

number of copies, proving the quality of Jackie Orszáczky's rock-jazz and the durability of his group's music. Music of this type was not often played at that time, nor since, especially in Europe. Why Syrius eventually split up and how Orszáczky achieved stardom in Australia is another story.

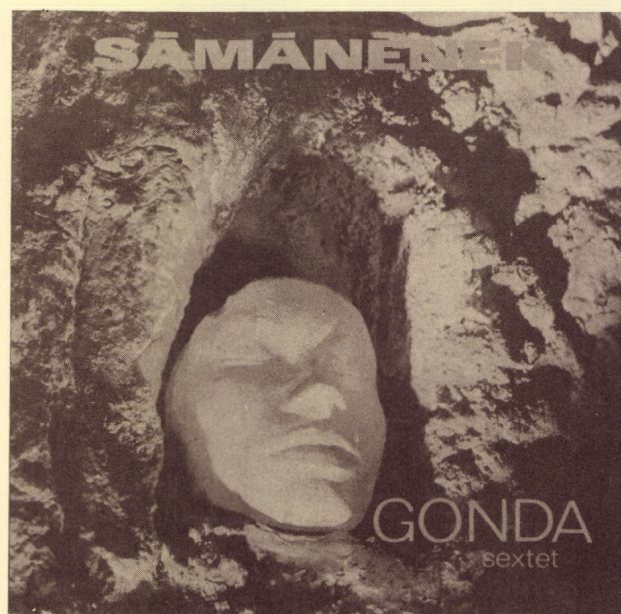
After the rejection of a single and with a further single released through "trickery", "Róna Jazz 1970" (SP 727), the Benkó Dixieland Band in its 15th year finally had its first album release entitled "Benkó Dixieland Band". Because of the opening number it is also known as "Fidgety Feet" and it did become a hit. It is certainly a summary of the first jazz manager-musician Sándor Benkó's work over many years and it became the first Hungarian jazz "golden record" to date. If we are too pessimistic about the future we can say that much water will have to flow under the bridge before another Hungarian jazz musician or group wins this coveted trophy.



"The Wedding", the first LP of György Szabados and considered today as essential listening, was made after some adventurous precedents. The Szabados Group, which had brought home the first prize in the Free category at the San Sebastian Festival, was welcomed back with incomprehension, to say the least. They were placed in a concert together with the Benkó Dixieland Band at the Erkel Theatre. The group, really destined for much more, were to suffer the consequences of the organisers' 'faux pas' for a long time. Thus it happens if the unqualified are selected to be the decision makers where culture is concerned. It was neither the first nor the last

blunder. In the Szabados Quartet, who ten years later were a living legend and model, Lajos Kathy-Horváth played violin and bass, Sándor Vajda, a bass master, played in excellent form on the "old wood", and Imre Kőszegi was on drums, at home with all styles, from dixieland to free. It is a great pity that several other partners of Szabados, like Mihály Ráduly, László "Apó" Kimmel, Károly Friedrich and Balázs Jákó were not on the recording and Szabados was allowed to make another recording only some 8 years later. An easy question to answer but still worth asking is that, had further Szabados recordings been made during those eight years, what great demand for this type of music could have been created at home under the exacting conditions of a free market economy?

For the sake of historical accuracy, let us review the "who and when" listing of those given the possibility of having a first album released by the state jazz-record publishing system:



**János Gonda: Shaman Song** (1974), 12 years after the "Modern Jazz I" album of Gonda's Qualiton Jazz Group

**Gusztáv Csík and his band** (1975), his first and only LP at home, of which about 20,000 copies were exported to the Soviet Union only; this does not figure in the sales statistics

**Csaba Deseő: Ultraviola** (1976), 2 years after the German MPS album was recorded, illegally in fact at that time

**Bergendy Jazz** (1976), the inventive band's only jazz record