

## JENNY SHEARD TRIO FILLS A GAP IN SYDNEY'S NIGHT LIFE

by Eric Myers

---

Jenny Sheard Trio

Hyatt Kingsgate, Kings Cross

Published in the Sydney Morning Herald, February 15, 1980

---

**M**any of the large Sydney hotels have piano bars where lone pianists accompany their own vocals. But no city hotel in recent years has had the enterprise to install a good jazz trio, including a vocalist who can perform the great jazz and popular music standards.

This deficiency in Sydney's night life has been rectified by the Hyatt Kingsgate, Kings Cross, where the Jenny Sheard Trio now plays in the Regency Lounge on Thursday, Friday and Saturday from 8 pm until midnight.

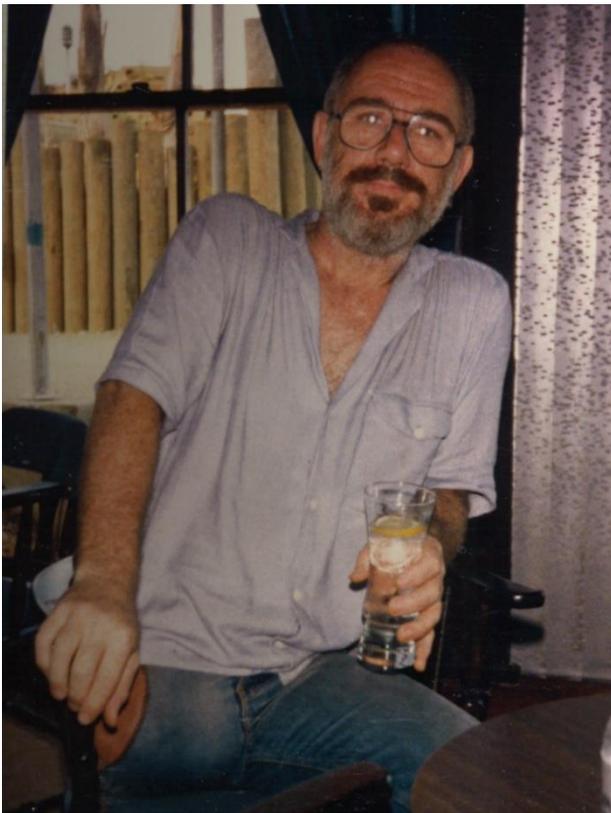


*L-R, Jenny Sheard, John Allen and Jack Savage: Jenny's vocal repertoire is based on the great standards...PHOTO CREDIT WALTER GLOVER COURTESY ENCORE MAGAZINE*

For some months during 1978, Jenny Sheard was well-known as the vocalist-pianist at the piano bar of the Crest Hotel. Later, she moved to the Burton

Restaurant. By the time she had completed that engagement in early 1979, she had been working continuously six nights a week for some 12 months, providing a unique opportunity for this talented musician to refine her playing and singing. She now moves into a new venue and, having left behind solo work, faces the pleasurable but demanding task of integrating her playing with the sound of John Allen (bass) and Jack Savage (drums).

As a jazz pianist, Jenny Sheard is a careful and beautifully understated player. Her changes and voicings are judiciously chosen, reflecting her recent two years of intensive study of the piano with the outstanding Sydney musician Chuck Yates.



*Jenny Sheard studied piano for two years with the outstanding Sydney musician Chuck Yates (pictured above)... PHOTO COURTESY RAY MARTIN*

Her vocal repertoire is based on the great standards - *Honeysuckle Rose*, *Moondance*, *All The Things You Are*, *Don't Misunderstand Me*, *Miss Otis Regrets*, etc. She sings with great respect for the lyrics, utilising a warm vibrato at the end of her notes. She reads ballads gently and swings easily in the up-tempo numbers. Her voice is warm and husky, and her ability to bend a note suggests a knowledge of the best blues singers.