Ltd., St. George Bank
BSB: 112879 Acct No: 039622683

Please clearly note your name (and member number if possible) and ask for advice of payment to be forwarded to:
admin@sydneyjazzclub.org.au

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Member Of Old Famous Birmingham Band Back In Broken Hill

MEMBER of the renowned Birmingham's Band, and one who helped in the formation of others, Mr. Alf Birmingham, returned to Broken Hill today for the first time for 27 years. He plays a double bass in an A.B.C. orchestra now.

Mr. Birmingham is one of a musical family, whose nine brothers years ago formed the Birmingham Band.

He was also one of the Birmingham Trombone Trio.

Mr. Birmingham is now principal double bass player in Adelaide A.B.C. Orchestra, which is led by William Cade.

One of his brothers (Mr. Frank Birmingham) arrived with him this morning from Adelaide. Frank left Broken Hill three years ago after working at Globe Timber Mills for 34 years.

Only one of the nine brothers still lives in Broken Hill—Mr. Walter Birmingham, chief guide at Eino Corporation.

Mr. Alf Birmingham, who left here in 1921, played in the first picture theatre orchestra in Broken Hill, and in the band for picket marches.

He was in Broken Hill City Band, which was formed by the Birmingham family.

In Adelaide he played in many orchestras before joining A.B.C. 12 years ago.

Messrs. Alf and Frank Birmingham are staying at Freemasons Hotel during their week's visit.

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The Barrier Miner: 29 March 1920

[History – Barrier Industrial Unions \(BIU\) Brass Band](#)

Starting out as Birmingham's Band in 1899, with J.J. Birmingham and his 9 sons comprising the majority of the membership. The band soon increased in ranks and became the Broken Hill City Band in 1900. The City Band enjoyed much success in competition and boasted numerous Australian Champion soloists.

DEATH OF MR. J. J. BIRMINGHAM

The death is reported from Adelaide of Mr. John Joseph Birmingham, formerly of Mica-street, Broken Hill, at the age of 72 years. The late Mr. Birmingham during his many years' residence in Broken Hill was closely connected with local bands, and at different periods was conductor of the City and Broken Hill bands. Like the late Mr. Birmingham, his sons were all musical, and the family was frequently referred to as the "Musical Berminghams." Upon his father's retirement from the conductorship of the Broken Hill Band Mr. Alf Birmingham acted as conductor until his departure from Broken Hill. Another son, Mr. A. Birmingham, is at present conductor of the W.L.U. Band. The late Mr. Birmingham conducted a boot-making business in Broken Hill for many years until his failing health forced him to give it up. He later removed to Adelaide. The deceased leaves a widow and family of two daughters and nine sons. They are Mrs. A. French (Sydney), Mrs. R. Richardson (Melbourne), and Messrs. Walter, William, John, Arthur, George, Percy, Alfred, Harry, and Frank Birmingham.

The Barrier Miner: 21 November 1921



BROKEN HILL BAND

The Broken Hill Band gave a recital in the Central Reserve last night. The band was at its full strength, and some of the items given came in for applause. A feature of the entertainment was the special request cornet solo, "Lord, Incline Thine Ear," which was played by Mr. Percy Birmingham. Other items were:—March, "Kernal Bogy"; overture, "Crown Diamonds"; waltz, "Seducer"; selection, "William Tell"; march, "One of the Best." The band was under the baton of Mr. A. Birmingham. The proceeds of the concert will go to distressed bandmen.

The Barrier Miner: 29 March 1920