

## SOME MEMORIES OF BASSIST FREDDY LOGAN

by Ted Nettelbeck\*

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*[Eric Myers writes: Very little is known of the bassist Freddy Logan who played a key role in Australian jazz following his arrival in Australia in 1956. He was a key member of two seminal groups circa late 50s/early 60s: the Australian All Stars, along with Don Burrows, Dave Rutledge, Terry Wilkinson and Ron Webber; and the 3 Out Trio, with Mike Nock and Chris Karan. In August 2020, knowing that Adelaide's Ted Nettelbeck knew Freddy, not only in Australia, but also in the UK and Europe where Ted and Freddy lived circa 1962-65, I addressed a number of questions to Ted, in order to fill out what we know about Logan.]*



*Bassist Freddy Logan (far right) is pictured with the Australian All Stars, along with Terry Wilkinson (at the piano), then clockwise, Don Burrows (clarinet), Dave Rutledge (tenor sax), and Ron Webber (drums)... PHOTO © RON FALSON ARCHIVE*

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*\*Ted Nettelbeck is a professional jazz pianist and academic. He retired as paid staff recently at the University of Adelaide, where he is now Emeritus Professor in Psychology, and relocated to Melbourne.*

**Eric Myers (EM):** In your memoir about saxophonist Frank Smith, when you worked with him at The Embers in Melbourne circa 1960-61\* you mentioned that, before the June, 1960 visit of the members of the 3 Out Trio to the club, when Mike Nock sat in with the band, you had met Freddy Logan for the first time in Sydney a little earlier. Was that your first visit to Sydney, and what brought you to Sydney on this occasion?

**Ted Nettelbeck (TN):** This was my first visit to Sydney. I had previously believed that I was 21 years old, which would have been some three years before I went to The Embers, but, because I have a photo from that time, which I have been able to date to Saturday 14 February 1959, I now know that I had just turned 23. I was visiting and staying with my mother's uncle and his mother, my great-grandmother and I was probably there for about a week or a few days longer. They lived close to the old



*Bassist Freddy Logan, pictured here with other members of the 3 Out Trio: pianist Mike Nock and drummer Chris Karan... PHOTOGRAPHER UNKNOWN*

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*\*Ted Nettelbeck's memoir, entitled "Frank Smith At The Embers, Melbourne 1960-61" can be read on this website at the following link  
<https://ericmyersjazz.com/essays-page-26>*

Mascot airport, just off Anzac Parade in a suburb named Kingsford. I spent my days going to the famous Sydney beaches and my evenings going out to listen to jazz musicians. I have no memory of having any prior contacts before arriving in Sydney but I early managed to latch onto the young man (name forgotten) standing next to me in the photograph taken at Dave Owens' departure from Sydney and it was he who very generously ensured that I was informed about where I might go to listen to jazz. At this distance I only remember the Sky Lounge, El Rocco and a private jam session but there may have been other places. I have no idea how I came to be in the group farewelling Owens. I knew who he was, having previously heard an ABC broadcast of him playing *Lover Man* but I don't remember actually meeting him. Presumably the trip to the airport came about because I was hanging out with my new-found friend, who had some degree of connection with local musicians, and I was taken along for the ride.



*This shot was taken on February 14 1959 at Sydney airport on the occasion of US saxophonist Dave Owens' departure from Australia. Ted Nettelbeck (in dark glasses) is standing at the back on far left, with his friend Art (surname unknown, perhaps Bayliss) standing next to him. Dave Owens (with glasses) is in coat and tie standing on the right next to his wife. Next to her is the vocalist Vicki Reardon. Freddy Logan is in the front, far left, and next to him is the UK drummer Cyril Bevan... PHOTO COURTESY TED NETTELBECK*

**EM:** How did you come to meet Freddy?

**TN:** Freddy is in the Owens' photograph but, as far as I can remember, I had no direct contact with him during this first Sydney visit. Of course, I saw him play at that time but I don't think that I knew him at all. Sometime during what I assume was late 1959 he was in Adelaide – I don't know why but he dropped by a coffee club in Burnside where I played Friday and Saturday nights. The band members were

those in the photo that you sent me recently of Eugene Wright's visit to Adelaide for the first Festival of Arts with the Dave Brubeck Quartet. The band members, in addition to myself, were Bruce Gray (tenor), Bill Munro (trumpet), Bill Ross (drums) and Freddy van der Warp (bass). We knew that Freddy Logan was a member of the Australian All Stars group and so, for us, it was a big deal that he sat in with the band. I think that this was the first time when I had any kind of interaction with him. And he obviously liked what he heard because he later recommended Bill and myself to Frank Smith on the occasion when Frank was seeking to replace his rhythm section at The Embers in Melbourne.



*A shot taken in Adelaide club The Carousel, L-R, trumpeter Bill Munro, club proprietor Bill Mousse, tenor saxophonist Bruce Gray, drummer Billy Ross, bassist Freddy van der Warp, American bassist Eugene Wright, pianist Ted Nettelbeck...*  
*PHOTO COURTESY NIGEL BUESST COLLECTION*

**EM:** What was the context in which you heard him play? Is it the case that you first heard him in Sydney with the Australian All Stars with Don Burrows, Dave Rutledge, Terry Wilkinson, Ron Webber? Was that at the Sky Lounge?

**TN:** That's correct; he was the bassist in that Burrows group at the Sky Lounge.

**EM:** What was your impression of the Sky Lounge?

**TN:** I was completely awestruck by the music and by the general atmosphere. It was during an afternoon – maybe a Sunday? -- and the room was packed. I was astonished at how polished the band was. I had never seen a pianist as accomplished as Terry Wilkinson and I was blown away by the way in which he doubled his right-hand lines two octaves below with his left hand. At that time, I had not even heard of Phineas Newborn -- and it would be more than another year before I had the opportunity to watch Oscar Peterson using this technique. Wilkinson was probably the musician in that band who impressed me most; he seemed so brilliant. The tunes played were, as far as I can recall, entirely standards. I remember *Chicago* and *Love for Sale* but nothing else specific.



*The Australian All Stars at the Sky Lounge, L-R, Don Burrows, Ron Webber (obscured), Dave Rutledge, Freddy Logan & Terry Wilkinson: Ted had never seen a pianist as accomplished as Terry Wilkinson... PHOTO © RON FALSON ARCHIVE*

**EM:** Can you date this accurately? According to the Mike Nock biography *Serious Fun* Mike arrived in Sydney in 1958, when Mike was 18.

**TN:** See above; the 14th February 1959 was a Saturday. At this distance I can't confirm whether the events recalled here were in the prior or the following week. I do recall being told at the jam session that Mike was 18. This checks out; I am about four years older than he is.

**EM:** On this visit you went to a jam session where Mike Nock was playing. Do you remember whose house this was, and who invited you? Was Dave Levy there? Do you remember who else played? Or who else was there?

**TN:** I think that it was a private house but I have no idea to whom it belonged or where it was located. I was taken there by the fellow at my left in the Owens' photograph but I no longer remember his name. Nor do I remember how it was that he befriended me. But Mike played and I too sat in. I don't think that Dave Levy played on that occasion but he was certainly there because he confronted me afterwards and told me to go back to Adelaide because I wasn't welcome. His view appeared to be that Sydney had sufficient up-and-coming jazz pianists and that Mike was the best of them. I had no quarrel with his opinion about Mike's playing; I thought that he was well in advance of anything that I might do. Years later, when visiting Sydney, I ran into Dave when we were both listening to James Morrison play

and I repeated this story to him. He didn't remember the occasion and just laughed at my version of how he'd confronted me; he was very friendly – not in the least confrontational -- and I enjoyed his company. We both agreed that James was amazing. Of course, by then I was well aware of Dave's standing as one of Australia's best jazz pianists.



*Pianist Dave Levy: he told Ted Nettelbeck to “go back to Adelaide because he wasn't welcome”...*

**EM:** I understand that, on that day, Mike suggested you accompany him that night to the El Rocco to hear Frank Smith. Correct?

**TN:** My recollection about this event more than 60 years ago is pretty hazy. I think that Mike and Dave announced that they were going to El Rocco to listen to Frank Smith, whom they described as the best alto sax player in Australia. Because I had only just heard Burrows and Rutledge, both of whom I thought were the best I had ever heard, I was mightily impressed at the prospect and I went too. I don't remember how I got there; I was with the guy in the photo so maybe he drove me there.

**EM:** What was your impression of the El Rocco?

**TN:** It was a small room compared with the Sky Lounge and I think that there wasn't a real bandstand, with the band just set up around a piano in the corner. My memory is of Frank playing with a piano trio but I don't recall who they were. I was blown away by Frank's playing; I had never seen anyone before play with such passion and

he was amazingly accomplished technically. To my inexperienced ear, he had a sound that was so polished that it was perfection. But my memory about this could be conflated with my memories of him at The Embers; it was only a bit over a year later that I was playing behind him seven nights a week. He was an extraordinarily talented musician and he had a profound influence on how I approached music.



*Frank Smith on alto sax in the El Rocco in 1958. Others, L-R are drummer Ralph Stock, bassist Cliff Barnett, and a waitress who could possibly be Pam James, wife or sister of the club's owner Arthur James... PHOTO COURTESY CLIFF BARNETT OXFORD COMPANION TO AUSTRALIAN JAZZ*

**EM:** Did you ever have an opportunity to hear the 3 Out Trio at the El Rocco? If so, what were your impressions of the trio?

**TN:** I never heard the 3 Out Trio play anywhere, although I was an enthusiastic fan of Mike's and I bought their album *Move*. In fact, I transcribed the tune *Little Niles* from it; and I still play that tune occasionally. When Phil Woods came through Adelaide back around 1980 he played two nights at the old Creole Room and Geoff Kluge, Laurie Kennedy and I were his accompanying rhythm section. Woods made a point of never telling you what he was going to play, which was pretty challenging; and, when I asked him if he would name tunes beforehand, he refused, saying that it

would “keep us on our toes”! Anyway, one of the tunes that he launched into was *Little Niles*, and I offered up silent thanks to Mike that I was familiar with it.

I scarcely knew Chris Karan and I never heard him play live; I met him only once in Melbourne when he dropped by Barbara Virgil’s apartment in Toorak when I was having dinner there. I knew Mike Nock better; he came by The Embers on a few occasions when I was playing there and he came to my flat in Shipley House too. He was always very friendly; and generous with stuff that he shared, like introducing me to a newly available record player with a turntable that could be slowed, making transcription so much easier. He also showed me the Red Garland chord voicings and demonstrated for me the 8-note diminished scales, insights that changed profoundly how I played thereafter.



*The image which appeared on the 3 Out’s famous album “Move”, L-R, Chris Karan, Freddy Logan, Mike Nock...*

**EM:** What were your impressions of Freddy’s bass playing? Interestingly, Mike Nock says in his *Serious Fun* biography: “Freddy wasn’t a great bass player, but he had excellent energy and was a great hustler.”

**TN:** Mike’s assessment surprises me but he has the credentials to back his opinions having played with some very fine bassists. My opinion at the time was that Freddy was a great player and way in advance of anyone with whom I’d worked. These were the days before inbuilt bass amplification and Freddy played acoustically, sometimes using a low stand mike where available. He had a big sound and had no trouble with the really fast tempos that Tubby Hayes liked to play. Particularly during the period 1962-4, for most of which I was working in a London restaurant/club, I followed the Hayes quintet frequently. They gigged all around London but also had a residency for



a time at Ronnie Scott's. In addition to Freddy and Tubby the personnel were Jimmy Deuchar (trumpet), Alan Ganley (drums) and Gordon Beck (piano) who was later replaced by Terry Shannon. It was basically a bop band, playing a book of bop standards, some originals by band members and slick arrangements of tunes from the Broadway/West End shows current at that time, like *South Pacific*, *Stop the world, I want to get off* and *No strings*. I thought them the best British band that I heard while living there. Hayes was a genuinely gifted multi-instrumentalist (tenor and soprano saxes, flute, vibes) who approached everything with manic energy. His tenor tone was huge and his technique was blindingly fast. Terry Shannon frequently declined to solo at the tempos played, which were routinely well over 300 bpm but Freddy never appeared to have any problem with them and I thought that he and Ganley were a formidable rhythm section.



*A 1955 shot of the Tubby Hayes Sextet, including L-R, Hayes (tenor sax) Derek Humble (alto saxophone) & Jimmy Deuchar (trumpet)... PHOTO COURTESY PINTEREST*

**EM:** What was your impression of Freddy as a bloke? My intuition is that he was a man of great generosity of spirit but that impression of mine may have a lot to do with the big warm sound of his bass playing, which comes through the music. What sort of man was he? What was the nature of your interaction with Freddy in the UK after Christmas 1961 when you went to England? How helpful was Freddy in assisting you to make your way as a musician? Generally speaking what interactions did you have with him during those years? Any interesting stories?

**TN:** Freddy was one of the first people I contacted when I arrived in London. He immediately arranged to meet me for a drink and he let me know where and when he

was playing so that I could go and listen to the band. He was invariably cheerful, laughed a lot, very easygoing, easy to talk to and very kind. I never heard him put anyone down. We only ever talked about music, about which he was passionate and thought a lot. I really liked him and regarded him as a friend, the more so because I was very aware that his recommendation had led to my near-two years of fulltime employment at The Embers. I suppose too, in truth, that I also hoped that he might to be able open doors for me into London's jazz scene. That never really happened and, although I always considered myself to be a jazz pianist, my work was really playing as entertainment within the restaurant/club scene. That was broadly the context in those times for a majority of musicians working for a living in popular music; many of the Australian jazz pianists whom I knew or knew of at that time worked in the clubs. Of course, there were some who, from the outset, resolved to play only within a jazz setting; Mike Nock was one and Freddy only worked with established jazz musicians. He was very generous with his time and I always felt that he was looking out for opportunities for me. He did try on a few occasions to get me a sit-in with the Hayes band but that didn't happen either; my impression was that Hayes's approach was professionally highly organized and he was not willing to risk jeopardizing his standards for anyone about whom he was uncertain.



*Tubby Hayes (right), pictured here with another tenorist Ronnie Scott: a sit-in with Hayes's band never happened... PHOTO COURTESY PINTEREST*

But for a couple of years I spent a fair bit of time in Freddy's company. He shared accommodation with Deuchar in the Bayswater area and I visited there often, mostly just to play records. Jimmy Deuchar was friendly and the only other member of the Hayes group who ever spoke to me, although I went to several of their gigs. When he saw me Freddy would always come over and sit with me during the breaks. But I

never met any of the others. Freddy had just discovered Barbra Streisand, was much taken with her singing and played some of her early records to me. I didn't regard her as a jazz singer and was less interested, although I recognized that she had an extraordinary voice. Less frequently he came to my flat in South Kensington to play as a duo but that was more difficult for him because he had to bring his bass. He was very reliable and always on time; I found him unusual in that regard because my experience with many musicians had been that, although they almost always fronted gigs on time, punctuality for day-time rehearsals was not such a priority. I did write a few fairly complicated arrangements for the duo that required some very busy bass lines and Freddy seemed genuinely delighted and interested in playing these; and he certainly experienced no difficulties with them. But he was always more interested in just blowing on the changes. I loved playing with him but nothing ever became of it. He followed one of the London soccer teams – I think that it may have been Arsenal, although I could easily be mistaken about that because I knew nothing at all about English football and therefore had little interest in it, although I went to a couple of games with him. In fact, the only times that I have ever attended professional soccer was with Freddy. Sometime in early 1965 he contacted me, with a view to getting me to audition as accompanist to Dakota Staton, with whom he was about to start touring. However, I had already booked a ship to return to Adelaide with my new family and I therefore declined.



*Freddy contacted Ted with a view to his auditioning as accompanist to the American jazz vocalist Dakota Staton (above) but Ted had already booked a ship to return to Adelaide with his new family... PHOTOGRAPHER UNKNOWN*

I never saw Freddy again after that although we did communicate by letters occasionally for a year or two while he was still in London. At one time he'd left a spare microphone at my place and when I was about to return to Adelaide he was away somewhere. I don't remember the details but he asked me to hang onto it and indicated that he was thinking of returning soon to Australia and that he would pick it up from me. He later wrote saying that he had changed his mind and asked me to mail the mike to him, which I did. After that exchange I never heard from him again.

Much later I heard that he had died of cancer in 2003 but I have never been able to discover any details about this. I do regret that this is so; in a very real sense, I do feel that he was an important influence on the direction of my early music career.

**EM:** What was the nature of your interaction with him during subsequent years until you saw him again at The Embers in 1960? I gather he visited Adelaide from time to time. Did he come and hear you play in Adelaide? I understand he was complimentary about your playing. Correct? Is it true that when you encountered him again at The Embers in June 1960 when Oscar Peterson was there, he recommended you and Billy Ross to Frank Smith, as Frank told him that he (Frank) was looking for a pianist and a drummer?

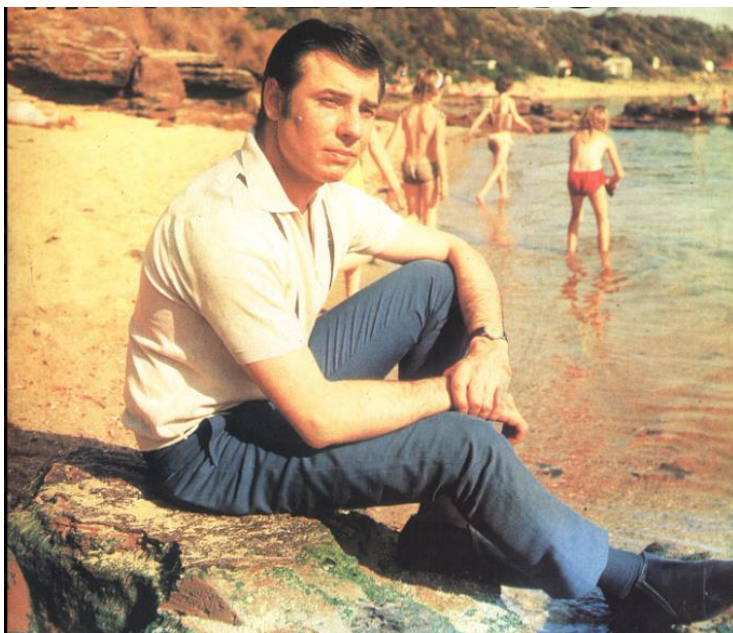


*Billy Ross: a really good jazz drummer with a highly accomplished technique and lovely strong, loose feel...PHOTOGRAPHER UNKNOWN*

**TN:** I remember only the one occasion in Adelaide, described above – probably during 1959 -- when Freddy sat in with the local band in which I played. I don't remember him actually complimenting me or the band on that occasion but he was certainly responsible for Billy Ross and myself getting The Embers job. Thinking about it now, it is very possible that he was more taken with Bill Ross's playing and that I was just fortunate to be swept up in a general enthusiasm about his night jamming in Adelaide. Bill was a really good jazz drummer with a highly accomplished technique and lovely strong, loose feel; he made a very good impression on a lot of very good players, including Frank, Bob Bertles, Bernie McGann, Alan Turnbull – and, of course Bobby Gebert, with whom he played a lot. Maybe I was just in the right place at the right time. But, whatever the reason, Freddy recommended us to Frank as replacements and we got the audition and the job. Freddy may have visited Adelaide on other occasions but, if so, I was not aware of these. I don't know whether the 3 Out Trio visited Adelaide. I believe that they accompanied Dizzy Gillespie on a 1960 tour in Australia but I was working in Melbourne at The Embers at that time and I know nothing about those circumstances.

**EM:** You were in England & Europe for three years, 1962-65. Were you working solely as a professional musician during those years? Or, were you doing other things to make a living?

**TN:** It was about three and a half years. I left Adelaide in early January 1962 immediately after leaving The Embers, returning late June 1965. I was a full-time musician and never did anything else between late 1958 and early 1973, by which time I had completed a PhD in psychology and had my first appointment at the University of Adelaide as a research fellow. I did not succeed in breaking into the London jazz scene, although initially I did score a few gigs around the London pub jazz circuit. However, my experience to that time had largely been based in full-time club work and that was where I sought work. The first summer I spent as a seasonal pianist at a large hotel in Sandown on the Isle of Wight; essentially dinner-dance music. The drummer and bassist both considered themselves jazz players and we drove the alto saxophonist leader, who was not, spare. But the book was really just written combo arrangements of popular dance tunes. In the autumn I travelled north to Yorkshire with the drummer from the Sandown gig and we did get a few local jazz gigs but not enough to maintain a livelihood and I then opted to join an English band playing the American bases in Northern France throughout that winter, one of the coldest on record. The band was a standard quintet, with saxophone and singer as a front line; the repertoire was very much pop-rock as entertainment for US army personnel and their on-base families. That Spring a different version of that band went out to Turkey for a similar contract and I stayed with them through Istanbul and Ankara but returned to London by the summer of 1963 to work with Sylan (“Louis”) Bonett as pianist in a trio playing in a restaurant/club in South Kensington.



*Sylan “Louis” Bonett: Ted worked with him in a trio in a restaurant/club in South Kensington, London... PHOTOGRAPHER UNKNOWN*

The highlight of the Turkey trip was that I travelled both ways, third-class, on the legendary Orient Express, a once-in-a-life-time experience! I remained with Louis for almost two years; regular pay six nights/week 9.30pm-2.30pm. The band had a light jazz-Latin book, with the primary focus on Louis’s singing (he played bass simultaneously). It was a pretty good band and I was given plenty of opportunity to improvise, especially on latin montunos, but the main purpose was to play for

dancing. I married my first wife Esme on my 28<sup>th</sup> birthday and our son Jonathan was born 12 months later. We decided to return to Adelaide in mid-1965 and I lined up full-time work with Bill Ross at an Adelaide motel restaurant but moved within the first six months as bandleader to a large nightclub that ran a floorshow. 1966 was the time when it became obvious that the nightclub business in Adelaide, so strong throughout the past decade, was in decline. When the club where I worked failed I moved to The Feathers Hotel and remained there for some seven years as dining room pianist during the week, leading a quartet for dining and dancing at the weekends. It was during that time that I completed undergraduate and postgraduate studies part-time at the University of Adelaide; I was able to study by day while working six nights/week as a musician. I was also very active on the Adelaide jazz scene, including The Cellar, which was still operating, although by around 1970 it was transitioning more to blues and rock.



*Nettelbeck, pictured at The Embers in 1961: after returning from the UK in 1965, he was active on the Adelaide jazz scene, while completing undergraduate and postgraduate studies part-time at the University of Adelaide...PHOTO COURTESY OF TED NETTELBECK*

**EM:** Do you know much about Freddy's private life? Was he married, for example? I think very little is known about him; there's no entry for him in Bruce Johnson's *Oxford Companion*. We know he was Dutch, of course. Do we know if Freddy Logan was his real name?

**TN:** I know very little about this. I knew that he was Dutch but his English was perfect, with a slight European accent. He was not married during the time that I knew him and I never saw him with a woman -- not at a gig nor at the flat that he shared with Jimmy Deuchar. He was in his very early thirties and gave every appearance of being dedicated to his music. I have a vague memory of hearing later that he did marry but this may not be accurate and I knew nothing about it.

**EM:** What prompted you to return to Adelaide in 1965?

**TN:** My first child Jonathan was born in early January 1965 and I had begun to consider the possibility of completing tertiary studies as a music teacher. While in London I had remained in touch with Bill Ross, who passed along exciting news about how well The Cellar in Adelaide was doing as a jazz club; this, together with the opportunity to show off my new family to family in Adelaide, convinced me to return. That Bill was able to guarantee me work from a specific date if I was there was the final motivating factor that resulted in me booking ship fares. As things eventuated, I did complete a Music Major as part of my undergraduate degree but I became interested in Psychology, took Honours and completed a PhD in that discipline, gained a permanent university teaching-research post and thereafter only played on a part-time basis. Ironically, beyond that point, I probably was more directly engaged with jazz directions than previously because I no longer took “commercial” engagements. Sometime during the late 1970s I met Schmoe (Sylvan Elhay), whose circumstances as a full-time academic were similar to mine and I ended up rehearsing and playing in his band Schmoe & Co for the next almost 40 years.



*Ted Nettelbeck (left) and Sylvan (Schmoe) Elhay (right) pictured here with drummer Laurie Kennedy: Ted ended up rehearsing and playing in Schmoe’s band for almost 40 years... PHOTO COURTESY TED NETTELBECK*

**EM:** Was Freddy Logan a big man physically?

**TN:** Indeed he was. I am short – never more than 5 feet 7 inches – so Freddy towered above me. My guess is that he was probably a little under 6 feet tall but he had a chunky, strong build. When I knew him he was only in his late 20s to early 30s and he was very fit and strong and not carrying any excess weight. His natural disposition was highly energetic and extroverted. As far as I’m aware he was not involved with drugs, although several of the English jazz musicians were – or were rumoured to be. However, this was not a topic that we ever discussed, despite the fact that, at that time, Tubby Hayes was known to be struggling with addiction.