



Patron: Bill Haesler OAM

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# Sydney Jazz Club Magazine

## February 2026

### Our Next Mid-week, Lunchtime Jazz:

# Jug A Lug

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## January Mid-Week Jazz Review: Jive Bombers

Jive Bombers was the band of our Mid-week Gig in January and once again this group proved to be very popular, especially among the Jive dancers (including our host Tony Hasbani). Unfortunately, Pete Morand, the band leader was not present because of illness but, the rest of the band, kept the show alive and well. With a great selection of music led by the unique vocals of Don Hopkins.

On the day, the band included:

Don Hopkins, piano/vocals, Dave Glyde on sax, Tony Georgeson, drums/vocals and Mark Roulston on double bass/vocals.

[Click here for a short video on the performance.](#)





## The President's Report SJC President, Ian McAllister

February 2026

### Monthly Gig

Last month we had Jive Bombers play at the Freeway Hotel. Another Great jazz band to finish off a year of terrific jazz. (*Or start and new year of terrific jazz*).

Come along and listen and dance to more great music on **Wednesday 11<sup>th</sup> February** where we will have **Jug A Lug** play for us. Bring your friends, enjoy great food and atmosphere and help support live jazz in Sydney.

See elsewhere in this newsletter for full details.

### Members Lucky Draw

Commencing this month we will be introducing a membership draw at our Monthly Gigs. A membership number will be drawn each month and if the member is present the prize of \$20 will be theirs. If the member is not present, the amount of the draw will snowball each month by \$20 until won. I encourage you to come along to our gigs and help support live jazz (AND possibly win some extra cash!!)

### Australia Day 2026

Once again we held Australia Day celebrations in style aboard

the MV Bella Vista in comfort, with the great entertainment by Robbie Mann Jazz Band with the fabulous Sydney Harbour as a background.

From all the feed back I have received the day was a great success. Unfortunately neither Caroline nor I were well enough on the day and had to miss out on the celebrations. I hope that those who did attend had a great time on our behalf.

Unfortunately, also, to take the shine off the celebrations, we ended up with a substantial loss on the day in part due to a shortage of numbers attending and also due to the high cost of boat hire on public holidays.

Please come along to our functions, bring your friends along, and encourage them also to join the SJC.

In the meantime,

**Enjoy Life "and All That Jazz"**

Ian  
SJC President

McAllister

## Welcome to new members—12 since 1 January 2026!

Marlene Binnekamp of Annandale;  
Virginia Boyn of Old Toongabbie;  
Suzanne Brady of Pennant Hills;  
Lynda Buckwalter of Willoughby;  
Kenneth Bushnell of Avalon;  
Judy Casey of Milsons Point;

Seamus Casey of Lithgow;  
Marion Hawkins of Potts Point;  
Richard Kelly of Greenwich ;  
Guy Mallam of Cheltenham;  
Carolyn Mallam of Cheltenham;  
Amy Wray of Linley Point.



### The Oldest Commercial Jazz Recording

**Original Dixieland Jass Band (ODJB)** was founded in New Orleans in 1916. Their first jazz recording is dated 1917. In late 1917 it changed the name's spelling to "Jazz." L'ODJB first members were: Larry Shields (clarinet), Eddie Edwards (trombone), Henry Ragas (piano), Tony Sbarbaro (drums) e Nick LaRocca (cornet) . An all-white band

Click on the picture to listen.

# SYDNEY JAZZ CLUB PRESENTS:

Wednesday, 11 February 2026, 12:30 to 3:30 pm, Freeway Hotel, Artarmon.

## Jug-A-Lug



Known for their fun and uplifting approach to the music we know and love from the golden age of jazz, Jug A Lug returns to Sydney jazz Club and the Freeway hotel in February 2026.

Jug A Lug is also known for a never-ending collection of "Dad-Jokes", so we laugh a lot as well as dancing and singing along with this great bunch of musicians and entertainers.

The Stroviol played by Marcus Holden is unique in the Sydney Jazz experience. Phono or horned string instruments developed at the turn of the 20th century in the first instance to assist in sound recordings on to wax cylinders as a sharper sound was needed. As recording techniques improved phono instrument enjoyed some popularity as novelty instruments. Many thousands of one string phono

fiddles were produced of varying quality. Augustus Stroh was the pioneer in the market and produced the more superior instruments with their patented diaphragm arrangement. Violins, violas, cellos, basses, ukuleles and guitars were made. The 4 string violins are scarce and other versions are extremely rare today. As wax cylinder players lost popularity to the development of the disc recordings by the 1920s Stroh's production gradually slowed. There has been some revival of interest in recent years and Marcus is keeping interest alive with his joyful renditions of the music of that time.

On 11 February we will enjoy the music and fun from: Phil Donnison: guitar, ukulele, vocals; Adam Barnard: washboard, traps, general noise; Marcus Holden: Stroviol, Guitar; Stewart Binsted: Banjo, Guitar; Stan Valacos, Bass (and fresh from our wonderful Australia Day Cruise). **Come along, bring your friends, to the best Wednesday of the month.**

### 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—in the Kiss and Drop zone to the Chatswood end of the 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.

**Table bookings are not permitted**

### Membership of Sydney Jazz Club

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

<https://sydneyjazzclub.org.au/membership/>



**Sydney Jazz Club Committee needs some help: 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 at our mid-week gigs, or send us a photo of your table enjoying the music. Any other Jazz news is also welcome.

## Australian Jazz Convention: Mildura, December 2025 by Dennis Harris.

We went to the AJC (again) in December. We were there for three days (in 40+ degrees heat) and once again I was very happy to have been there because of the standard of music and the freshness of all performances I went to. In reality, the AJC is one big jam session made up of a wide range of musicians from everywhere, but mostly Victoria, South Australia and New South Wales, I assume because of the geography and travel involved. But all of the musicians seem to get great pleasure from catching up and playing with people they don't get to see and hear very often,

The main venue, the Old Power House on the banks of the Murray has been converted into a first class performance venue, but it was enhanced to excellence by the quality of the sound equipment and instruments (keyboards and drum kits) provided by the AJC committee and volunteers. As a result, the audience enjoyed crisp, clear, fresh, quality jazz. This was what real Trad sounds like. From the first session I attended, I was blown away by the quality of performance and sound. The other two venues were not of the same quality as the main hall, but the same effort to produce great performances kept the music standard very high.

For me, one of the best shows was Robbie Man's solo performance—a packed room with standing room only as he played whatever the floor suggested (Alligator Crawl and Dizzy Fingers were my requests), while he fascinated the audience by eating a bowl of kale between songs.

The other highlight for me was several young musicians play-

ing with the greats of Trad (e.g. Paul Furniss). Lachan Robinson, (our drummer on the Australia Day Cruise) is in 3rd year at the Sydney Con and was featured in many of the bands I saw.

I attended the AJC AGM to learn that the AJC has exactly the same problems to face as does SJC and every other jazz club. In 2005, 3000 people attended AJC. In 2025, 200 people attended.

The AJC has over \$90,000 in cash assets which must be held (according to the AJC Trust Document) in a trust fund to insure Committee members against disaster. The 2025 Convention cost \$54,000 to put on so a cancellation (another COVID) would have cost half of the trust fund. Many members believe much of that money should be invested in programs to grow interest in jazz yet one disaster of \$54,000 loss could spell the end of the AJC after 79 years. But, it might die because there are no musicians left to attend. It was argued that in fact there are a great number of young musicians interested and playing jazz, (several were in Mildura), but factors like the timing of the Convention (during musicians' busiest and most lucrative time of the year), number of days involved, and travel costs, must be considered in future planning so that more musicians can attend. The 2025 AJC was not very well publicised.

Next year AJC is in Dubbo. Let's go there and support for jazz and help out the Trustees so AJC can continue as a wonderful annual event **There was some discussion about Jazz Clubs assisting with preparation and costs.** I wonder if SJC could come up with a plan?



Unfortunately I threw my notes from Mildura out and I can't remember all the names and events in the pictures I took.

This is the main venue, the old Power Generation Building on the Banks of the Murray.



Two of the young—young Victorian on the drums, and the reed player was from the God Coast. Peter McKay on piano and a well know Victorian on Bass.



While setting up, Robbie went to a lot of trouble to place the snare drum under the piano on a towel. I was breathless waiting for some foot magic—which did not happen. So I asked why the drum was there and why it was so carefully placed. He said: "To stop my pedal from moving".



Some well known older blokes

More of the young and old mix



[And a short video](#)



## Australia Day on Sydney Harbour

Our big day did not start so well. Our leaders, Ian and Caroline, were both unwell and unable to make it for the cruise. Of course that did not stop them going to the boat mooring early to deliver banners and other things needed on the day, but they were not well enough to stay and enjoy the fruits of their work: a fabulous day.

Then we turned up a Wharf 9 as directed, with the make-it-or-miss-it deadline for boarding at 12 noon in mind — and we could not find Wharf 9 . It was behind screens, along with several other wharf entry points, undergoing some renovations.

So we had to walk along the wharf front some distance and wait with no seating or rest place for those of us that struggle; and then the boat was late so we stood there for an extra 15 minutes which got longer because boarding was slow. We had people in the queue who had not purchased tickets or who had not paid—so we had to hold everything up while that took place in the restricted entry choke point.

Some in the queue were unhappy because by now we had missed all the big events—the Ferry Race, the jets overhead and the salute.



But at last, the boat arrived with Mary driving. What could possibly go wrong?!

When the boat docked we could hear what has to have been one of the best bands ever assembled. The music coming from the boat had the queue swinging, and the crew were so good at getting us and our canes, walkers and wheel-chairs up the steps and across the gulf to the doorway that by the time we were on board, everyone was happy.

I counted about 125 people, but only 50 of whom were members. ***We would like some feedback on why members stayed away.***

The weather was perfect. The three hour duration of the cruise proved to be exactly right, and despite the bar prices, we heard not one complaint about the bar service, the boat service or the day. The tables and chairs were well set up and looked great. There was space to move, the dance floor a good size, the acoustics good.

The band: Robbie Mann on piano, leading and amazing as

always; Paul Furniss on clarinet and tenor—and we got a lot more tenor than usual; Al Davey on trumpet and vocals; Stan Valacos on Bass; Lachlan Robinson (3rd year at the Con); and guest sit-in, John Kelly a clarinet player from Melbourne who happened to drop in. I overheard: “The band had one member old enough to be my elder brother, and one member young enough to be my grandson.” They were terrific. I guess if you can gather a few of the best musicians in Australia in one place, you get great music.

There was nothing but enjoyment on board. Everyone seemed happy with the music, the arrangements, the views and the timing.

Sydney Jazz Club again suffered a significant financial loss on the day but in my view, it was well worth the hassle and the effort. We need more members to support this major, high cost event if it is to happen again.



The Judges



The Competitors



The Sit-in

[A Short Video](#)



Robbie Mann All-stars Plus One

*Filling in space, I asked Google AI for something to include in the February Magazine and got this. I have not edited it (DH):*

## Google AI's view of the History of Jazz

Jazz emerged from African American communities in New Orleans at the start of the 20th century, evolving from a regional dance music into a global force that reshaped social structures, gender roles, and the very foundation of modern music.

### 1. A Catalyst for Social Change

Jazz became a primary engine for racial integration and civil rights long before the formal movement of the 1960s.

**Breaking Racial Barriers:** During the 1930s, integrated big bands led by white bandleaders like **Benny Goodman** and **Artie Shaw** featured Black musicians such as **Teddy Wilson** and **Lionel Hampton**, challenging segregation in the public eye.

**Soundtrack for Activism:** Musicians used jazz to protest injustice. **Billie Holiday's** "Strange Fruit" (1939) confronted lynchings, while **Charles Mingus's** "Fables of Faubus" (1959) and **John Coltrane's** "Alabama" (1963) directly criticized segregation and racial violence.

**Cultural Diplomacy:** During the Cold War, the U.S. government sent "Jazz Ambassadors" like **Louis Armstrong** and **Duke Ellington** abroad to promote American values, using music to bridge political divides in Europe, Asia, and Africa.

### 2. Liberating Women's Rights

The **Jazz Age** of the 1920s coincided with women gaining the right to vote and a subsequent shift in gender norms.

**Fashion and Freedom:** Jazz required freedom of movement for dancing (like the **Charleston**), leading to the "flapper" style—shorter hemlines, bobbed hair, and the abandonment of restrictive Victorian corsets.

**Professional Opportunity:** Jazz provided a rare platform for women to achieve financial and artistic independence as performers, singers, and bandleaders.

### 3. The Foundation of Modern Music

Jazz fundamentally changed how music is created and consumed globally.

**Genre Innovation:** Jazz is the direct ancestor of **rock, pop, R&B, and hip-hop**. The improvisational nature of bebop parallels modern freestyle rap, and the "shuffle" rhythm of jazz is a cornerstone of rock and roll.

**Technical Revolution:** The first feature-length film with synchronized sound,

[The Jazz Singer](#) (1927), used the popularity of the genre to transition the movie industry from silent films to "talkies".

**Global Language:** Jazz travelled through the **Great Migration** to northern U.S. cities and eventually worldwide, absorbing and influencing local traditions in India, Japan, and Europe to create new fusions like **Latin jazz** and **Jazztronica**.

### 4. Psychological and Intellectual Impact

**Cognitive Stimulation:** Modern research suggests listening to jazz can reduce stress and enhance memory.

**21st Century Skills:** The heart of jazz—improvisation, collaboration, and critical thinking—is often cited as a model for modern leadership and adaptive thinking.

[This YouTube video came with the article.](#)

## [Visit the Australian Jazz Museum.](#)

Founded in 1996 as the Victorian Jazz Archive (VJA), the Australian Jazz Museum (AJM) came about from the strongly voiced desire to preserve Australia's jazz heritage, and for it to be readily accessible to musicians, collectors, donors and others throughout Australia.

In 2003 VJA was accredited as a Museum by Museums Australia (Victoria). In 2014 the VJA changed its name to Australian Jazz Museum – to reflect the Museum's Australia-wide mission, collection and membership.

The Patron of the Australian Jazz Museum is James Morrison AM.



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:

#### Member Door Prize

Starting at our February 2026 gig, one member (or affiliate) present at the gig will win \$20. If the prize is not won because the membership number drawn is not in the room, the prize will jackpot by \$20. Be there to win.

#### What's On at Sydney Jazz Club



11 February 2026: Jug A Lug

11 March 2026: Bob Henderson with vocals by Joy Yates

Vivien is working on the rest of the year. She would be happy for suggestions on good bands.

#### Fifth Saturday at Sydney Jazz Club

The Committee is working with the Freeway Hotel to start a fifth Saturday of the month gig, targeting dancers. The Freeway has already committed to the first couple of opportunities in 2026, but watch for announcements of plans for 29 August and 31st October as we hope to make this a regular SJC dance music event.

Jazz on Radio [www.sydneyzjazzclub.org.au](http://www.sydneyzjazzclub.org.au)

[Weekly Gig Guide](#) (updated Tuesday afternoon each week).

#### Email Received from Jazz Workshop Australia

The recipient of the SJC/Freeway sponsorship was Holly Davies, a bass player, aged 17. She plays in a jazz combo at JWA (sometimes at the Freeway on the fourth Saturday of the month).

The sponsorship will cover her whole fee and will be very encouraging for Holly who is a really promising young player and a terrific person too.

Thank you so much and Tony at the Freeway too. This kind of support is really impactful and means a lot to Holly as well as to us at JWA.

Saul Richardson

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@sydneyzjazzclub.org.au](mailto:admin@sydneyzjazzclub.org.au).

#### Jazz Clubs Around Australia

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

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

[Southern Jazz Club](#) when in Adelaide

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

[Noosa Heads Jazz Club](#), [The Gold Coast Jazz And Blues Club](#) and the [Gold Coast City Jazz Club](#)

if you go to Queensland

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

[Sunshine Coast Jazz Club](#) on the way north in Qld

[Illawara Jazz Club](#) On the way south.

[Ballarat Jazz Club Turns 40](#)

Many Clubs offer reciprocal rights to SJC Members.

#### 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 2000 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.

#### [Kiama Jazz and Blues Festival cancelled for 2026.](#)

Hoping to be back in 2027.

#### Some Coming Jazz Festivals in Australia

13-15 February 2026: [Port Fairy Jazz Festival](#)

27 February: 8th annual [Girrakool Blues Festival](#) The Entrance

SUNDAYS

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[www.illwarrajazzclub.com](http://www.illwarrajazzclub.com)

**Weekly Jazz Sessions held every Saturday at:**  
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Music from 2pm – 5pm (doors open 1pm) Admission to each band is \$10\* – pay at the door!  
[Illawarra Jazz Club |book](#) for details.

7th February: The Mark VI Ensemble  
14th February: The Pete Moore Band  
21st February: Suzy & The Boomers  
28th February: Short & Horny

Canberra Jazz Club

**Good Manners**

Sunday 8 February 2026, 1 pm.

[Canberra Southern Cross Club Lounge.](#)



**NEWCASTLE & HUNTER JAZZ CLUB INC**

## Licorice Allsorts

Sunday 22 February  
2pm—4:30 pm

Wallsend Diggers Club, 5 Tyrrell St, Wallsend  
NSW 2287, Australia

[Buy Tickets Here](#)



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



Sunday 1 February, 2 pm

Paul Furniss Jazz Band

[Details](#)

### Sydney Jazz Club Committee

**President:** Ian McAllister  
**Vice-President & Special Functions:** —  
**Treasurer :** Mary Armstrong  
**Membership Secretary:** Greg Ghavalas

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

[admin@sydneyjazzclub.org.au](mailto:admin@sydneyjazzclub.org.au)

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