



Patron: Bill Haesler OAM

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Sydney Jazz Club Newsletter

June 2025

Midweek Jazz In June

UNITY HALL JAZZ BAND

Wednesday, 11 June 2025, 12:30 pm at the
Freeway Hotel, Artarmon.

[Details Page 3](#)

May Mid-Week Jazz Review: Jug A Lug String Orchestra

Jug A Lug String Band



A happy afternoon which had element of jazz, sing-a-long, folk, country, chanson (well, three words of French), and fun—and the worst collection of Dad-jokes ever told. The crowd stayed to the end, singing and dancing to songs like Lime House Blues, Melancholy Baby, Happy Birthday (to Kevin), China Town and O Lonesome Me. We (The Committee) received emails commenting on how enjoyable the afternoon was.

That instrument Marcus plays is [called a Stroviol](#).

The high energy washboard virtuoso Dan Barnard was a highlight of the performance, but it was a most enjoyable after-

noon of music and friendship. Dan Clayton played bass, Phil Donnison, Stewart Binsted, and Marcus Holden made up Jug A Lug. It was at Cheltenham in 2019 that they were previously with us—let's not wait another 5 years.

[Here is a video of a little of the performance.](#)



Enjoying the music: Judy, Jan, Colin, Heather and Kevin
(Birthday Boy).



The President's Report SJC President, Ian McAllister

June 2025

We had **Jug A Lug String Band** play for us on Wednesday 14th May. The afternoon was great and we had a large number of positive comments as well as requests to have this band play more often. We shall have to see what we can do!

This coming month on **Wednesday 11th June** will have the **Unity Hall Jazz Band** play for us. Please encourage your friends to come along with you and to join the SJC.

Unfortunately (or otherwise!) Caroline and I will not be there as we will, by then, be on the high seas somewhere between Hong Kong and Bali. See you in July for the JWA Big Band concert.

Full details of the June Gig are elsewhere in this newsletter.

Not much more from me this month. I hope that you go along on Wednesday June 11th and enjoy live jazz.

p.s. We still could use more assistance on committee to allow us to achieve an agenda of having further live jazz functions throughout the year.

I encourage you to bring your friends along to our function and hopefully join the SJC!

In the meantime,

Enjoy Life "and All That Jazz"

Ian
SJC President

McAllister

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



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

In Junes of the past:

Vocalist **Billie Holiday** records I'll Never Be The Same with a band led by pianist **Teddy Wilson**, including tenor saxophonist **Lester Young**, 1937

Pianist **Kenny Barron** born 1943 in Philadelphia, PA

Pianist **Fats Waller** records I Ain't Got Nobody piano solo 1937

Pianist/composer **Chick Corea** born 1941 in Chelsea, MA

Louis Armstrong and The Mills Brothers record The Song Is

Ended 1938

Trumpeter **Dizzy Gillespie** records A Night in Tunisia with Boyd Raeburn's band, 1944.

Pianist **Erroll Garner** born 1921 in Pittsburgh, PA

Louis Armstrong records West End Blues 1928

(Source: [Today in Jazz History](#) | [National Museum of American History](#))

The Freeway Hotel on Saturday Afternoons—Let's support these gigs.

A small group of SJC members went to see Geoff Power Jazz Band at the inaugural Second Saturday gig. Click on the picture for a short video. We must get these Saturday gigs going for Jazz on the North Shore. We need enough people to attend to warrant the Hotel putting on the shuttle from the station. Therefore Sydney Jazz Club will support Al Davies, Bob Henderson and Geoff Power in the development of the events,

now 1st, 2nd and 3rd Saturdays, with advertising and promotion. Perhaps an earlier start time would sell more lunches and this provide the

"critical mass" for the hotel to put on the bus, but the music is worth going for so let's go there and help in the development of this live jazz venue. Click on the Picture.



Sydney Jazz Club Needs a New/Old Phone

We want to retire our old office landline and move to a mobile device we can pass between committee members. If you have an old phone (simpler the better), unlocked and capable of 4G service, please consider donating it to the Club.

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.](#)

Currently there are more than 1800 members of the Group site and posts are appearing there about (mostly) jazz but for all kinds of music events in Sydney and Melbourne and as far away as Perth.

SYDNEY JAZZ CLUB PRESENTS:

Wednesday, 11 June 2025, 12:30 to 3:30 pm, Freeway Hotel, Artarmon.

Unity Hall Jazz Band



Dan Barnett



George Washingmachine



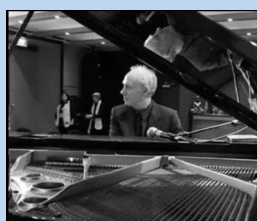
Paul Furniss



Stan Valacos



Andrew Dickeson



Peter Locke

The Unity Jazz Band is without a doubt one of the most swingin' Australian Jazz Bands. The band has been playing for 50 years and over that time people have been enjoying, partying and dancing to this infectious music. With jazz players both old and young it has a wonderful combination of history mixed with young energy and talent resulting in very swingin' music for all to enjoy.

What's On at Sydney Jazz Club

11 June 2025: Unity Hall Jazz Band
9 July 2025: Sydney Youth Jazz Orchestra

13 August 2025: Mulgoa Road Jazz Band

10 September 2025: TBA

8 October 2025: Greg Englert Jazz Band

12 November 2025: Something different is planned.

Sydney Jazz Club Mid Week Jazz at the Freeway Hotel

\$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

Table bookings are not permitted

Our Special Gig on July 9 at the Freeway: Sydney Youth Jazz Orchestra

Last January, we gave financial support to Jazz Workshop Australia (JWA) to get one of the School's students to the annual Summer Band Camp in Katoomba. Part of the deal was that JWA would provide some music for SJC members sometime during the year.

We did not expect a 20 + piece big band, pre-rehearsed for us with the great music of the Jazz / Swing era. Come along and support the development of youth jazz musicians.



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!](https://www.merimbulajazzfestival.org.au)

Some 2025 Jazz Festivals

30 May 2025: [Jazz Festival Weekend](#) Panorama Hotel, St Helens Tas.

6-9 June 2025: [Merimbula Jazz Festival](#) Merimbula NSW

29-31 August 2025: [Newcastle Jazz Festival](#).

19-21 September 2025: [Manly Jazz](#)

13-15 February 2026: [Port Fairy](#) Port Fairy, Victoria

It would be good if someone could send us a list of all 2025 Jazz Festivals in Australia.

Australian Jazz Convention

26 to 31 December 2025, Mildura, Vic



Jazz Clubs Around Australia

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

Go to [Noosa Heads Jazz Club](#) and [The Gold Coast Jazz And Blues Club](#) if you go to Queensland

In Tasmania, visit [Hobart Jazz Club](#).

Merimbula 43rd JAZZ Festival 2025



JUNE 6-9

@MerimbulaJazzFestival
@MerimbulaJazzFest

merimbulajazz.org.au

29 Aug 2025, 6:00 pm - 31 Aug 2025, 12:30 pm
Newcastle City Hall, 290 King St, Newcastle NSW.
NEWCASTLE HUNTER JAZZ FESTIVAL
36th
29-31 AUGUST 2025

PORT FAIRY JAZZ Festival

February 13th-15th, 2026

Scan QR code for more details

www.portfairyjazz.com.au



115 Reserve Rd, Artarmon

The Centre of jazz On the North Shore

First Saturday Of The Month: Al Davey and the Groovers

Second Saturday of the Month: Geoff Power Jazz Band

Third Saturday of the Month: Bob Henderson and Friends

Fourth Saturday of the month: Jazz Workshop Australia

You Might Be Interested to know:

Keith Jarrett, turned 80 in May 2025.

[Keith Jarrett - Over the Rainbow \(Tokyo 1984\) \[Restored\]](#).

The revered pianist's 80th birthday on 8 May sees the release of a new live solo piano album issued on his longtime label ECM

Vox Telstar drum kit re-released



The Vox Telstar (originally made by Trixon as the Speedfire) with its elliptical bass drum, first came onto the US and European music scene in the mid-to-late 1960s. Although it had undoubted potential, the groundbreaking design never seemed to capture the imagination of the wider drumming fraternity, and so it quietly disappeared into oblivion – much like the Sinclair C5!

Fast forward 50 years, and Vox has teamed up with the Sakae Osaka Heritage drum company to faithfully recreate the look of the original design and relaunch the Telstar using the very best of modern technology.

The kit comprises a 14" x 5" snare, a 13" x 7.5" rack tom and a 16" x 5.5" floor tom all in alder, together with the 18" + 12" x 13" bass drum, which is in Russian birch. The shells are all 6-ply and 7mm thick, with the bearing edges at a 45-degree cut with a rounded 3mm outer edge. The bass drum has two internal mufflers, an old-school style adjustable pad on the front head, and an adjustable pad and muffling strip on the batter.

The use of Russian birch for the bass drum has allowed the original chambered design to be opened up in order to maximise resonance. The elliptical shape of the bass drum means that the positioning of the pedal between the left (12") and right (18") side of the drum has a noticeable effect, not only on the pitch of the drum, but also on the tone produced by the drum, offering a flexible range of sound options to the player.

With a street price of around £1,999, it will be interesting to see if this revamped original captures the imagination of today's young cohorts!

Source: [Jazzwise](#) | [Jazzwise](#)

The Groove Is Prooved

Until very recently, science wasn't sure what makes Jazz "swing." Not all Jazz has that rhythm, but it's the swinging and swaying beat that makes early Jazz danceable. Science, however, couldn't describe it.

Musicians weren't much help, offering not much more than, "It's just the feel, man" and "I was in the zone". They knew how to swing but didn't know what made the difference. It was just a mental switch they turned on.

People have tried charting the swinging feel. And the best they could come up with was quarter note triplets, but that's not really it. But plug in a drum machine and it doesn't swing.

Playing eighth notes right on the beat doesn't explain it either. It's somewhere in-between.

The missing ingredient was discovered in a study by physicists at the Max Planck Institute for Dynamics and Self-Organization in Göttingen, Germany. They released their results in 2022.

To get that swinging feel, that "I know-it-when-I-hear-it" vibe, the rhythm section has to play on the beat – and the soloists have to play ever so slightly *after* the beat. How far after the beat depends on the song's tempo. But it's about 9% of a quarter note. **That miniscule delay makes Jazz swing.**

We're talking something less than 40 milliseconds. It's so short that musicians didn't know that's what they were doing. They just felt it.

Remember Juliet Landers?

Juliet was a regular participant in our jam sessions in 2023 and 2024 at the Freeway and Club Ashfield. Encouraged by Carolyn Packer and later David Ridyard, Juliette auditioned for the Con and is now coming to the end of her first Semester. Last week I attended her first concert there and here is a video [her mother took of some of the performance](#).

Margaret Margennis

Margaret joined Sydney Jazz Club following regular attendance with trumpet at our Jam Sessions both at the Freeway and Club Ashfield. She has offered to take on the role of administering our Web Site and Social Media, but she has also produced the first of a series of articles on little known aspects of jazz history. The first article "**Jazz Tragedies**" appears in this month's edition of our Newsletter. In addition to playing jazz trumpet, Margaret has interests in Archaeology, history and history of the arts.

Thank you Margaret.

Coffee with Greg Englert

Greg Englert, trumpeter, guitarist, vocalist, met me at Central Coast Leagues Club for coffee and a chat. Two and a half hours later, I am trying to make some literary sense of the anecdotes, history, views, opinions and memories of one of our best musicians.

I had been mightily impressed with Greg's effort and performance when he put together, rehearsed and led his Louis Armstrong Tribute Band for Sydney Jazz Club's 75th birthday, then he did us the honour of turning up to sit in with Carolyn Packer, Jimmy Fletcher, Bootsie Booth and we amateurs at one of our jam sessions as we tried to attract younger musicians.

Greg has plenty to say about the state of jazz, in particular, Traditional Jazz, in Sydney and Australia. He believes the down-turn in venues, gigs and interest, while starting in the 90's, accelerated with the close of the Sydney Olympics in 2000 and continues for a myriad of reasons but largely because most junior 'jazz' orientated bands today avoid traditional small band formats, and venues that not longer understand 'bands' and rely on 'free' ubiquitous solo or duo acts.

Greg is a Hornsby boy and by the time he left Asquith Boys' High, he was playing trumpet in clubs, thanks to the grounding given to him by the musicians and leaders of the Hornsby Police Boys' Club Band in the 1970s. Most of his early music interest was big band and pop but a teacher leant him the (12 LP) recording "Ambassador Satch" and Louis Armstrong turned Greg to the dark side – jazz, improvisation, free, lyrical, flowing music. The New Holland Jazz Band followed in 1980 (together with Geoff Power on trombone), and then to many other groups with household names such as Graeme Bell, Bob and Len Barnard and Dave Dallwitz.

Retirement from 23 years in the Police service led to the Ambulance Band, which later folded. Now Greg is Musical Director for the Tuggerah Lakes Show Band and has recently been made Patron of the Central Coast Jazz League (which has made him consider if he 'liked' or just getting 'old'). The Tuggerah Lakes band was formed in 1946 as a brass band and it has over 400 charts of music (of all genres) all written by the one person – trumpet player Don Stewart. "And they are great!"

Greg has written and recorded much music over the years in his own Studio (GEM Studios) and released nearly 300 tracks on Spotify. His music attracts 10's of thousands of streams a year, every year, for which he earns \$0.004 per stream - \$25 p.a!

Our conversation was filled with anecdotes and memories of music, musicians, alive and dead. But the most interesting topic which emerged, faded, re-emerged several times was the ignorance of trad jazz among younger musicians. "If we

could get them to hear great Trad Music, they would love it, but they have never heard of Louis Armstrong..... The Sydney Conservatorium, for instance, has always avoided early jazz".

"I cannot find a clarinet player playing jazz who is under 60. And the same goes for banjo and tuba players." Greg does have one ex-student who has gone on with trumpet, but most students give up music after HSC because they quickly realise that there is not enough opportunity for the great majority of musicians to earn a living. However he has produced a course designed to take amateur musicians into Jazz. If only we could find young people wanting to learn jazz.

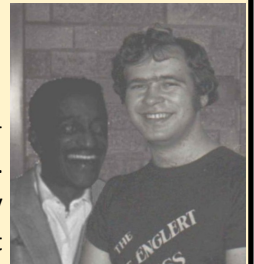
There were three great moments in music for Greg :

- Playing Louis Armstrong's Trumpets in New York;
- Playing the Last Post for 2020 (COVID) Anzac Day on the East West Runway at Sydney Airport at Sunrise;
- Having Sammy Davis Junior sing with his bar band (Trumpet, Banjo and Tuba, in Sydney). The song was "Birth Of the Blues". (*Wish I had been there for that*).

Greg has produced a video of his music life / bands which you can [watch Here](#).

He is writing a book of his life experiences provisionally called "I had No Idea". His interest in history, especially Military History keeps his bedside reading list full.

Greg Englert will be a major force in music in Sydney and Australia for as long as he can hold his trumpet, voice and his guitar.



Greg will lead his band for our Mid Week Gig at the Freeway on 8 October 2025.

Jazz Tragedies Part 1 (By Margaret Margennis)

This series of articles explores the tragic lives of some of the most famous and enduring of jazz legends. While we listen to their music and appreciate the genius of what they produced, we're not so often aware of the troubled lives and sad endings of these great musicians.

The Forgotten Maestro

In one of history's most remarkable comebacks, in 1970, 'The Entertainer' was released on a record called 'Scott Joplin: Piano Rags' by ragtime enthusiast Joshua Rifkin. It became a hit single, and the album sold over a million copies, sparking a renewed interest in ragtime music and the rediscovery of the "King of Ragtime", Scott Joplin.

Joplin, who had published the piece in 1902, almost 70 years earlier, was born in 1868 near Texarkana on the Texas/Arkansas Border. He was the son of a former slave, and both his mother and father were musical – his father playing violin and his mother playing banjo and singing. While still young, his father abandoned the family, and his mother, to make ends meet, worked as a domestic. Joplin was a natural at th



Scott Joplin about 1911

"THE KING OF RAGTIME COMPOSERS"

Scott Joplin.

Credit: New York Public Library,
Schomburg Center for Research in
Black Culture, Photographs and
Prints Division, 1692841

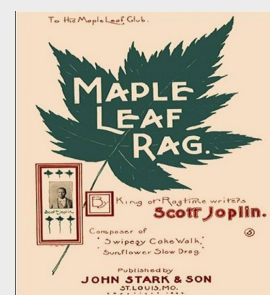
e piano and would accompany her, playing on the pianos in the houses she cleaned. By his teens he was working as a professional pianist as well as cornetist and singer.

In the 1880's and 1890's Joplin moved to Missouri, living first in St Louis and then Sedalia (where he started formal musical training including harmony and composition). His residence in these cities is no coincidence to the development of ragtime. 'Rag' music, as it was then known, and its predecessors had been in circulation since the 1850s. Like the evolution of the Blues, ragtime had an enormous impact on jazz. [This unprecedented musical expression developed in the dance halls, saloons and brothels of Sedalia and St Louis.](#) Work opportunities for black musicians at that time were limited, restricting Joplin to playing in the environments where rag proliferated.

However, Joplin's distinct blending of classical music structural elements with African American work songs, gospel hymns and dance music impacted both the character and success of the style. Joplin and his band would go on to play at the 1893 Chicago World's Fair. It's here where ragtime gained national exposure and became a music craze lasting from the 1890s to the start of the First World War.

The first ragtime music piece was published in 1897. Joplin, who had started composing music by this time, successfully published his first notable rag piece - the "Maple Leaf Rag". By 1900 it had reputedly sold more than a million copies. Joplin would follow this success with other now famous and profitable rag pieces including the already mentioned "The Entertainer" in 1902, "Pine Apple Rag" in 1908, "Stoptime Rag" in 1910 and "Magnetic Rag" in 1914. Rag is now considered the first 'purely American' style of music.

Joplin was both musically gifted and ambitious - apart from composing music, he also wrote two operas. His move to New York in 1907 was in pursuit of finding a publisher for his second opera. But for all his musical achievements, his later years were beset by failure and grief. He lost his one and only child, a daughter, in 1903, and a year later divorced his first wife after only two years of marriage. His second wife died from pneumonia just ten weeks after their wedding. Worse still, he also knew he was suffering from syphilis. Where and how he contracted the disease is not known and he may have been suffering from it for decades by the time he was diagnosed. In the early 20th century, not much was understood about the disease and still less on how to treat it. Syphilis at this point in history, was a terminal disease.



The cover of the sheet music to Joplin's "Maple Leaf Rag."

Credit: [State Historical Society of Missouri, Sheet Music Collection, J747m

The music for his first opera "A Guest of Honor" is now lost. The opera was never performed, as before opening night, the company manager stole the box office takings, and the show was cancelled with Joplin personally having to cover finances. His second Opera "Treemonisha", for which the original orchestration is also lost, had to be self-published and self-funded. Joplin only managed to stage it once in 1911 in a small theatre in Harlem with no orchestra and only himself on piano. The opera was a failure and almost bankrupted him.

The ravages of syphilis were also starting to affect his piano playing, causing shaky hands and loss of coordination. But it was the mental effects of the disease that were most tragic. By 1916, in the latter stages of the disease he developed dementia paralytica. His mental faculties breaking down as well as his physical ones. He developed paranoia and fits of rage. He believed his music would be stolen after his death and he took to destroying most of his compositions. It's still unknown today, just how many compositions of his have been lost.

Finally, almost unable to move, he was hospitalised in January

1917. He passed away from the disease in April that year, aged only 48. He was buried in an unmarked communal grave, almost entirely forgotten. After his death, rag was superseded by jazz, swing and other music forms. Such a short and tragic life for the man that had been so influential in the early development of modern music.

It's a relief to know then, that after the 1970 success of "The Entertainer", Joplin's genius was rediscovered and his contribution recognised posthumously. He was inducted into the Songwriters Hall of Fame (1970) and awarded a special Pulitzer Prize (1976) for his contributions to American Music. His

beloved opera "Treemonisha" was finally fully staged in 1975 by the Houston Grand Opera and also appeared on Broadway. "The Entertainer" has been ranked by the Recording Industry Association of America as No. 10 on its "Songs of the Century" list.

Lastly, in 1974, the year in which his music provided the soundtrack for the Oscar winning film "The Sting", his grave was located at St Michael's Cemetery in East Elmhurst, Queens. It was finally provided with a grave marker and a memorial bench.

Next Month: Part 2 "The King In The Pauper's Grave"

The Monthly Gig Guide Is No Longer Published.

We have long wondered how many members rely on the monthly guide we have been publishing in this Newsletter. Of the 1600 visits to our Web site in May, 1200 went straight to the weekly gig guide at [Jazz in Sydney this week – Sydney Jazz Club](#) which is updated at about 4 pm every Monday and posted each week on the Facebook Site. So this month, there is no Monthly Guide. Our thanks to Hugo for producing the guide each week (and each month).

[See Hugo's Gig guide Here](#)

Sydney Jazz Club Committee really needs some help with our Publicity and Marketing. We need help in designing and distributing ads for our major events, and for the Club in general. The current committee lacks these skills. Can you help please? Is there someone you know who might take on the task as a volunteer helper.

We also need some new **contributions to our newsletter.** Photos of our gigs and others attended, stories of our favourite jazz musicians, and memories. We would be very happy for someone to take a few photos of our members mid-week gigs, or send us a photo of your table enjoying the music.

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.sydneyzazzclub.org.au/membership



Charity Jazz Cruise on Sydney Harbour

MV Blue Room

Departing Kings Wharf #9, Darling Harbour (outside Cargo Bar)
Sunday 10th August 2025 from 12pm - 4pm
(board at 11.45am)

Formed in 1981 by Dr. Adrian Sheen (OAM), Mulgoa Road Jazz Band has played for over 40 years at numerous venues in Sydney

This exciting jazz band plays Dixieland Jazz with music from the 1920s to 1960s and never ceases to delight its audience.



Join us and Support the Freedom Across Australia Charity - a Rotary initiative, providing transport and holidays for the disabled.

This is a wonderful opportunity for friends & family to meet up, support the Charity and enjoy a sublime afternoon of jazz over [a leisurely](#)

2 - course lunch

Drinks available at the bar aboard the magnificent **MV Blue Room**



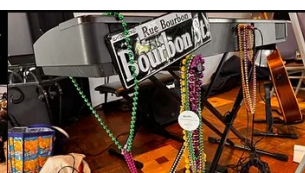
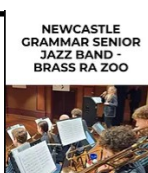
Tickets from [Trybooking here](#)

[Click Here](#) or use the QR Code



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



SCHOOL BANDS...
Sun, 15 June
[More info](#)
BUY TICKETS

ROLLY'S RAGTIME...
Sun, 29 June
[More info](#)
BUY TICKETS

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



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!
[Illawarra Jazz Club | Facebook](#) for details.



11 – 37 Alexandria Parade, Waitara NSW 2077

[Entertainment - Magpies Waitara](#)

Jazz on the last Sunday of the month, 2—5 pm



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

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

JAZZ LEAGUE
CENTRAL COAST

2—5 pm Sundays, PARKVIEW ROOM, CENTRAL COAST LEAGUES CLUB

For more details visit: [Home - Jazz League](#)

Sydney Jazz Club Committee

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Vice-President & Special Functions:
Treasurer & Bands Coordinator: Mary Armstrong
Membership Secretary: Dennis Harris

Secretary: Caroline McAllister
Publicity and Marketing:
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Please clearly note your name (and member number if possible) and ask for advice of payment to be forwarded to:
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