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UPFRONT

28TH BRITISH JAZZ AWARDS

Once again it's time to vote for the British Jazz Awards, since 1987 established as the 'Jazz Oscars', recognising the very best in British jazz talent in individual musicians and bands, plus awards to record labels for the best new and reissued CDs.

On page 11 are further details of The Jazz Awards, and if you receive the magazine by post, there is a postal voting form on the Carrier Sheet. These are intended as a guide to your voting, but votes for musicians/bands outside the four named are allowed, even encouraged.

Jazz Rag is one of the main sources of votes for the British Jazz Awards and this year the closing date of October 31st means that the winners will be announced in Jazz Rag 134. Voting Forms may be obtained by email from admin@bigbearmusic.com or you can vote online at: www.bigbearmusic.com.

VOTES MUST BE CAST BY OCTOBER 31ST.



Abdullah Ibrahim

JAZZ ON A WINTER'S WEEKEND

Despite initial reports to the contrary, the 11th Jazz on a Winter's Weekend at the Royal Clifton Hotel, Southport, will go ahead as usual on February 6-8. The basic programme remains the same, with 11 concerts between the two main rooms of the hotel, plus photographic exhibitions, music in the bar, workshops, talks and a Jazz Shop. By 2015 the Fringe (now officially so called) has grown in quantity and variety, with Tony Ormesher and the Alan Benzie Trio among those providing music in between times. The main concert programme seems more innovative than ever, though regular favourites Alan Barnes and Dave Newton turn up with a septet including Martin Shaw and Robert Fowler and Pete Long's Jazz at the Phil, with the likes of Ryan Quigley, Ray Gelato and Alex Garnett, is a guaranteed crowd-pleaser. A truly international band has been put together by alto saxist Dmitry Baevsky, originally from St. Petersburg, but New York-based: American trumpeter Joe Magnarelli, French pianist Alain Jean-Marie, Greek bassist Giorgos Antoniou and drummer



Alan Barnes

Steve Brown – from Manchester! Norwegian saxophonist Marius Neset made a huge impact at Southport 2013 and now returns in a duo with tuba player Daniel Herskedal! Also featuring on a highly varied programme are everything from Vive, a six-part a cappella vocal group, to Jam Experiment, a youthful five-piece including Alexander Bone, the saxophonist who won the initial BBC Young Jazz Musician of the Year.

Tel.: 01704 541790 (tickets)/533771 (hotel)
www.jazzinsouthport.co.uk

ABDULLAH IBRAHIM IN NOVEMBER

Serious is touring Abdullah Ibrahim in four varied concerts in November. On November 15 he plays the Royal Festival Hall as part of the EFG London Jazz Festival with his septet Ekaya and his brand New Trio, with the unusual instrumentation of reeds (Cleave Guyton) and cello (Noah Jackson). Saffron Walden's new concert hall, Saffron Hall, is the venue for his New Trio (16) and is followed by intimate solo gigs at the Sage Gateshead (19) and the Howard Assembly Room, Leeds (20).

www.serious.org.uk



Dmitry Baevsky

JAZZ AT THE PALACE

Southend-on-Sea's 4th international festival at the Palace opens on October 17 with Jazz Europa with the London Jazz Sinfonia conducted by John Jansson, strings and Tina May, Karen Sharp, John Horler, Dominic Ashworth, Alan Barnes and Julian Marc Stringle. After a Tribute to Johnny Mercer in the afternoon, Saturday evening is devoted to Alan Barnes' new composition, *Four Brothers and a Sister* (Barnes, Stringle, Sharp, plus Mick Foster and Robert Fowler and the Ted Beament Trio). Sunday's programme consists of Brazilian Fantasy followed by NYJO.

Tel.: 01702 339565/618747
www.visitsouthend.co.uk

EFG LONDON JAZZ FESTIVAL

With a host of major concert halls in the capital and any number of smaller and/or less formal venues – and, apparently, every intention of filling them all with concerts – the EFG London Jazz Festival (November 14-23) has such a range and quantity of

music that it's simpler just to direct our readers to the website. One concert we are especially happy to note, however, is *Coleridge Goode: A Celebration* at the Purcell Room on November 21, a week before the bassist's 100th birthday.
www.efglondonjazzfestival.org.uk

REMI AT FESTIVALS

October is a good month for festivals for the Remi Harris Trio. The Ullapool Guitar Festival (3-4) is followed by the Callander Jazz and Blues Festival (5), Beeston Jazz Festival (24) and Stevington Guitar Concert (31/Nov. 1). Other October dates include the Harp, Albrighton (14) and Marrs Bar, Worcester (17). In November Remi tours to such rural venues as Clows Top Victory Hall (8), Fold Cafe, Bransford (14), Monks Kirby Village Hall (28) and Shrawley Village Hall (29).
Tel.: 0121 454 7020

AUTUMN AT RONNIE SCOTT'S

With a programme consisting of a main show and a late late show every day (except Sunday when



Roy Hargrove

lunch-time replaces late) plus plenty of activity in the bar, giving the full schedule for Ronnie Scott's in Frith Street, London, is pretty much an impossibility. A sampling of the main shows comes up with Tierney Sutton (September 22-23), the David Sanborn Trio with Joey DeFrancesco and Byron Landham (24-26), Jazz Jamaica with Blue Note Blue Beat (October 1-3) Stacey Kent (6-11), The Mingus Big Band (20-25), Lou Donaldson (27), Dianne Reeves (28-30), Stanley Clarke (November 13-15), the Steve Swallow/Carla Bley Quintet (17-18) and the Roy Hargrove Quintet (21-22). Regulars for the Late Late Show include the Brandon Allen Quartet (Sept. 24/Oct. 8, 9, 22, 29), the Quentin Collins Quartet (Sept. 25/Oct. 15, 16, 23) and Fletch's Brew (Oct. 3, 4, 17, 18, 31). Sunday lunch-times feature

such bands as T.J. Johnson and his Band with the Sounds of New Orleans (Oct. 5) and the Chris Ingham Quartet celebrating Hoagy Carmichael (26).
Tel.: 020 7439 0747
www.ronniescotts.co.uk

KING PLEASURE AND THE ENTENTE CORDIALE

King Pleasure and the Biscuit Boys have three Autumn dates in France: Espace Georges Brassens, Feytiat (October 11), Le Canet en Rousillon (31) and Nimes Festival (November 21). The band plays the Irish Centre in Birmingham on August 20, followed by Festival Drayton Centre (27), Borough Theatre, Abergavenny (October 2), Birmingham's Botanical Gardens (3), Gwyn Hall, Neath (4), Market Theatre, Ledbury (18) and the

Dear *Jazz Rag*

I was very happy with Ron Simpson's sympathetic and remarkably accurate version of our talk [*Jazz Rag* 131].

However, may I point out something that was not made clear – probably through my ramblings.

Keith Nichols was the **trombone** player with the Anglo American Alliance. The pianist was American Henry Francis who happened to arrive in the UK around the same time as Dick Sudhalter. This has I think, led to an error in the listing of my regular pianists.

The third one was the other Keith – Ingham, who to my ears is the inheritor of Ellis Larkins' mantle as **the** supreme accompanist, as well as being a superb soloist, I'm particularly proud to have made his first solo albums and also to have been responsible for making the first two albums but the wonderful, but eventually tragic, Susannah McCorkle in conjunction with him.

I should also point out that in the assembling of the New Paul Whiteman Orchestra, I received invaluable assistance from Laurie Gold, brother of Harry and a fine tenor player. The violin playing friend of Matty Malneck was George Hurley.

My thanks and best wishes to *The Jazz Rag*,

CHRIS ELLIS
AMSTERDAM



Courtney Pine

Jam House, Birmingham (23). On November 20 the band plays Birmingham Town Hall at a rally for Justice for the 21 and other gigs that month are at Huntingdon Hall, Worcester (8), Norbreck Castle Hotel, Blackpool (22) and Live Rooms, Chester (29).
Tel.: 0121 454 7020
www.kingpleasureandthebiscuitboys.com

AUTUMN AT THE CONCORDE

The Concorde Club in Eastleigh has three regular jazz nights. The Dave Lewin Trio plays for diners on Fridays and Sunday night is traditional jazz for dancing. Bands currently on the Sunday programme include the likes of Brian White's French Quarter All Stars (September 21), the Panama Cafe Orchestra (28), the Pedigree Jazz Band with Roger Marks (October 19), the Original Rabbit Foot Spasm Band (November 16) and the Savannah Jazz Band (23). Then on the main jazz night on Wednesdays the Janet Seidel Quintet (Sept. 24) is followed by the Sammy Rimington Band with Cuff Billett and special guest Bob

Wilber (Oct. 1), the Pasadena Roof Orchestra (8), Courtney Pine with House of Legends Live (15), Clare Teal (22), Ben Waters Trio (Nov. 5), Peter White and his Band (12), Celebrating Hoagy with the Chris Ingham Quartet (19), Spats Langham's Hot Combination (26) and the Big Chris Barber Band (Dec. 3).
Tel.: 023 8061 3989
www.theconcordeclub.com

JAZZ UNDER GROUND

The Under Ground Theatre below Eastbourne Central Library hosts at least one jazz event each month. On October 3 the Derek Nash Quartet is a two-reeds, piano and bass combination with Julian Marc Stringle, Craig Milverton and Steve Thompson. On November 7 singer Gill Cook is joined by Nick Tomalin, Dominic Howles and Matt Fishwick, while T.J. Johnson and his Band complete the pre-Christmas programme (December 12).
Tel.: 0845 680 1926
www.undergroundtheatre.co.uk



Derek Nash

NEWS OF THE NEWS

Dick Laurie's splendid Allegedly Hot News International, its masthead focussed more and more on the keyword HOT, is usually a colourful melange of serious campaigning, reviews of current CDs and books, harmless nostalgia, egregious puns and absurdist humour. The Summer 2014 edition (Number 54, would you believe?) very much majors in nostalgia. The big news story (together with the "discovery" of a lost Leonardo, an irreverent pastiche of the Last Supper by Roger Limb) is the retirement of the Elastic Band's drummer, Rex Bennett, at the early age of 93 – the tribute by the magazine's Retirement and Pensions Officer (who could that be?) claims that Cliff Crockett of the Severnside Jazz Band is still playing drums at 100! Elsewhere we learn of Rex's part in Hitler's downfall. Mike Pointon's books reviews look back on long careers in jazz with the autobiographies of Chris Barber and Jim Douglas, sadly the numbers of obituaries shows no sign of decreasing and a montage of photographs looks back to the Summer of 1994 at the

Aberystwyth Jazz Festival. Of course the funnies are still there (what is it about banjos?) and the death of ex-Temperance Seven stalwart Brian Innes gives an opportunity to combine the sad and comic. A true eccentric, Brian gave orders – which were carried – that he should be despatched to the strains of Benny Goodman playing *Smoke Gets in Your Eyes*.

Doctor Jazz magazine is not averse to a spot of nostalgia, though its remarkable excursions into the past are usually scholarly and/or challenging. Edition 225 in Summer 2014 typically is a mixture of the historical (Karl Gert zur Heide's feature on Kid Ory, now in its third part – they don't do things by halves on Doctor Jazz) and the local (New Orleans Jazz in Noord-Groningen), but the most startling piece is by trumpet star Randall Sandke. Was Bix Beiderbecke Poisoned? – written in English, as is quite often the case with this Dutch magazine – suggests that Bix's sudden collapse was caused by deliberately poisoned alcohol. He makes a fair case, too, and Doctor



Bix Beiderbecke - poisoned?

Jazz's picture researchers have come up with a wonderful photograph of solemn Prohibition era ladies with a banner: 'Lips that touch liquor shall never touch mine.'

Nostalgia inevitably rules on the Sandy Brown Society Newsletter – along with some serious historical research and the occasional controversy. Issue 213 in September 2014 features a muddy photograph from 1949, probably taken by Sandy, featuring

the likes of Stan Greig, Bill Strachan and Bob Craig outside a cafe in the Place Croix Rouge in Paris. The occasion: the one time Sandy played with Sidney Bechet at Le Vieux Colombier. As usual with the SBS Newsletter, one item leads to another in a hunt for information. Who is the man in the photograph identified by Stu Eaton as 'nice person (no name)'? And what was the occasion for Brown and Bechet appearing together?

STABLES PROGRAMME

The programme for the last four months of 2014 at the Stables, Wavendon, has a healthy number of top-class jazz and jazz-related events despite the cancellation of Kirk Whalum's September 21 gig. The Pasadena Roof Orchestra present *Puttin' on the Ritz* on September 17 and the October programme includes Dylan Howe's Subterraneans with *New Designs on Bowie's Berlin (2)*, *Close to You*, revisiting Nelson Riddle's song arrangements with Matt Ford, the James Pearson Quintet and the Tippett Quartet, the whole project masterminded by Matt Skelton (8), and Nearly Dan (11). On October 26 A Tribute to John Dankworth, with Emma Johnson, Cleo Laine and Friends programmes his compositions, including *Suite for Emma*, written especially for the clarinetist. Other pre-Christmas events include the Back to Basie Orchestra (November 23) and the AJ Brown Trio (December 2). Meanwhile the monthly Live Jazz Matters on Sunday mornings features such names as Gary Potter (Sept. 28), Norma Winstone (Oct. 26), the Tom

Green Quartet (Nov. 30) and the Tony Kinsey Quartet (Dec. 14).
Tel.: 01908 280800
www.stables.org

WAKEFIELD JAZZ

Wakefield Jazz on Friday evenings at Wakefield Sports Club presents Christine Tobin's settings of the poems of W.B. Yeats, *Sailing to Byzantium*, on September 26. The October programme consists of the Nigel Price Trio with Alex Garnett (3), Andrew McCormack's First Light Trio (10), Jesse Bannister's Play Out with Zoe Rahman (17), the Simon Read Octet (24) and Claire Martin with the Montpellier Cello Quartet (31). Tim Garland's Lighthouse Project (November 7) is followed by Tommaso Starace's Italian Short Stories (14), the New York Brass Band (21) and Alec Dankworth's World Spirit (28).
Tel.: 01977 680542
www.wakefieldjazz.org

APEX JAZZ

The Apex in Bury St. Edmunds has an excellent programme of jazz and world music for the Autumn beginning with Georgie



Claire Martin

Fame (September 17) and the Back to Basie Orchestra (28). Cigdem Aslan (October 2) is, to say the least, an enterprising discovery, singing rebetiko, sung in the music houses of Athens, Piraeus and Istanbul in the 1920s – the 'blues of the Aegean'. The Budapest Cafe Orchestra led by

jazz violinist Christian Garrick (November 12) also offer Eastern European cafe music, sandwiched between high-quality jazz events: the Julian Joseph Trio (Oct. 20) and Alan Broadbent and the Mark Nightingale Big Band (Nov. 18).
Tel.: 01284 758000
www.theapex.co.uk

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OUT NOW





Bob Kerr and his Whoopee Band

WATERMILL JAZZ

Watermill Jazz celebrates its 20th anniversary with a high-quality programme at the Friends Life Social Club, Dorking. The Thursday evening programme continues with the Martin Speake Trio (September 18) and the James Morton Quintet featuring Andy Sheppard (25). October begins with a double bill presented by Tomorrow's Warriors (2): the Ezra Collective and Nerija. October 9 sees Georgia Mancio joined by Claire Martin and Joe Stilgoe in the *ReVoice!* Festival. The rest of the month features the James Pearson Trio with A Portrait of Erroll Garner (16), Tim Garland's Lighthouse (23) and Art Themen with the John Donaldson Trio (30). Meanwhile Jam Sessions in association with Glenn Weston continue on the first Sunday of the month from 2.00 pm to 5.00 pm. **Tel.: 07415 815784** www.watermilljazz.co.uk

BOB KERR AT STRADBROKE

The 14th Stradbroke Real Ale and Jazz Festival takes place under the auspices of the inimitable Bob Kerr on September 27 and 28. Stradbroke is a small village on the Norfolk/Suffolk border between Norwich and Ipswich, near the market town of Diss. The festival features four or five sessions on each of the days in the Community Centre, though Bob encourages a Friday night arrival to sample the village's three pubs: free parking is available for caravans and campers. As for the jazz, unsurprisingly, the main attraction is Musical Mayhem with Bob Kerr's Whoopee Band,

but there's a good programme of Nicola Farnon and her Musicians, John Petters Swing Band including Julian Marc Stringle, Barry Palsler's Savoy Jazz including John Crocker and the Anglia All Star Jazz Band with Bob Kerr on trumpet, plus solo turns from Spike Botterill and Sean Moyses. Bob and the Whoopees can be heard at Marsden Jazz Festival on October 10 and Dereham Jazz Club on November 21 before the band's Grand Christmas Show at the Half Moon, Putney, on December 14. www.stradjazz.net

LATE NIGHTS AT ROYAL ALBERT HALL

The series of Late Night Jazz concerts at the Elgar Room of the Royal Albert Hall resumes on September 25 with the Swing Ninjas, followed by Anita Harris (October 9), Ray Gelato (16) and the Lauren Bush Quartet (23). November is given over to four concerts for the EFG London Jazz Festival (16-20) highlighting an international selection of up-and-coming singers. *Gentlemen of Jazz* (December 11) sees the Theo Jackson Trio paying tribute to the great male singers (a varied list in the publicity cites Nat 'King' Cole, Mel Tormé, Chet Baker and Jon Hendricks) and the pre-Christmas season finishes with Alexander Stewart (18). Also at the Royal Albert Hall the Verdi Italian Kitchen offers Sunday Brunch with Jazz and Live Music on Saturday lunch-times (not every week, so check dates). www.royalalberthall.com

ISLE OF BUTE JAZZ FESTIVAL

The organisers of the Isle of Bute Jazz Festival (May 1-4 2015) are



King Pleasure and the Biscuit Boys

approaching next year's event in a mood of combined optimism and sadness. The 2014 festival has been described as 'one of the best we have had' and managed the difficult feat of balancing the books. The romantic island setting (nicely accessible, too) always helps, of course, and the balance between old favourites and new bands was reckoned to be about right. So an excellent festival is in prospect for 2015. At the same time festivalgoers have been saddened by news of the death of trumpeter/bandleader Phil Mason, founding father of the festival. www.butejazz.com

JAZZ POSTERS EXHIBITION

Now on display at the Free Word Centre, Farringdon, London (until October 31) are 100 posters of top jazz musicians. Jazz lover Bob Mytton of the design agency Mytton Williams embarked upon the ambitious project of exploring creativity by creating a poster daily for 100 days – and this is the result!



Spats Langham

UPCOMING EVENTS

After the riverboat shuffle season Plymouth Jazz Club has settled down to the regular twice a month routine at the Royal British Legion Club: first Sunday non-traditional and third Sunday traditional. The Frog Island Jazz Band features on September 21, followed by the Fraser Weekes Quartet with Claire Hoinville (October 5), Chris Pearce's Frenchmen Street (19), Ellingtonia (November 2) and John Maddocks' Jazzmen (16). www.plymouth-jazz-club.org.uk

The series of fundraising concerts at Loughton Methodist Church for the National Jazz Archive continues with a reunion of the Great British Jazz Band (October 24) and *Jazz Goes to the Movies* with Val Wiseman and Digby Fairweather's Half Dozen (25). www.nationaljazzarchive.org.uk/events

Autumn Jazz Weekend at the Falcon Hotel, Bude (October 24-26), features Roger Marks'



Tord Gustavsen

Cornish Armada Jazz Band, the Great Western Jazz Company, John Maddocks' Jazz Band and the Dart Valley Stompers. **Tel.: 01288 352005**

The Jump, Jive and Swing Weekend at the Norbreck Hotel, Blackpool, on November 21 to 24 features four bands: the Swing Commanders, the Fabulous Boogie Boys, King Pleasure and the Biscuit Boys and the Revolutionaires. www.ventureawaymusicweekends.co.uk

The Chipping Norton Jazz and Music Festival rejoices in the acronym of CJAM. A full one-day festival (September 28 – from 11 am to closing time) – features Spats Langham, Fiddlebop and

Dickie White, with an afternoon schools band concert and a headline event in the Town Hall with the Innovations Jazz Orchestra. **For information contact andrewmgregory@yahoo.co.uk**

The Howard Assembly Room at the Grand Theatre, Leeds, has a nice mix of jazz and world music along with the opera, classical recitals and film. Monica Vasconcelos (October 16), the Tord Gustavsen Ensemble (November 8) and Abdullah Ibrahim (20) are among the names on the Autumn programme. **Tel.: 0844 848 2700** www.operanorth.co.uk/howard-assembly-room

TIERNEY SUTTON

The end of September sees singer Tierney Sutton playing European gigs accompanied by Serge Merlaud and Kevin Axt. First off is Ronnie Scott's in London (22-23), followed by the Blue Note, Milan (24), Bix Jazzclub, Stuttgart (26) and Jazzclub Hannover (27). Tierney's latest album, *Paris Sessions*, is newly released on the BFM Jazz label, now distributed in the UK by Discovery Records. www.TierneySutton.com



Tierney Sutton



Brian Dee

Graham Brook is celebrating ten years of weekly jazz in Wilmslow with his ongoing Tuesday Jazz and Swing at the Conservative Club. Most weeks one or two horns team up with a local trio, most often led by the redoubtable Tom Kincaid. An exception is an appearance by Brian Dee on October 7. Regulars include John Hallam (October 14) and the Julie Edwards/Kevin Dearden Quartet (21). And look out for Greg Abate guesting with the Brownfield/Byrne Quintet on November 11. The Sinatra Swingers appear at the Cheadle Hulme Conservative Club on the first Thursday of each month, with Debbie Wilson appearing with them on October 2. **Tel.: 01625 528336** www.facebook.com/grahambrookjazz

The final jazz weekend of 2014 in Denise and Tony Lawrence's crowded programme comes on November 14-17 when the Lawrences and their guests move into the 4-star Castle Hotel in Windsor. Always alert to their patrons' other interests, the Lawrences suggest the town is

great for Christmas shopping! As for the jazz, the Denise Lawrence Band is joined by reedman Ron Drake, Denise and Tony also perform as a duo and guest bands are Dave Stradwick's Sussex Jazz Kings and Kevin Grenfell's Jazz Giants with Matt Palmer. **Tel.: Reservations, 01753 252800**

The Plough and Attic Rooms in the village of Rusper, near Horsham in Sussex, stage a mini Jazz and Blues Festival on September 28. Running from 2.00 until 9.00 with a hog roast to accompany the music, the festival features four bands, with the gypsy jazz of the Johnny Hepbir Quartet headlining. Also on the bill are blues from Smokestack, Latin jazz from Raul D'Oliveira and friends and funky jazz from L'Escargots Trois.

Dick Laurie and the Elastic Band's regular schedule of first and last Sundays of the month at the Half Moon in Putney is disturbed in October. Because of a charity event October 5 is to be replaced by October 12. **Tel.: 020 3674 3549**

SUPER PRIZES TO BE WON!

Just answer the questions correctly and send your answers to Jazz Rag Competitions, PO Box 944, Edgbaston, Birmingham, B16 8UT. Please write the name of the relevant competition in the top left hand corner of your postcard, envelope or sheet of paper. If possible, add your telephone number or email as well as your address. Closing date: 7th November, 2014

COLERIDGE GOODE BOOK

Two of the prizes celebrate the 100th birthday of Coleridge Goode. Northway Books have generously provided TWO copies of his 2002 autobiography, *Bass Lines*.

1. Supply the missing name, the leader of the quartet: Dick Katz, Lauderic Caton, Coleridge Goode,....
2. Coleridge is particularly well known for his musical association with which pioneer of free form jazz?

COLERIDGE GOODE CELEBRATION

Serious and the London Jazz Festival offer ONE pair of tickets for the Coleridge Goode 100th Birthday Celebration Concert at the Purcell Room on November 21st.

1. Coleridge originally came to the UK in 1934 for a non-musical purpose – what?
2. During the 1960s and 1970s Coleridge worked extensively with which pianist/arranger/composer who died in 2011?

POLLY GIBBONS CD

Diving Duck are offering THREE copies of *My Own Company*, the new CD by acclaimed young singer Polly Gibbons.

1. Polly Gibbons writes much of her own material, but which famous jazz singer wrote *Don't Explain* which appears on the album?
2. Polly sings often at Ronnie Scott's and the club's MD heads the accompanying group on the album. Who is he?

JAY AND KAI TRIBUTE CD

Mark Nightingale and Alistair White pay tribute to the great trombone pairing of Jay and Kai on Woodville's *The Sound of Jay and Kai*. *Jazz Rag* is lucky enough to have THREE copies.

1. 70 years ago, in 1944, J.J. Johnson took part in what historic all-star concert which was organised by Norman Granz and led to many national and international tours over the next three decades.
3. What name is given to the 1949-50 sessions by Miles Davis which include J.J. Johnson on 8 tracks out of 12 and Kai Winding on the other 4?

DIANA KRALL BLU-RAY

Eagle Rock is issuing the Blu-ray version of the Diana Krall DVD *Live in Paris*, recorded in 2001 and, in its CD form, one of Billboard's Top 10 Jazz Albums of the decade. We have TWO copies for *Jazz Rag* readers.

1. Diana Krall began writing songs with her husband after their marriage - who is he?
2. In 2002 Diana lost two of her main mentors, a great jazz double bassist once married to Ella Fitzgerald and a pop (later jazz) singer who memorably performed with Bing Crosby. Name one of them.



Diana Krall

WINNERS & ANSWERS NO. 132

NINA ON CD

Congratulations to: MRS MAVIS MORTON of Oadby, Leicester; MR A CHARLTON of Darlington and E. BRUINS of Bussum, Netherlands.
Nat Adderley/*My Baby Just Cares For Me*

FRESH SOUND CDs

Congratulations to: MRS MARGARET BARNES of Newcastle-on-Tyne (Jazz Couriers); MR. MEL GUEST of St. Neots, Cambridgeshire (Arnett Cobb) and BILL CORNEL of Saffron Walden (Howard McGhee)
Texas/flute and vibes

DAVE GELLY BOOK

Congratulations to: ALAN BRINKWORTH of Redditch; MIKE UNDERDOWN of Portsmouth and MARTIN LITTON of Hay-on-Wye
Keith Christie or Eddie Harvey/*Bad Penny Blues* or *African Waltz*

28TH BRITISH JAZZ AWARDS

YOUR CHANCE TO VOTE

Over the years the British Jazz Awards, in their various formats, have honoured what is best in British jazz, with occasional appearances from greats from across the Atlantic such as Nina Simone and Sir Charles Thompson. Always, by concentrating on quality rather than fashion, the awards have been highly valued in the world of jazz musicians.

Jazz Rag has been increasingly important in the voting process, with a healthy percentage of the votes cast by readers of this magazine. The first stage in the process, however, is the nomination of four top choices by a distinguished panel of jazz experts. These nominations form the basis for many people's votes, though we always emphasise that there is no rule against voting for musicians outside the nominated four – in fact, it is something we actively encourage.

This year the full Voting Form appears on the carrier sheet of this magazine, together with a form for those who wish to vote by post. Those of you who don't receive the magazine by post can get a list of nominations by emailing admin@bigbearmusic.com or simply cast votes at the same email address without regard to the panel's nominations.

The British Jazz Awards consist of 16 categories:

Trumpet; Trombone; Clarinet; Alto sax; Tenor sax; Piano; Guitar; Double Bass; Drums; Miscellaneous Instrument; Vocals; Rising Star; Big Band; Small Group; Best New CD; Best Reissue.

As we collate the choices of the nomination panel, various familiar battles are taking place: between Bruce Adams, Steve Waterman and Enrico Tomasso; between

Mark Nightingale and Roy Williams; between Alan Barnes and Tony Coe in the clarinet category; between Dave Newton and Gareth Williams; between Steve Brown and Bobby Worth; between Claire Martin, Liane Carroll and Tina May. Will anyone challenge Alan Barnes' dominance of the alto sax category? Will Jim Hart see off the challenge of the baritone saxists in the Miscellaneous category? Possibly admirers of Alan Barnes and Karen Sharp may be saving their

votes for alto sax and tenor sax respectively. Are Dave Green and Jim Mullen proof against the claims of the next generation? No generational conflict in Rising Star, of course, where saxophonist Trish Clowes made the early running, as did Back to Basie and Brass Jaw, ante-post favourites both, in the Big Band/Small Group categories.

The closing date for voting is October 31st, 2014, and results will be announced in *Jazz Rag* 134.



CHRIS BARBER STILL BLOWING STRONG AFTER 60 YEARS

Chris Barber OBE this year celebrates his Diamond Jubilee as leader of his band on a full-time professional basis. In fact his career began even earlier - in 1949 - when he started his first amateur band which included Alexis Korner on guitar. Little could either Chris or Alexis have known that they were destined, in their respective ways, to become major figures in bringing blues and gospel music to audiences of the UK and Europe.

That first band, known as Chris Barber's New Orleans Jazz Band, gave way to Chris Barber's Jazz Band who played their first professional engagement in December 1953 following a spell when known as Ken Colyer's Jazzmen. This 'co-operative' band gave it Ken's name because he had gained publicity by jumping ship in New Orleans to play his trumpet alongside many of the local pioneers of the music. A policy disagreement led to the band 'voting out' Ken and he was replaced by Pat Halcox who remained with the band until his retirement in 2008.

By 1954 Chris Barber's Jazz Band was performing at major concert venues such as The Royal Festival Hall and their first LP 'New Orleans Joys' included a skiffle track, 'Rock Island Line' featuring their banjost Louis Donegan. Released as a single, it topped the charts both sides of the

Atlantic and paved the way, not only for Lonnie Donegan's solo career, but also for USA concert appearances by Chris Barber's Jazz Band. So, as we can see, Chris Barber's Band were 'taking coals to Newcastle' several years before The Beatles were acclaimed (and honoured!) for similar achievements.

Chris Barber, from out of his own pocket, financed the introduction to the UK and Europe, of numerous American artists. The UK promoters weren't interested because the band was selling out "without the need for guests"! The first visiting artists to appear with Chris Barber's Jazz Band arrived in 1958 in the form of Sonny Terry & Brownie McGhee. Sister Rosetta Tharpe followed shortly afterwards. Tommy Tucker, Alvin Alcorn, Professor Alex Bradford, James Cotton & Dr John are just a few examples of U.S. artists introduced to Europe by Chris Barber in the ensuing years.

During this time the bands of Chris Barber have been enriched by those experiences and influences. On record, Chris' career has been skillfully encapsulated by Proper Records with their Double CD release 'Memories Of My Trip' (PRP CD 073). The aforementioned historical encounters are reflected on this recording, along with more recent collaborations with Van Morrison, Paul Jones, Eric Clapton, Andy Fairweather Low and others.

The Chris Barber Jazz Band of 1953 was a six piece line up. These days - known as The Big Chris Barber Band - it is ten in number. Chris' explanation for that is interesting: "Throughout the years we have always enjoyed playing the music of Duke Ellington. From time to time we have brought to Europe the artists we admire and who would enable us to perform larger arrangements than could be achieved by a six-piece band. For example we have been joined in the past by Wild Bill Davidson (piano) and Russell Procope (saxes) for the 'Echoes Of Ellington' tour. Then there was John Lewis (piano) with Trummy Young (trombone) on the 'Swing Is Here Tour'. We now have, amongst our eleven, Bob Hunt - a student of The Duke's music, a fine arranger of The Duke's music and, into the bargain, is the proud owner of a trombone once the property of Ellington trombonist 'Tricky' Sam Nanton! So we can all play those Ellington arrangements whenever we (or the audience) feel like it!"

Brownie McGhee wrote 'Memories Of My Trip' back in 1958 as a 'Thank You' to Chris and his band after that first ground-breaking tour. Well, Chris Barber's OWN 'trip' has so far extended well beyond 60 years and you can bet he'll still be 'blowing strong' at his Diamond Jubilee Concerts!

WITH COMPLIMENTS

UPCOMING CONCERTS

23 November Folkestone Leas Cliff Hall 7.30pm
atgtickets.com/folkestone

27 Barnstaple, The Queen's Theatre 7.45pm
www.northevontheatres.org.uk/whats-on.php

30 November afternoon
Royal Tunbridge Wells, High Rocks Jazzlunch
www.tunbridgewellsevents.co.uk

30 November night
Reading, The Mill at Sonning 8.30pm
boxoffice.millatsonning.com

3 December
Eastleigh The Concorde Club 8.30pm
www.theconcordeclub.com

11 December Gateshead The Sage 8pm
www.thesagegateshead.com

8 January
Crawley the Hawth 7.30pm
www.parkwoodtheatres.co.uk

31 January
Doncaster The Cast in Doncaster 7.30 pm
www.thecastindoncaster.com

all information on:
www.chrisbarber.net

Contact:
Wim Wigt Productions Ltd
riawigt@gmail.com



COLERIDGE GOODE: A TRIBUTE

On November 29th COLERIDGE GOODE celebrates his 100th birthday. ROGER COTTERRELL pays tribute to a remarkable musician and recalls working with him on his autobiography.



Coleridge with Stéphane Grappelli

A decade and a half ago I had the idea of persuading Coleridge Goode that he should tell his story in a book. In some ways, the project, which produced *Bass Lines* (Northway, 2002) came about by accident but perhaps it is not surprising that the catalyst was Joe Harriott, with whom Coleridge made his best music on record, including the classic albums *Free Form* and *Abstract*.

It is probable that Harriott simply could not have made those breakthrough recordings, introducing an entirely new approach to jazz, without Goode's very special abilities as a bassist. Coleridge was thoroughly trained in classical music (as a violinist) and blessed with an open musical mind, so, when in 1959 Harriott proposed to the members of his group that they should use free improvisation as part of its musical mix, his bassist wasn't fazed by the idea. Goode drew on all his musical resources to work out how he could play bass lines to support that kind of improvisation and create something musically satisfying – harmonically meaningful and structured even when Harriott's alto saxophone and his nervous, quirky compositions used no pre-determined harmonies or rhythms.

In this endeavour, Coleridge

Goode in Britain can be compared with Charlie Haden in America. As the recent tributes to Haden have pointed out, he invented a way to support another alto saxophonist (Ornette Coleman) who was at that time also exploring completely unknown musical territory. In the process Haden invented a radically new bass style. Goode did something very similar working with Harriott. But it is an indication of just how broad-based Coleridge's musical sensitivities were that his bass playing on the great Harriott quintet albums always sounds natural, relaxed and somehow almost inevitable in its calm assurance. He could contribute in this way to the music whatever fireworks the rest of the group (Shake Keane on trumpet or flugelhorn, pianist Pat Smythe, Bobby Orr or Phil Seamen on drums, and Harriott on alto) were setting off around him.

In fact, the solutions he found were not like Haden's and, as he always insists, what Harriott called his 'abstract music' arose quite independently of the music of Ornette Coleman. The idea was not that jazz should become a matter of completely free improvisation and older styles should be discarded. It was that being free from fixed harmonies and rhythms should be *part* of the resources a jazz group might

use, and also that old assumptions about the role of each instrument in the group could be radically challenged. So, for example, a normally supporting instrument such as drums could sometimes become the main melody instrument in a performance (as in *Oleo* on *Abstract*). Also it wasn't necessary always to have a sequence of solos. Instead, the instruments could be allowed to find a free interplay, with different players prominent at different times. These were revolutionary ideas at the start of the 1960s. As Coleridge has often rightly said to me, 'We were ahead of our time.'

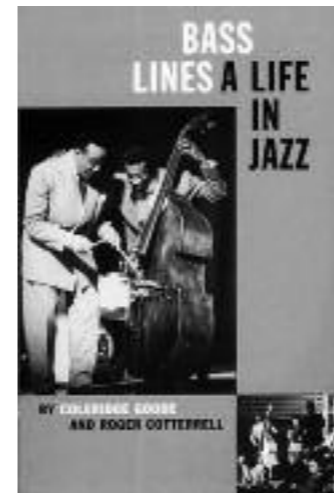
Bass Lines happened initially because of my longstanding interest in Harriott's music. When Joe died in 1973 I was shocked by the lack of attention in the jazz press to this event. I wrote a long tribute to him which appeared as a booklet in 1974. A quarter of a century later I decided to update it and a friend put me in contact with Coleridge. I went to see him to talk about Harriott and felt a good 'chemistry' with him straight away. A few weeks after that first meeting, I had the idea that maybe he could be persuaded to talk at length on tape about his life, and I could write it up into a book.

It seemed certain that his experiences as a black Jamaican making a career in jazz in Britain would be interesting enough, and also that this project would be a good way to find out more about the life and personality of Joe Harriott who – I have to admit – was the person I most wanted to write about at the time. Later, however, it was obvious that Goode's eight or so years with Harriott from 1958 were very far from being the only significant part of his professional life (though he did say that in purely musical terms it had been the most fulfilling time). It was the sheer variety of his musical activities that eventually seemed most fascinating when I finally

took stock of what became our more than thirty hours of recorded conversations.

His work had ranged from playing with Django Reinhardt, Stéphane Grappelli and George Shearing in London to recording twelve-tone serial music with David Mack and jazz choral works with Michael Garrick. In the Ray Ellington Quartet between 1947 and 1951 he had been part of a group that achieved huge popular success blending bebop with witty novelty songs. It toured, made broadcasts, recorded and became a household name. If Harriott later provided the most musically satisfying experiences, the Ellington group's hip, quick, off-the-wall humour and sharp musicality made it the band with which, for Goode, the most fun was to be had. Some of the far less glamorous aspects of life as a musician could be interesting too, as I found out. I quizzed him about the challenges and frustrations – and satisfactions – of holding down residencies playing to diners in top hotel restaurants, doing a thoroughly professional job in venues where you couldn't ever expect the audience to clap and where the repertoire had to be able to cover almost anything and everything.

At our first meetings he was not wholly convinced about the merits of recording his autobiography. He must have wondered whether it would be wise or worthwhile to commit himself to regular meetings with someone he did not know well. He wasn't sure how much he really wanted to reveal of himself or whether I was the right person to reveal it to. And he insisted to me that he didn't 'want to bore people'. But the fact that our birthdays are on almost the same date impressed him ('Ah, that explains something', he said) and he sussed me out as someone who had written several books, though not on music, and was going to approach this idea seriously. For my part, I realised,



the more we talked, that he was someone who was fun to be with, with broad interests, for example in politics, classical music and sport (especially his beloved tennis), and a thoughtful, considered view of life.

Coleridge is a deeply dignified man. I am sure he has suffered plenty of casual racism in his life but his personality and the experiences of his childhood and youth, as well as his distinctly middle class background, have given him a strong resilience in the face of adversity. I find it hard to imagine what he must have felt when he came to Britain from Jamaica in August 1934 to study civil engineering in Glasgow. It was a permanent farewell to his comfortable family home in Kingston. He never saw his father again and it was nearly thirty years before he went back to Jamaica. In our talks on tape for the book, and in many other conversations later, Coleridge often talked about 'discipline' and 'self-reliance', and emphasised how his father (who almost single-handedly established a lively culture of choral music in Kingston early in the twentieth century) always had to 'make his own way'. Coming to England, Coleridge realised that he had to make his own way too. As he told me, 'everything was difficult. You had to make the best you could of it and try to learn new ways and adapt to them.'

This quiet but determined approach to coping with life must surely have carried him through any number of difficult times. The determination comes across in very many places in the book. He lugged his bass around London through the war years, dodging the bombing. Then, later, he carried it across Europe, often

driving hundreds of miles, usually alone, in his Vauxhall 10-4 car, touring with Ray Ellington around Sweden and in Holland and Germany. Later he played gigs, concerts and festivals throughout Britain and abroad with Harriott. In the 1960s and after, there were numerous concerts of poetry and jazz with pianist-composer Michael Garrick when that particular combination of art forms became popular. A lot of his jazz work in later years was with Garrick's projects ranging from jazz in schools with Michael's trio to big choral-orchestral works. And through the years, alongside the high profile musical events there were all the workaday things that for a professional musician with a home and family to support could provide a steady flow of reasonable income: the unsung jobs – gigs in small clubs and pubs, dances, bar mitzvahs and weddings. As far as I could tell, he was never out of musical work. It seems to have been a matter of 'have bass, will travel', but then in later years surely there was a lot to be said for having regular employment that didn't involve always being on the road. So the relatively long-term hotel jobs gave another welcome bit of professional security and stability.

Writing *Bass Lines* was an education for me in many ways. It gave me a chance to see much more than the public profile of a fine jazz instrumentalist (Goode is surely one of the best and most respected jazz bassists to have worked in this country). He also showed me through his reminiscences something of the whole rounded, complex and very varied work life of a thorough professional who had survived for half a century in the usually hazardous conditions of freelance music-making. In *Bass Lines* I wrote that he was a survivor – his story clearly showed it. But there is also a melancholy aspect to that story because a striking number of key figures in it were not survivors like him.

He avoided the drugs that plagued the jazz world but he saw some of their effects at first hand – especially in people he worked with and admired, such as drummer Phil Seamen. Another such casualty was the Swedish baritonist Lars Gullin.

Gullin has always been one of my favourite musicians because of the unique lyricism and delicate sophistication of his music, often tinged with a romanticism that hints at Swedish folk traditions. Goode first met Gullin in Stockholm while on tour with Ray Ellington, loved his music and got to know him. He told me how much he had liked him as a person, 'intelligent, warm and gentle, just as his music suggested' and 'a thoroughly good man with no evil thoughts.' But Gullin's career was blighted by heroin addiction and he died young.

Other figures in Coleridge's story stand out in similar ways. Harriott is the most obvious case, though drugs were not his problem. Goode says in *Bass Lines* that the altoist 'always seemed a man apart' and his life, with no family and few enduring human attachments, contrasted strongly with Coleridge's, which has been anchored in an enduring marriage and a stable home. Whatever the reasons, and despite his musical brilliance, Harriott died penniless in almost total isolation from the kind of support networks that are so important to most jazz musicians. In his conversations for *Bass Lines*, Goode presented Harriott and himself as personality opposites. 'Our minds never ran along the same lines, except about music.' Their shared West Indian roots were not enough for a bond.

Harriott's front line partner in the quintet, the brilliant trumpeter Shake Keane, was a different case. Coleridge calls him his best friend and Shake and his wife shared the Goodes' house for some time. He deserves wider recognition today. Coleridge often stresses Keane's beautiful sound on flugelhorn and his great fluency as an improviser, but also that he left Britain disillusioned with the lack of recognition and the limited opportunities that seemed open to him. For years he lived in New York without a work permit that would have allowed him to pursue his career.

Such stories throw into relief Goode's own life journey. He would be the first to say that it was not all plain sailing, but he seems to have kept a steady course and weathered whatever



The Ray Ellington Quartet

storms came his way. After *Bass Lines* was published in 2002, he was surprised at the new recognition he started to get. The book was reviewed in many countries. Correspondence came from Sweden about the Gullin connection. Younger black British jazz musicians beat a path to his door, associating him with a tradition they wanted to celebrate. Academics came to him with questions for their research. Later, Alan Robertson's biography of Harriott was published and many key recordings on which Coleridge had played started to get reissued. And Michael Garrick continued to champion Harriott's legacy and Goode's musicianship, as he had long been doing.

In a moment of dejection as we were starting to work on *Bass Lines* Coleridge told me that he thought the innovatory contribution of the Harriott quintet had been completely forgotten, 'as though we had never existed'. Now those achievements, and much else in his long, successful career, are securely recognised as part of jazz history. He is a unique and much cherished figure in jazz in Britain, and he can take pride in a life in music well lived.

***Bass Lines: A Life in Jazz* by Coleridge Goode and Roger Cotterrell can be obtained from www.northwaybooks.com, price £15. In November it will be published as an ebook.**

ON THE ROAD WITH THE BASIE BAND

Atlanta-born trumpeter **SCOTTY BARNHART** joined the **Count Basie Orchestra**, hired by **Frank Foster**, in 1993 and became **Director of the orchestra last year, succeeding Dennis Mackrel**. It's fair to say that some orchestras continuing in the names of great leaders continue in a sort of half life, with little continuity from the time of the founder. The **Count Basie Orchestra** is nothing like that, as **Scotty** made clear in his fascinating answers to *Jazz Rag's* questions about his career and what he calls **CBO**.

When and how did you become aware of Count Basie's music? What to you is unique about the Basie band?

I became aware of Basie's music around the age of 8 or 9 while growing up in Atlanta, Georgia. My parents had a great record collection with jazz, R&B, soul, etc. and there was even more music that I was exposed to each Sunday at our church, Ebenezer Baptist, where Dr. King, Sr. was our minister. One of the choirs that we had, and still have there, was called the M.L. King Choir, and they were mainly the older members of the congregation and used the Hammond B# Organ rather than the huge pipe organ. I believe I heard my first Basie record in my high school and upon hearing them, I remember saying to myself that they sounded just like the gospel choir at church, but just more sophisticated. And when you break down the sounds and harmony of our orchestra, at its core, it's really a direct extension of the gospel choir as personified

in the African American Baptist churches. And what is unique about CBO is how Mr. Basie exploited the use of fundamental dynamics and rhythmic consistency which he arrived at from paying very close attention to dancers while the orchestra played. He never forgot that this music is primarily for dancing and making one feel good. No matter how sophisticated we continue to get, I will always make sure that it can be danced to. That is one of the most unique things about CBO.

Is the band still continuous from the days of Frank Foster in charge?

The succession since Basie has been Thad Jones, Frank Foster, Grover Mitchell, Bill Hughes, Dennis Mackrel, and now myself. The orchestra has continued at the wishes of Mr. Basie and I hope to be able to pass it on to the next director in 20 or 30 years if I'm able to be here that long.

Has the music changed in your time with the band and have you changed its direction at all?

The music of the Basie orchestra has always remained the same, meaning that it encompasses the entire history of the orchestra beginning in 1935. It's always been that way and it's no different today. We always play things pretty much from each decade at all of our engagements whether public or private. This is one of the things that keeps us sounding the way we do which is timeless. We still have fresh arrangements come into the band and there are several of us that write. In fact, we just completed our first Christmas recording and out of the 12 arrangements, I arranged four, a couple of the other guys arranged three, and we used some of Frank Foster's, and also had Sam Nestico contribute two. I have made it a point to encourage those guys in the orchestra who write to begin writing more for us and there is

only one requirement - it has to sound like Basie. If not, we will not play it. In my 20 years, the music hasn't changed much and one of the things that Grover Mitchell did upon his becoming Director, was to go back to the library in storage and bring back charts that we hadn't played in decades. I have done the same thing by reaching out to people such as the son of Billy Byers and he has sent me the charts that the orchestra recorded in the 1960s but never played on the road from the recording *Frankly Basie* and *Basie Land*. I also have direct access to the complete library of Frank Foster and have put a few of his early and later gems back into the book. It's all about keeping it fresh and swingin'. I also have written a few arrangements that feature myself so that I can play on things that I've always liked such as *I Can't Give You Anything But Love*.

You're a professor at Florida University - how does the division of time work?

Yes. I'm Professor of Jazz Trumpet/Jazz Studies at Florida State University in Tallahassee, Florida. I'm in my 12th year now and I love teaching. It's a part time position so that allows me to continue to travel and gain more experience that I give directly to my students. Any professional musician who teaches, in my opinion, should always be involved in performing and/or travelling regularly so as to keep on top of the latest developments in their profession. The road teaches us things that you will never get from only being in the classroom. I normally have a grad assistant to see my students whenever I have to tour, and now with the advent of Skype, I can still give my students their lessons, exams, etc. from anywhere in the world and it works out great. Technology has really made things easier for

someone like me who has to travel. But in the final analysis, my students continue to benefit from my direct experience and interaction with the greatest musicians in the world. I learn something each time I go on tour.

What can you tell me about the current personnel of the band?

We have Clarence Banks on trombone who was hired personally by Basie in 1984 and vocalist Carmen Bradford who was hired by Basie in 1983. We have had several musicians such as baritone saxophonist John Williams, retire in the last few years or so. John was with CBO for over 40 years. We have several members such as Doug Miller, Mike Williams, myself, and one or two others who have been here for at least 20 or 25 years. We keep attracting younger musicians who have the necessary affinity for Basie's style and music and that's always a good thing. It's increasingly difficult to find young musicians under the age of 30 and even 40 who really understand and admire what Basie has contributed and what we are still doing each night. It's not an easy gig on any chair either. I've seen master instrumentalists come in and didn't make it for one musical reason or another. This orchestra has a very difficult book, if not the most difficult, and I know this for a fact as I've been on the road more than once with The Duke Ellington Orchestra, The Lincoln Center Jazz Orchestra, and The Clayton-Hamilton Orchestra which are three of the top orchestras in the world today. The Count Basie Orchestra has developed perhaps the tightest yet most relaxed level of execution of any jazz orchestra in history and we are still playing in a way that no others are doing.

What do you look for in new musicians for the band?

I look for the musicians who understand the entire history of CBO and not just some particular period. If they can demonstrate that they know the history of CBO, then they know how to fit in and play the Basie style. We don't play anything exactly how it's written and this is a crucial point. Plus they have

Scotty with Endre Rice, CBO at Marbella Jazz Festival 2004



Photo by Merlin Dalemán

to be absolute masters of their instrument.

What sort of a touring schedule does the band have?

We tour year-round and it just depends on what we have done the year before. We can't repeat the exact dates for tours the following year and we still manage to cover most of the US and always go to Japan each year, to Europe at least once, and also other parts of Asia, Canada, Australia, and tours are always being planned. Next year for 2015 is the 80th Anniversary of the orchestra and we will have a very busy schedule and I hope we'll get back to the UK.

What is the future for the Basie band?

The future for us I believe is very bright. I witness each night the reaction of the audiences to what we are doing and it is very reassuring that we are doing the right things. It's my responsibility to make sure we continue to do the things that Mr. Basie did such as getting the very best musicians, playing this library with feeling, deep swing, and precision, and also continuing to freshen the book with new and appropriate arrangements, and always leaving our audiences feeling good and wanting more.

You are in a tradition of great trumpeters with the Basie band.

Yes, we have had some of the greatest trumpeters in jazz

history in the CBO. Beginning with Buck Clayton, Sweets Edison, who was a personal friend of mine, Clark Terry, Snooky Young, who was also a personal friend, Thad Jones, Joe Wilder, Joe Newman, Sonny Cohn, who was a friend and who befriended me and treated me to dinner when I was saying hello to the orchestra after their concert in Atlanta in 1982, and especially Pete Minger, another close personal friend, who was one of the greatest trumpet soloists Basie ever had. I am completely aware of all of their work and I simply try to add my own abilities to whatever it is we play each night. I've studied them very closely and even wrote about them in my book *The World of Jazz Trumpet*, published by Hal Leonard in 2005. I remember when I first met Sweets in 1993 at The Nice Jazz Festival, he walked up to me and said, 'You are sitting in the same chair I sat in in 1938 when I was making eight dollars a week'.....we are

paying much more than that today, but his influence is the same...I hope we continue to work and make Mr. Basie and all of his musicians proud.

The Count Basie Orchestra begins its Japanese tour with three nights at Tokyo's Blue Note (September 20-22) before playing Osaka (24), Nagoya (25) and Okayama (27).

Dates in the United States follow from Jefferson City, Missouri (October 15) to Mamaroneck, New York (November 21) and a solitary Canadian date in Toronto's Koerner Hall (22). In December the orchestra goes east again to the Venetian Macao Resort Hotel in Macao (6-7).

www.scottybarnhart.com
www.thecountbasieorchestra.com
www.facebook.com/scottybarnhart
www.twitter.com/scottybarnhart

Scotty Barnhart fronting the Count Basie Orchestra



Photo by Merlin Dalemán



The Basie Band at Marbella Jazz Festival in 2004 with Scotty Barnhart in the trumpet section

LOS ANGELES' JAZZ LEGACY

by SCOTTYANOW

During the past 90 years, Los Angeles has carved out its own jazz legacy. The swing era was launched there in 1935 when Benny Goodman and his Orchestra became a surprise sensation at the Palomar Ballroom. Norman Granz began jazz at the Philharmonic in Los Angeles in 1944. Central Avenue with its many clubs and vibrant nightlife was a competitor of New York's 52nd Street and actually lasted much longer (ca. 1920-55). West Coast cool jazz made L.A. temporarily the center of jazz for part of the 1950s (although many New Yorkers would disagree). The busy Hollywood recording studios attracted technically skilled jazz musicians and top arrangers who gave Southern California an excess of talent for decades. And yet, like Rodney Dangerfield, L.A. just doesn't get any respect. Maybe it is because of the warm weather (no one will ever freeze to death in Santa Monica), the beach or Hollywood, or maybe it is due to Angelenos' laidback attitudes. In any case, this article discusses 40 reasons why Los Angeles can be proud of its jazz history.

Each of these musicians spent an important part of their career in Los Angeles. In reality, the list could easily be tripled. It is especially painful to leave out such giants as trumpeters Art Farmer, Conte Candoli and Jack Sheldon, trombonist Frank Rosolino, saxophonists Jimmy Giuffre, Bud Shank, Bob Cooper and Don Menza, pianists Hampton Hawes and Russ Freeman, guitarist Barney Kessel and singer Janis Mann (who deserves to be discovered), not to mention the Jazz Crusaders and Supersax. However few would dispute the importance of these 40, who are discussed in roughly chronological and stylistic order.

1) Jelly Roll Morton (1890-1941) – The innovative pianist, composer and bandleader spent much of 1917-22 in L.A., a period when he decided to give up on his other careers (which included being a tailor, pool hustler, boxing promoter, hotel

manager, comedian in travelling shows, gambling house manager and pimp) to become a fulltime musician. He helped introduce jazz to the West Coast before he first recorded in Chicago.

2) Kid Ory (1886-1973) – The early trombonist was in L.A. during 1919-24, leading the first recording session by a black New Orleans band in 1921 or '22. He was also based out west with his Creole Jazz Band during part of the 1940s and '50s.

3) Curtis Mosby (1888-1957) – The drummer led his excellent jazz group, the Blue Blowers, in local clubs. They recorded in the late 1920s and appeared on screen playing a heated jazz number in 1929's *Hallelujah*.

4) Paul Howard (1895-1980) – The tenor-saxophonist was the leader of Paul Howard's Quality Sereanders, the hottest jazz band in L.A. during the late 1920s as can be heard on their 12 Victor recordings. The group included Lionel Hampton (on drums) and trombonist Lawrence Brown.

5) Les Hite (1903-62) – Hite took over Howard's band in 1930. The Les Hite Orchestra, which made relatively few recordings, appeared briefly in many films in the 1930s, accompanied Louis Armstrong, and was a training ground for many up-and-coming musicians for a dozen years.

6) Lionel Hampton (1908-2002) – Before he joined Benny Goodman in 1936, Hampton was a busy drummer in L.A. with Paul Howard, Les Hite and his own orchestra (1934-36). In 1930 when Louis Armstrong recorded with Hite, he suggested that Hamp play vibes on two songs, making musical history.

7) Nat King Cole (1919-65) – Stranded in L.A. in 1937, the pianist soon formed the King Cole Trio, began to sing, made radio transcriptions, became a fixture on radio, and had hit records. He spent the rest of his life living in Los Angeles.

8) Stan Kenton (1911-79) – After spending the 1930s working with a variety of Southern California bands, Kenton formed his first orchestra in 1941 and built up a loyal audience and a challenging repertoire that summer playing at the Rendezvous Ballroom in Balboa Beach. Many of his sidemen became leaders in the 1950s cool jazz movement in L.A.

9) Benny Carter (1907-2003) – After 15 years of major accomplishments, Benny Carter moved to L.A. in 1943 where he was based during his last 60 years. Among other things, he was a pioneer among African-Americans who played and wrote for the studios.

10) Gerald Wilson (1918-2014) – The last active jazz musician who recorded before 1940, arranger-bandleader Gerald Wilson lived in L.A. since the mid-1940s, cheerfully leading his current orchestra from 1960 until his recent death at age 96.

11) Howard McGhee (1918-87) – Bebop arrived in L.A. when trumpeter McGhee arrived with Coleman Hawkins' group in 1945. He played with Charlie Parker during Bird's stay and went back East in 1947, having made a major impact on young musicians during his stay.

12) Dexter Gordon (1923-90) – Born in L.A., the immortal tenor was a major part of the Central Avenue Scene during 1946-51, engaging in after-hours tenor battles with Wardell Gray and Teddy Edwards.



13) Teddy Edwards (1924-2003) – Los Angeles' resident tenor great moved to Southern California by 1944 and never left for long. He played bop with Howard McGhee, jammed on Central Avenue and led bands for 50 years, always sounding like himself.

14) Lucky Thompson (1924-2005) – During 1946-49, the swing-to-bop tenor-saxophonist appeared on many rare but exciting small-group record dates in Los Angeles, helping to define the music of the era.

15) Ernie Andrews (1927 -) – A bluesy swing singer, Ernie Andrews sang nightly in Central Avenue and has been a fixture in L.A. (except for his time with Harry James) for 65 years.

16) Buddy Collette (1921-2010) – In addition to his jazz playing on flute, tenor and clarinet and his work as an educator, Collette (who spent his life in L.A.) helped integrate both the recording studios and the Musicians Union.

17) Howard Rumsey (1917-) – After coming off the road with Stan Kenton, in 1949 the bassist persuaded the owner of the Lighthouse Café to feature some jazz. The Lighthouse All-Stars resulted and the Lighthouse became legendary.

18) Gerry Mulligan (1927-96) – The baritonist only spent 1952-54 in Los Angeles but the success of his pianoless quartet with Chet Baker led to the wide popularity of Cool Jazz. Before he left town, he also led a quartet

with valve trombonist Bob Brookmeyer.

19) Chet Baker (1929-88) – Baker's mellow medium-register trumpet defined cool jazz in the 1950s. He was born in L.A. and was based there until the late 1950s.

20) Shorty Rogers (1924-94) – A fine cool-toned trumpeter and a significant arranger, composer and bandleader, Rogers' knack for organizing high-quality record dates kept many top jazz musicians busy in the 1950s.

21) Shelly Manne (1920-84) – Not only was the drummer on a countless number of jazz, movie and studio sessions for decades and the leader of his own all-star quintet, he operated the nightclub Shelly's Manne-Hole throughout the 1960s.

22) Art Pepper (1925-82) – Born and based near Los Angeles for much of his life, the altoist never seemed to play an uninspired chorus despite a remarkably erratic lifestyle. He did everything his way musically and had a historic comeback during his final seven years.

23) Dave Pell (1925-) – Leader of the Dave Pell Octet, the definitive 1956-style band, the tenor-saxophonist is still active, joyfully sounding like 1950s Lester Young.

24) Chico Hamilton (1921-2013) – The quietly inventive drummer was born in L.A., played with many of the local groups in the 1940s, and in 1955 debuted the Chico Hamilton Quintet, a memorable cool jazz band with flutist Buddy Collette and the improvising cellist Fred Katz.

25) Charles Mingus (1922-79) – The bassist grew up in L.A. where he, made his first record sessions for tiny local labels during the second half of the 1940s. Longtime residents Buddy Collette, trombonist Britt Woodman and bassist Red Callender helped guide his way.

26) Eric Dolphy (1928-64) – The unique altoist, bass clarinetist and flutist spent his formative years in L.A., playing with the big bands of Gerald Wilson and Roy Porter, meeting Mingus, and in

1958 leaving town when he joined the Chico Hamilton Quintet.

27) Ornette Coleman (1930-) – The innovative altoist spent much of the 1950s in L.A., working as an elevator operator part of the time while teaching himself music. He met Don Cherry and Charlie Haden in L.A. and recorded his first two albums before causing a sensation at New York's Five Spot.

28) Charlie Haden (1937-2014) – The bassist moved to L.A. in 1957, working with Hampton Hawes, Paul Bley and Art Pepper before officially joining the Ornette Coleman Quartet. What other bassist could have played so well with Ornette in 1959? Haden eventually returned to become an influential educator at Cal Arts.

29) Joe Pass (1929-94) – After conquering his personal problems, the guitarist moved to Los Angeles in 1962 where he recorded a series of gems for the Pacific Jazz label. His unaccompanied solo concerts and recordings of the 1970s made him forever famous in the jazz world.

30) Horace Tapscott (1934-99) – A very original and inventive pianist who ranged from hard bop to free jazz, Tapscott formed the Pan Afrikan Peoples Arkestra, working with and teaching a few generations of young L.A. musicians. He should have recorded more often.

31) John Carter (1929-1991) – An avant-garde clarinetist who spent much of his life teaching music in L.A., Carter often teamed up with cornetist Bobby Bradford. His crowning achievement was the five albums in his *Roots And Folklore* series.

32) Bobby Bradford (1934-) – An adventurous cornetist with a mellow tone, Bradford worked with Ornette Coleman before settling in L.A. in the mid-1960s where his fairly melodic style contrasted with the more abrasive playing of John Carter.

33) Vinny Golia (1946-) – Golia plays as many wind instruments as Anthony Braxton, has performed ambitious avant-



garde projects since the 1970s, and runs the prolific Nine Winds label which has documented much of Los Angeles' most adventurous music of the past 40 years.

34) Billy Higgins (1936-2001) – Born in Los Angeles, Higgins was on hundreds of sessions but will always be famous for his connection with Ornette Coleman. In 1989 he co-founded the World Stage, a musical cultural center in L.A. that has inspired and helped teach a countless number of youngsters about jazz.

35) Barbara Morrison (1949 -) – A sassy, bluesy and often-jubilant singer, Barbara Morrison can sing both low-down blues and swinging standards as well as anyone alive. She has been in Los Angeles for 40 years, working constantly.

36) Bill Holman (1927 -) – After his association with Stan Kenton in the 1950s, the superb arranger-composer settled in Los Angeles where he has led one of the major modern jazz big bands since the 1980s.

37) Pete Christlieb (1945 -) – A top bop-oriented tenor-saxophonist with a huge sound, Christlieb has been in great

demand for combos and swinging big band dates since the 1970s.

38) Carl Saunders (1942 -) – Although he is arguably the top jazz trumpeter in town (at least until Arturo Sandoval recently moved to L.A.), Saunders is fairly obscure outside of Southern California. His wide range (he can hit very high notes softly, a rare skill), fluency and steady flow of ideas makes him an unheralded giant.

39) John Clayton (1952 -) – Equally skilled as a virtuoso bassist and an arranger-composer, the always-smiling Clayton has an endless resume topped off by his co-leadership of the Clayton-Hamilton Orchestra which exclusively plays his arrangements.

40) Gordon Goodwin (1954 -) – The arranger's Big Phat Band, which puts on entertaining and witty shows, is proof that a modern jazz big band can fill up clubs with young fans without compromising its music.

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BIRMINGHAM INTERNATIONAL JAZZ & BLUES FESTIVAL JULY 18TH TO 27TH 2014

It was Birmingham like it is only once every year, with the sounds of jazz and blues seemingly coming from around every corner, performances popping up in the most unlikely of places, the city teeming with music fans, bands from Czech Republic, France, Hungary, Italy, Lithuania, Luxembourg, Slovakia, Spain and the USA and from all parts of the UK. Fans came from all over the UK and much further afield to join the local folk in their annual jazz party.

When the Jazz Festival hits, the City really can claim, as it does, that Birmingham is The Land of Jazz. Such a pity then, that they don't dress the City properly to welcome the bands and the fans from all over the world.

MERLIN DALEMAN'S PHOTOGRAPHIC DIARY



Jug band hotshots from Mumbles, The Rumblestrutters line up with Ilenia Appicciafuoco and her boys, better known as Pepper & The Jellies from Rome, Festival Staff, and venue owner Siew Kuan Yap after another late night jam at The Blue Piano.

If there's one way to make your UK debut then it's to make sure you get to be the hit of a major Festival. Which is exactly what Italy's Pepper & the Jellies did with seven straight capacity shows.



The 19 piece Bratislava Hot Serenaders from Slovakia found themselves up close and personal with the sell-out audience of 107 people at the tiny Electric Cinema. Here they are warming up in an adjacent alley.



The Budapest Ragtime Band from Hungary are regular visitors to the Festival. Constantly on tour, entertaining audiences world-wide with their class dixieland jazz, laced with a strangely Hungarian knockabout humour, they are not averse to the occasional display of gymnastics.



Surprisingly, this was the first year that saxophonist Derek Nash has played the Birmingham International Jazz & Blues Festival, and surely will not be the last. On this gig he was teamed with the extraordinary local guitar man Lee Jones and his Trio.



Another newcomer to the Festival, Alligator Gumbo from Leeds, deliver a wildly entertaining set based on 1920s New Orleans music of Armstrong, Oliver and Morton with a goodly dose of hokum and down-home fun.



The always surprising and irrepressible tenorman Art Themen, without whom no Brum jazz fest would be complete, jamming with Festival Patron Digby Fairweather who had just invaded his gig.



French singer-songwriter and blues harmonica player Florence Joelle and her band made their Birmingham debut with two stunning performances that must guarantee a re-booking for 2015.



The wild and wacky New Orleans Jump Band from Sotogrande in Andalusia, Spain indulge in their trademark crowd-harassment. Birmingham regulars, their nine joyously eccentric performances were supported by ALDI.



Sonny Rollins

– Clifford Brown Quintet. The first tracks in this collection are by a trio with Oscar Pettiford and Max Roach. Rollins often worked with trios, which gave him freedom – and freedom is what Rollins is all about. Sonny is quoted in the accompanying booklet as saying ‘I’m just in the experimental stage’, and every Rollins performance might be regarded as experimental. Tracks like the 20-minute *Freedom Suite* are extended experiments, with Rollins endlessly searching. These 1958 recordings also illustrate another habit of Sonny’s, which might be called experimental. He loves to try out unusual tunes like *Someday I’ll Find You* and *I’ll Follow My Secret Heart* – both by Noel Coward – which few jazz musicians would attempt. However outlandish these choices may appear, Rollins triumphantly makes them perfect jazz vehicles.

The first disc also includes a big-band session arranged by Ernie Wilkins, although this is less suitable for Sonny’s questing approach. The second CD opens with six cuts from the famous Music Inn recording with the Modern Jazz Quartet: a session which might seem incongruous but which Sonny’s eclecticism helps to succeed.

On the third CD, tracks like *The Song is You* and *There Will Never Be Another You* show both Sonny’s humour and his willingness to ignore bar-lines, threatening to leave the rhythm sections far behind. The same tendencies are clear on the fourth disc in such performances as the 17-minute *But Not For Me* and the 18-minute *Lady Bird*, where Rollins reels off chorus after chorus on a never-ending quest, complete with mad quotations. I can’t say I can hear much change in the recordings he made after his absence. Rollins said that he had realised the importance of melody but that had always been an important element in his playing – thank goodness!

This set gives an excellent portrait of a short period in Sonny’s performing life. Simon Spillett’s 30-odd pages of commentary supply judicious, expert notes on the music.

TONY AUGARDE

REBECCA KILGORE

I LIKE MEN

Arbors ARCD 19422 71.02

Kilgore is the current darling of the neo-mainstream set, a vocalist who hovers stylistically somewhere between Maxine Sullivan and Rosemary Clooney, with a warm bandstand sound, nice swing sense and a clear concern for the lyricist’s intentions. Most often, she’s part of a team, inserting her selections here and there. This time, she’s carrying the whole show. Arbors have given her a kind of ideal band, a quartet with Harry Allen’s thoughtful tenor alongside another latter-day favourite, the New York-domiciled Italian swing pianist Rossano Sportiello. The hook for the album, kicking off with the Peggy Lee title track, is to take songs which illuminate the distaff side’s canny assessments of their male counterparts.

Critic Will Friedwald, who knows about these things, suggests, ‘Somehow in celebrating everything that is masculine Rebecca Kilgore has managed to illustrate the resilience and inner strength of all women everywhere.’ Maybe so, for Kilgore has certainly archived a whole series of meaningful pieces, ranging over Oscar Hammerstein’s *The Gentleman Is a Dope*, with Allen emoting strongly, *The Man I Love*, Fran Landesman’s *Ballad of The Sad Young Men* (Allen at his ethereal, Getzian-best) and perhaps surprisingly, *Goldfinger*. So, an album that balances wise song choices with a pretty decent set



Rebecca Kilgore



Nancy Harrow

of interpretations, Kilgore at ease, even if she lacks the derring-do that really kicks a number, Allen on form and Sportiello its greatest attraction.

PETER VACHER

OSCAR PETERSON & FRED ASTAIRE

THE ASTAIRE STORY

MasterJazz 8892868: 2CDs, 79.21/76.28

‘Can’t act. Can’t sing. Slightly bald. Can dance a little’. These words (or something like them) were noted by a Hollywood film executive about Fred Astaire’s screen test. They were all wrong, except perhaps for the baldness bit. Fred could certainly dance and his acting was good enough for a wide range of movies. As for his singing, it was just right to convey the witty and often ironic songs written by the likes of Cole Porter and the Gershwin brothers for Astaire’s films with Ginger Rogers. On this 1952 double album, he sings with conviction and enthusiasm, backed by a sextet of top-class jazzmen led by Oscar Peterson. It was a typically adventurous idea of Norman Granz’s to team Astaire with jazz musicians, and it

brought out Fred’s innate swing, which was at the root of his dancing. Flip Phillips, Oscar Peterson and the criminally underrated Charlie Shavers contribute some fine solos, while the rhythm section of Kessel, Brown and Stoller keeps things moving smoothly.

Was Fred Astaire a jazz singer? His effortless style and easy phrasing may well justify the description. But ultimately who cares about labels when the music sounds so good?

TONY AUGARDE

NANCY HARROW

WILD WOMEN DON'T HAVE THE BLUES / YOU NEVER KNOW

Fresh Sound FSR-CD 832: 77:14

It’s a pleasure to report that Nancy Harrow, of whom I’m reviewing her debut albums, made in 1960 and 1962, when she was 30 and 32, is still performing and recording. In 1990 she did her takes on Beatles songs, but here her main influence seems to be Dinah Washington.

Her forthright style has certainly

earned her the support of some major jazz players. On the eight *Wild Women* tracks, she’s backed by Buck Clayton’s Jazz Stars, a nine-piece that features the leader’s trumpet, Dickie Wells’ trombone, Grady Tate’s tenor, Dick Wellstood’s piano and Kenny Burrell’s guitar. Another plus is that, with playing times longer than was customary then for vocal albums, she sings whole choruses always, rather than ‘coming back on the bridge’.

The dozen shorter *You Never Know* items find her with three groupings, two of which are led by the MJQ-associated individualist pianist John Lewis. I’m not aware of any other instances of John working as a vocal accompanist, but the fact that he recorded with her again in 1981 endorses further her enlightened approach. She pursues her admirable whole-chorus policy throughout, but there are some excellent solo spots from Phil Woods, on clarinet, and Jim Hall’s guitar. Lewis himself stomps hardest on the best quartet track, a classic blues. Notable too is Nancy’s lyricised version of his much-played *Degrees* composition. He also wrote four other good songs for her to perform here.

LEST TOMKINS



Trigger Alpert

TRIGGER ALPERT

TRIGGER HAPPY

Fresh Sound FSR 1665 38.59

Trigger Alpert is not a name familiar to me but he is, obviously, a man with great connections because he persuaded Zoot Sims, Al Cohn, Joe Wilder, Urbie Green, Tony Scott and Ed Shaughnessy to join him for this 1956 studio set; a mouth-watering prospect. He, also, used the same powers of persuasion to enlist the considerable arranging talents of Marty Paich and Dick Hyman who, together with Tony Scott, produce sparkling treatments of the lesser known tunes of Gershwin, Rodgers and Porter.

The music lives up to its promise, eight delightful mid tempo tracks of straight ahead, uncomplicated music. The pianoless septet combining tenor and baritone saxes, trombone, trumpet, and clarinet with Sims doubling on alto, Scott on tenor and Cohn on baritone sax is an exciting and unique one

Predictably the solo count is high. Sims has never been known to play a boring note and Joe Wilder’s masterly muted trumpet

SHELLY MANNE AND HIS MEN

COMPLETE LIVE AT THE BLACKHAWK

Jazz Dynamics 010 4 CDs, 279.29

‘The band was burning up there and everything felt right’. So said Shelly Manne of the three nights of recording that originally yielded four Contemporary LPs by his 1959 quintet. This release includes all of those sets plus the generous helping of bonus material that first appeared in the 1980s and helps make nonsense of all those East Coast versus West Coast arguments that raged during the ‘50s. Indeed, Manne’s band are as smokingly hot as any group then playing in New York, with the front line of Joe Gordon and Richie Kamuca sparking off one another to great effect. One of joys of this set is that it features oodles of top-form Kamuca, a rival for Tina Brooks and Paul Gonsalves in the most underappreciated tenor category. (It was pianist John Critchinson who pointed out to me the hitherto unrealised stylistic link to Bobby Wellins. Just listen.)

Alongside Gordon’s peppery trumpet, the band gets an extra bit of bite from Victor Feldman on piano, time and again proving his truly world-class ranking. In

summary, these are essential albums, every bit the equal of Miles’ more famous Blackhawk brace from two years later. Go buy!

SIMON SPILLETT

SONNY ROLLINS

THE CONTEMPORARY LEADER

Properbox 186: 4CDs, 71.54/73.46/69.49/77.09

This four-CD set gets its title from a 1958 LP called *Sonny Rollins and the Contemporary Leaders*. Sonny recorded that album in 1958 with a quartet led by pianist Hampton Hawes. It was one of the last albums he made before he went into a self-imposed sabbatical, during which he practised on the Williamsburg Bridge in New York City. He only returned to recording in 1962, with an album he called *The Bridge*. Most of this boxed set traces Sonny’s progress from early 1958 up to his voluntary retirement. The period after this is represented by five tracks from 1962.

As the recordings only begin in February 1958, they omit the years during which Sonny established himself as one of the foremost tenorists of the age – which he still is. He had already made great strides working with Miles Davis and in the Max Roach

work is outstanding especially on *The Likes of You*. Tony Scott's capricious clarinet adds a surrealist touch.

But the big plus for me is the unsurpassable Urbie Green, a man heard from too little today. His immaculate, cultured sound is one of the great joys of Mainstream jazz and here he is in majestic form. Alpert proves to be a sturdy, musically bassist and Shaughnessy is, as usual, a trustworthy anchor.

The music is so craftily scored that it gives the impression of a jam session. It has the feeling that it was all done in first takes. What is very obvious is that all the musicians are having fun.

JOHN MARTIN

SAX APPEAL

FUNKERDEEN

Jazzit Records JITCD 1460
65:49

I came to this CD with preconceived ideas, perhaps due to Nash's long association with

Jools Holland and, indeed, Holland's participation on one track. I was wrong. I suppose the album title should have been a clue. The nine tracks are certainly funky, even though the rhythms embrace Latin, rock, soul, boogie and even a touch of New Orleans.

Basically, the front line is two altos, two tenors and baritone, but the two Allen brothers (I presume) share tenor duties and Alan Barnes augments the section for a track on baritone and another on alto.

The rhythm section is excellent as a team and individually, and there is not a weak soloist among the reed players, while Derek Nash's composition and scoring talents are accomplished and exciting.

Things that stay in my mind after a necessarily brief hearing are: the warm evocative sound of Gary Plumley's wood flute on *Seville*, baritone chase choruses between Bob McKay and Alan Barnes in *Blue For You* and its almost Ellingtonian riffs. *Mambo No. 7* is a fast-ish Latin piece with an intriguing seven-four time

signature, and the soulful ballad *Here With Me* benefits from Nash's superb Sanborn-infused alto and some particularly beautiful scoring. I could go on but, hopefully, you get the idea.

HUGH LEDIGO

THELONIOUS MONK & SONNY ROLLINS

COMPLETE RECORDINGS

Essential Jazz Classics
EJC55648, 2 CDs, 76.07/73.46

As you will gather, Dear Reader, the title of this set is a misnomer; still, there is some fine music to be heard here. In order of importance, you'll find Monk's fine *Brilliant Corners* album from CD1 track 8, through to CD2, track 3; the fine soli are generated by not only Monk and Rollins, but by Ernie Henry, who died before his promise was realized. And whilst you are enjoying the soloists, listen to Monk's comping, driving the horns on. *Pannonica* is in two forms, a nine-minute band version and a superb Monk piano solo. There's also a 1957 Blue

Note session on which Monk plays on two titles, intriguingly sharing the piano chores on *Misterioso* with Horace Silver - the remainder of this session without Monk, but with Silver on top form, is on CD2.

The rest of the set is not without interest, although I find the opening four titles on CD1 challenging. Monk is intriguing, but the French horn sounds lugubrious and the rather gloomy *Friday The Thirteenth* makes for an endurance test. Rounding off the titles is an air shot, *Round Midnight*, with the Clifford Brown/Max Roach Quintet; the sound may be rough, but listen to the fine piano work of Richie Powell (Bud's brother) and Bud himself can be heard on the closing *52nd Street Theme* along with Fats Navarro and Rollins.

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GREG MURPHY



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JACK NIMITZ AND FRIENDS....

YESTERDAY AND TODAY

Fresh Sound Records FSR5047
CD 78.00

Nimitz may perhaps be best known for his membership of Supersax, the band dedicated to playing orchestrated versions of Charlie Parker's solos. However, he was a member of Woody Herman's Third Herd in 1955 and later joined Stan Kenton's orchestra. He moved to Los Angeles in 1960 finding work in television, film and recording studios and regular jazz club sessions.

The first nine tracks on this CD date from 1957 by a group co-led with trombonist Bill Harris and feature Jimmy Raney, Kenny Burrell and Oscar Pettiford, amongst others, and a five piece string section. The unusual grouping makes for a distinctive recording with the West Coast inspired front-line given an unusual backing and with the strings sometimes taking the lead as on *Softly, As In A Morning Sunrise*.

The remaining eight tracks date from 2007 and feature a quintet with Adam Schroeder in a twin baritone saxophone front-line. Here, Nimitz' playing brings to mind fellow saxophonist Gerry Mulligan. The repertoire for both sessions is made up of familiar standards and jazz classics and the whole makes for a very enjoyable 78 minutes listening.

ALAN MUSSON

MARK NIGHTINGALE/
ALISTAIR WHITE

THE SOUND OF JAY & KAI

Woodville WVCD 142 69.34

Wherever you see one jazz trombonist, look away and there'll soon be another alongside. They love to congregate, obsessives united in their desire to conquer this intractable instrument. It was Jay (Johnson) and Kai (Winding) who set this trend going and plenty more have sought to emulate them. So no bad thing for two of

our most accomplished bone-men to pay their tribute and how well they have done it.

Nightingale transcribed a number of their tune choices from the original recordings and added more of his own, the result a very satisfying mix indeed. For their part, the rhythm section do their stuff ably too, not surprising with Clark Tracey on drums, Alec Dankworth at the bass and nimble pianist Graham Harvey. They open with *This Could Be the Start of Something Big*, ex-J&K, their lovely fruity sound perfectly captured. I've seen these two doing this repertoire live and the album is an excellent replica of their more public play-making. Good themes, with ebullient solos, both men inclined to slide trickery and clever phrase-making, each demonstrating the timbral variety that this exceptional instrument offers. I liked Nightingale's very perky *Blues On The House* and Allan Ganley's *June Time* but all 12 tracks offer delights. A keeper, for sure.

PETER VACHER

BILL EVANS

COMPLETE 1956-1962
STUDIO RECORDINGS

Amina Collected Works 348260-4 CDs, 65:18, 72:38, 77:54, 75:12.

Bill Evans (1929-1980) was an intensely lyrical pianist who spent most of his career leading a trio, although recordings exist of solo and combo performances. This box set contains seven long-playing records on four compact discs, from the 1956 Riverside *New Jazz Conceptions* through to the Verve *Empathy* from 1962, all trio sessions.

New Jazz Conceptions has Evans supported by bassist Teddy Kotick and drummer Paul Motian; it seems producer Orrin Keepnews was persuaded to record Evans by way of a demo recording played over the telephone! There are many hints of what was to come; the lyrical keyboard style and melodic chords, plus the long melodic lines constructed in long, sustained units, more akin to a horn player.



More than two years passed before Evans returned to the studios to record *Everybody Digs Bill Evans* with bassist Sam Jones and drummer Philly Joe Jones. His playing here seems to have greater depth-listen to the sensitive treatment of *Young And Foolish*, almost six minutes of pure beauty. By 1959, when *Portrait In Jazz* was recorded, Evans had bassist Scott La Faro with drummer Paul Motian in the trio. La Faro was musically telepathic with Evans, and a virtuoso bassist-consider *Autumn Leaves* where Evans and LaFaro build a seemingly mutual improvisation. 1961's *Explorations* further developed the relationship between Evans and LaFaro in that there are further examples of the mental telepathy between all three musicians, including an unusual LaFaro contribution to *Nardis*.

The sudden death of LaFaro changed the complexion of the trio; his successor, Chuck Israels, did not try to dominate as LaFaro often did and the 1962 *Moonbeams* session saw Evans forced to take the lead. This was a purely ballad session, with such delights as *If You Could See Me Now*; the next album, *How My Heart Sings!* from the same 1962 sessions, was devoted to up-tempo numbers. The final album here, *Empathy*, featured bassist Monty Budwig and drummer Shelly Manne, on a seemingly impromptu session that develops into an entertaining one-off.

Four CDs in a strong box, comprehensive documentation and fine music- how can you resist?

GREG MURPHY

HERB ELLIS

MEETS STAN GETZ, ROY
ELDRIDGE, ART PEPPER &
JIMMY GIUFFRE

Phoenix Records 131611: 79:41

Herb Ellis was one of the first American jazzmen that I interviewed, and only the second guitarist. At that initial chat we discussed his second own-name album, *Nothing But The Blues*, which makes up half of this new release. United with the tenor of Stan Getz, the trumpet of Roy Eldridge, the bass of Ray Brown and the drums of Stan Levey, he naturally said 'It was a definite pleasure'. And that sheer pleasure shines out of each of the eight tracks. When Herb says 'I just fall into that blues groove', it's an understatement - his improvising is ultra-rhythmic and immensely varied. The same can be said of the soloing of Getz and Eldridge. I always, in particular, loved to hear Stan play the blues, and these must be the most thrilling examples of it, each outing bettering those before. And such old warhorses as *Tin Roof* and *Royal Garden* are given wonderful workouts.

The other original LP represented here is a more disciplined affair, being arrangements by Jimmy Giuffre to showcase Herb with a four-saxophone, four-rhythm backdrop. Ellis and Giuffre were close friends since being college room-mates, and the quality of the writing reflects that. With a reeds line-up of Giuffre plus Art Pepper, Bud Shank and Richie Kamuca, the sound they make is magnificent. Since it's Herb's show, there are very few other

solos, but there's a fine spate of Art, plus flavours of Shank and Kamuca on one of the arranger's attractive themes, *Remember*. Pianist Lou Levy is also heard on this one. A named favourite of Herb's, Jim Hall fills an expert rhythm role. The most adventurous chart is the closing *People Will Say We're In Love*, wherein JG has some tempo- and mood-changing fun.

LEST TOMKINS

MILES DAVIS
QUINTETLIVE AT THE ORIENTAL
THEATRE 1966

Sunburn 9339880 2 CDs,
42.21/49.13

This release will be of interest to Davis completists. Over 90 minutes of previously unissued material. The sound quality is adequate. The session documents the only recording by a short-lived quintet featuring Richard Davis on double bass alongside Wayne Shorter, Herbie Hancock and Tony Williams and includes the only existing version of *Who Can I Turn To*. All nine tracks on this two CD issue are lengthy, the shortest being over eight minutes. Highlights include *Stella by Starlight* and *My Funny Valentine*.

The quintet was shortly to cease playing standards in favour of more original compositions. By 1968 Davis would add electric piano to the band and by 1969 the sound of his music was to have changed completely from all its previous manifestations.

The repertoire here is mostly familiar Davis fare. However Davis seemed impatient to dispense with the melodies as

quickly as possible, to launch into his own extemporizations. Indeed, the versions of *All Blues* and *So What* are almost unrecognizable from the original classic versions from 1959.

Those readers familiar with Davis' music of this period will know exactly what to expect. New listeners should, perhaps, proceed with caution.

ALAN MUSSON

LIONEL HAMPTON
AND HIS
ORCHESTRANEWLY DISCOVERED AIR
CHECKS 1947-1948

Doctor Jazz DJ 012 79:07

Nineteen forty-seven: heady days of the emerging bebop music with its daring flattened fifths and sharpened ninths, its angular intervals and new kinds of phrasing. A bit blatant to latter-day ears, but tremendously exciting then.

Hamp's band, if somewhat derivative, even plagiaristic, epitomizes the era. Ambitious arrangements, sometimes complex, frequently frenetic, are executed with an apparent abandon which belies the precision needed to pull them off. Somewhat the same might be said of the soloists who sometimes resort to crowd-raising honks and screams - not so easy to produce on demand, especially if you've been 'on the road' for hours.

Hamp's critics accused him of lacking musical integrity. Certainly he insisted on entertainment first, expecting his musicians to join the fun, but no-one who has



been invited by Goodman to work alongside the immaculate Teddy Wilson can be entirely cloth-eared. In fact, he cleverly combined the, then, avant-garde approach with an audience-friendly approach which kept him in business long after others had fallen by the wayside.

For me, the major flaw is the drummer. While the band moved with the times, the rhythm remained an overpowering and unimaginative off-beat - rather like chopping wood.

Notwithstanding, there are plenty of good moments and, for the aficionado, historical interest.

HUGH LEDIGO

DONALD BYRD

FOUR CLASSIC ALBUMS

Avid AMSC 1133: 2 CDs 72.56
/ 78.03

If ever the word enigma could be applied to any musician, that musician is Donald Byrd. Heralded as the new Clifford Brown in 1956 when these albums were recorded he went on to perplex the jazz world by branching out in all sorts of directions, mostly academic. He holds a doctorate in music, a law degree and has taught music at several major American universities. His foray into jazz/funk with his 1974 *Black Byrd* recording brought accusations of a 'sell out' but he and Blue Note were smiling all the way to the bank with a million record sales, far outselling anything Blue Note had ever achieved or even envisaged.

These four albums are Byrd at his most promising and are the best of his first sessions as leader. These are *Byrd's Word*, *Byrd's Eye View*, *All Night Long* and *Byrd Blows Beacon Hill*. Traces of Brown's influence can be heard but there is, also, an identifiable Byrd sound. He is confident and fluent in the higher register and his solos are logical, positive and exciting.

On *Byrd's Word* his partner is Frank Foster who sounds a little uneasy with the hard bop repertoire but on most of the rest of the sessions he has the immense talents of Hank Mobley

and Kenny Burrell which energise the proceedings greatly but never intimidate the 24 year old.

All Night Long, probably, edges ahead for the band's aggressive attack on the, mostly, up tempos but Byrd shows a, hitherto unsuspected, marked predilection for ballads on *Beacon Hill* session, scoring heavily with sensitive treatments of such favourites as *Stella by Starlight* and *Polka Dots and Moonbeams*.

A really enjoyable record by an excellent trumpet player who, perhaps, had the potential to earn the accolade of 'great'.

JOHN MARTIN

SARAH VAUGHAN

WONDERFUL SARAH

Master Jazz Recordings
8892869- 77:00

SINGS GEORGE GERSHWIN

Master Jazz Records 889270-2 CDs, 75.29/54.21

Sarah Vaughan (1924-1990) used her three-octave voice as an instrument, allowing her to improvise rather than sing the notes as written. During 1953, she agreed a recording contract with Mercury Records which allowed her to record "commercial" material for the main label, and jazz for the subsidiary Emarcy label, and these three discs are drawn from that source.

Wonderful Sarah is drawn from three sessions in 1954-56, with orchestras seemingly including the kitchen sink, the repertoire including *Mr Wonderful*, *My One And Only* and *I'm In The Mood For Love* among the twenty-eight titles, all less than three minutes in length and all receiving no more than a cursory glance. Apart from the original twelve titles, there are a further sixteen titles from the same sessions, but they do little more than introduce Sarah's wonderful voice.

Sings George Gershwin is another matter, however, which was a major project, recorded over four sessions during April, 1957 which resulted in a double-album.

In addition, there are other Gershwin items recorded between 1948 (a concert recording with less than perfect fidelity) and 1962. The strength of Gershwin's writing allows Sarah to take liberties with the music (she has great fun with *They Can't Take That Away From Me* - "...the way you sing off-key-key-key...") and overall the small-group tracks swing more than the string-laden orchestras. Disc #2 stands out for the impromptu 'alternate takes' showing Sarah at her improvisatory best.

GREG MURPHY

RIVERSIDE JAZZ STARS/JUNIOR MANCE

A JAZZ VERSION OF 'KEAN' / THE SOUL OF HOLLYWOOD

Fresh Sound FSR-CD 828 70.35

Here's another entry in the Fresh Sound Cabinet of Curiosities and an interesting conjunction of some forgotten sessions. First up, the Riverside Jazz Stars (as

assembled by producer Orrin Keepnews) tackle the principal songs from *Kean*, a largely overlooked musical about the Shakespearean actor Edmund Kean which ran for just 92 performances on Broadway in 1961, without leaving much of a mark. Given the likes of Bobby Timmons on piano, trumpeters Blue Mitchell and Clark Terry with Tootie Heath on drums, you can assume that the playing is of a very high order indeed. And so it proves, the arrangements by Jimmy Heath, Ernie Wilkins and Melba Liston eliciting the best from these fine musicians albeit on modest material. Is there much here of genuine consequence? Probably not.

The second part of this compilation is a repeat of a Jazzland album featuring pianist Junior Mance with another pack of top studio cats in a set of movie themes, orchestrated by Liston. Mance is the main solo voice and once again, the performances are highly accomplished. If you're looking for jazz versions of *Maria* or *The Apartment* or *Exodus* then this is for you. Formulaic music,

designed to tap into a then current interest in soundtrack and cast albums, but with a jazz twist. Think Music For Pleasure. Ideal background for a themed 60s-style party.

PETER VACHER

GRANT GREEN QUARTET

OLEO

Essential Jazz Classics EJC 55647 73.42.

Essential is not too overblown a claim for these much sought after Blue Note sessions. It was Green's fate as a rising star to be eclipsed by the emergence of the late, great Wes Montgomery under whose shadow he lingered until Montgomery's death in 1968. The jazz musician's curse, drugs, also, played its destructive part in delaying recognition of his impressive talent. From 1961 Blue Note used him prolifically as a studio musician often to recoup his frequent financial advances from the company. These ten tracks are from 1962 and are brimming with talent; eight sides

with Sonny Clark, Sam Jones and Louis Hayes and two bonus tracks with Miles' rhythm section, Wynton Kelly, Paul Chambers and Philly Joe Jones.

The decision to pair Clark with Green was inspired. Those were two musicians who thought with a single mind. When listening to these tracks sometimes one realises that Green solo has finished and you are now hearing Clark taking over; so seamless are the interchanges. Clark was a huge loss to jazz dying at the age of thirty two and, only now, being canonised as a real master. Green's reverence for Sonny Rollins is evidenced in the inclusion of three of the tenorist's original compositions, *Sonny Moon For Two*, *He's A Real Gone Guy* and *Oleo*, the last being an alternative take to the Blue Note original. The rest of the material is unhackneyed, superior standards.

Green had the rare ability of being able to retain melodic invention even on the fastest numbers as on *Tune Up*, a perfect example of his racy style. Yet, stunning though his technique is

Grant Green



on the up tempos, it is his exquisite reading of *My Favourite Things*, a pre Coltrane version, which remains in the mind.

Clark, of course, shares the honours equally. This is straight forward bop with a gentle approach, warm, subtle and intimate; one of the classic marriages of mind and music.

JOHN MARTIN

JOAN CHAMORRO

JOAN CHAMORRO PRESENTA MAGALÍ DATZIRA

Coda TRI 435-GE14 61.21

Chamorro is a Spanish bassist (and saxophonist) and mastermind behind this showcase for new vocalist Datzira, a youngster who combines the small-voiced fey charm of a Stacey Kent with a

behind-the-beat allegiance to the phrasing of Billie Holiday. She opens with a quartet version of *Someone To Watch Over Me*, complete with the verse, this and the succeeding tracks adorned by the very swiny piano of Ignasi Terraza. Datzira moves into country mode with *Bye Bye Love* and then essays a touch of the Jobims before she tackles *Softly As In A Morning Sunrise*, taken at up tempo, complete with guest tenorist Scott Robinson's gruff accompaniment.

Thereafter Datzira and company move their way through an eclectic collection of songs, including *Closer Walk* (this with Perico Sambeat's classy soprano) and *Round Midnight*, the backing ensembles flexing according to her needs viz. *Georgia*; taken as a duo with Chamorro on baritone sax. She, perhaps unwisely, chooses to scat on her brother's *Give Me A Break*, its author offering some West Coast-ish tenor before a gospelly version of *Wade In The Water*. Last of all, her small group is augmented by the Saint Andreu Jazz Band on *Unchain My Heart*. Surprisingly, Chamorro is the vocalist on the

Baker-like *I Fall In Love* with Datzira crossing to the bass.

Whether Ms Datzira is the real deal remains to be seen: she's certainly ambitious and maybe needs to concentrate on a single genre rather than try to encompass them all. Look out for Andrea Motis, another Spanish youngster, who plays good boppish trumpet on several tracks.

PETER VACHER

BUDDY TATE

THE TEXAS TENOR

Storyville 1038438 2CDs 65:10 & 50:23

Free booting big-toned rough edged tenor, the perfect foil for Leicester Young's light, smooth sound in the Basie sax section where he spent the 1940s. He has changed little since.

Disc One has him in company with one Tete Montoliu on piano and a very, very good Danish bass/drums team. Montoliu claims Tatum as a formative influence

New CD from Tina May



CD2101 My Kinda Love Tina May

featuring Frank Griffith, Freddie Gavita, Sammy Mayne, Nicol Thomson, Ian Laws, John Pearce, Dave Green and Winston Clifford. The Bowfiddle String Quartet. Guest soloists: Duncan Lamont and Janusz Carmello.

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BFM Jazz presents TIERNEY SUTTON



'Paris Sessions' (BFM24272) is Tierney Sutton's brand new album - her eleventh: intimate studio recordings of duos and trios, with French guitarist Serge Merlaud and bassist Kevin Axt, which deliver revealing reworkings of standards plus new originals - giving the celebrated singer perfect opportunity to use her beguiling vocal clarity, impeccable articulation and natural phrasing. "Simply a captivating listen-by-candlelight album that strikes to the heart of Tierney Sutton" - Dan Bilawsky, All About Jazz.

TIERNEY SUTTON IS APPEARING AT
RONNIE SCOTT'S CLUB
SOHO, LONDON
ON 22ND AND 23RD SEPTEMBER

A 6-time Grammy Nominee as both a recording artist and arranger, Tierney Sutton is often described as "a singer's singer," but just as often, she is described as a "musician's singer" who uses her voice like an instrument.

She attended Berklee College of Music in the early '90s, before relocating to Los Angeles in 1998, and releasing her debut album, 'Introducing Tierney Sutton'. Nine acclaimed albums have followed, including 'Blue in Green', her tribute to Bill Evans, in 2001.

For the past decade she has also been an active educator. Teaching at several Los Angeles music schools, and mentoring some of music's finest new generation of singers including Gretchen Parlato and Sara Gazarek.



'After Blue' (BFM24192) is Tierney's 2013 Grammy-nominated, heartfelt homage to Joni Mitchell and features guests: Al Jarreau, Hubert Laws, Larry Goldings, Serge Merlaud, Peter Erskine, Ralph Humphrey, plus the Turtle Island String Quartet in an outstanding, haunting, highly individual re-reading of Joni Mitchell material.



On 2011's 'American Road' (BFM24082) Tierney presents a reinvention of the American Songbook, and the wider US music canon. With her band - pianist Christian Jacob, plus bass and drums - she brings her inspired vocal style to songs including: "Shenandoah", "On Broadway", "Amazing Grace", "It Ain't Necessarily So", & "Somewhere".

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and has the technique to prove it, although his mature style lies more towards McCoy Tyner - brilliant but a tad incongruous juxtaposed with Tate's forthright delivery. But, by heck, it swings!

Disc Two has the saxophonist in a more compatible environment. The George Duvivier/Oliver Jackson rhythm team is relaxed and superb, while Johnny Guarneri - another virtuosic pianist - stays well within the swing tradition, often doffing his hat at Basie's economic touch. Two septuagenarians complete the front line: trumpeter Doc Cheatham, whose powers had certainly not diminished, and the inimitable Vic Dickenson on trombone, whose only intimation of age is a rather wobbly vocal.

There is little in the way of arrangements beyond unison themes, but the music is kept alive by the creative individuality of the soloists. The numbers on both discs are drawn from the familiar swing repertoire, and none the worse for that but, for those who like their swing unadulterated, the second one is probably the most rewarding.

HUGH LEDIGO

BUDDY DE FRANCO

FOUR CLASSIC ALBUMS PLUS

AVID AMSC 1135: 2 CDs
79.41/78.17

I have always thought that Buddy de Franco got a rough deal from his critics as to his status as a jazz musician. The criticism has usually been that his playing is too technical and cold. How can you be too technical? You need all the technique you can garner to give your interpretations full range and there is certainly nothing cold in the music on this CD. I would go farther and say that De Franco has proved, over seven decades, to be the greatest clarinetist in jazz, bar none, and that includes Goodman and Shaw. Neither of the last named put more than a tentative toe into the bop pool. De Franco took that transition in his stride, transposing Parker's legacy to that unfashionable instrument, the clarinet. But these four albums are pre-bop De Franco.

They are from the early Fifties and are *Buddy De Franco, The Artistry of Buddy de Franco, Mr Clarinet, Pretty Moods* and two bonus tracks from *Jazz Tones*.

On these four albums he demonstrates his command of all the genres of that time from blues through Latin American to out and out small group swing. He is joined by musicians of the calibre of Kenny Drew, Jimmy Raney and Art Blakey. Happily, Sonny Clark, also, turns up on eleven of the thirty three tracks, a huge plus. The music is uncompromising swing and the clarinetist is constantly dazzling. Listen to *Titiro* as an example of a flawless performance. It is as exciting as anything you will ever hear. One can only marvel at his unflagging invention. *Left Field* is another vehicle for his formidable attack.

It is only when he tackles the Blues as on *Buddy's Blues* that he sounds a little less comfortable. *Now is the Time* is his first foray into bop and he sounds convincing. There are some gems on the *Pretty Moods* session where he is gently restrained on *If I should Lose You* and *Tenderly*.

Marvellous. As Zero Mostel advises in the film *The Producers*, 'If you've got it, flaunt it.' I am happy to say Buddy flaunts it.

JOHN MARTIN

MARK JENNETT

EVERYBODY SAYS DON'T

JazzizitRecords JITCD1462-62:40

Mark Jennett is a singer of considerable ability, refreshingly original in his treatment of items from the Great American Songbook (Sondheim, Bacharach, Gershwin, Porter et al) as part of a fine band with intriguing arrangements by Geoff Gascoyne. But most intriguing of all is Jennett's ability to act as a sixth instrumentalist, improvising over and around the chord sequences in a manner that brings to mind Mark Murphy, a refreshingly individual vocalist whose recordings are sadly overlooked. Consider *Are You There (With Another Boy)*; Jennett glides in over a gentle backdrop

from piano bass and drums, nimbly negotiating chord changes with great aplomb. *Wives and Lovers* is taken up-tempo, with Jennett unafraid to take liberties with the phrasing to great effect, and fine solos from Andy Panayi (tenor) and Bob Barron (piano), before the piece gently comes to a halt.

Jennett's total confidence in his vocals is shown on *How Long Has This Been Going On*, when the vocals are on a par with the instrumentals with Jennett seemingly walking a tightrope but always ending on the correct note. It's the total confidence that Jennett has in his improvisations that makes these performances - *Hurry, It's Lovely Up Here* is a joy, whilst *Oh Look At Me Now* has Jennett duetting with Geoff Gascoyne's bass, displaying such musical confidence. To echo *There's Gotta Be Something Better Than This*, on this standout performance, I really can't imagine what that might be. Five stars, as they once used to write.

GREG MURPHY

CHET BAKER

I GET CHET

Cheesecake Records 8244 : 76:14

Throughout his far-too-short life, and despite his drugs-fuelled

problems, Chet Baker managed to produce a large quantity of highly listenable albums. But there was something extra special about his first-flowering period in the early to mid-'fifties. Here's one from that period that had not reached my ears before, and it's an absolute winner.

In September 1955, the 25-year-old Chet, as a 'new star' of jazz, left the States for the first time and flew to Paris. Between October '55 and March '56, he recorded the 17 tracks to be heard here, with five different groups, ranging from a quartet to a nonet. Most evocative for me are the five quartet performances, which totally recall the classic group of two years earlier that Chet had with pianist Russ Freeman - particularly since Benoit Quersin seems to be consciously emulating that 'rollicking' Freeman style. The titles and their treatments are perfect.

Outstanding otherwise are four quintet meetings with the gifted Belgian tenorman Bobby Jaspar. He and Chet are clearly compatible players. Four with an octet are hot stuff, reminding me of some the same year in Paris with Lionel Hampton. Overall, for Baker devotees an essential purchase.

LESTOMKINS



Buddy Tate

TUBBY HAYES AND RONNIE SCOTT

THE JAZZ COURIERS

Fresh Sound Records FSR CD 831 78:02

The Jazz Couriers were co-led by the two great tenorists you hear on this disc. Their extraordinary compatibility, not to mention mastery, both of their instruments and the modern idiom of their day, produced performances of conviction and authority.

Two rhythm sections appear here: Jeff Clyne, bass and Bill Eyden, drums replaced later by Kenny Napper and Phil Seamen. It's probably fair to say that the latter team have the edge, if only because of Seamen's distinctive contributions.

The piano chair is held throughout by Terry Shannon, not in the same league as his leaders but with a nice turn of phrase in the right hand. His left-hand chordal work, however, is very basic and unimaginative.

So, what makes the band significant is the brilliance of the horn players, their astonishing empathy, their use of arranged passages that fuse seamlessly with their improvisations and the ability to add tonal variety via Tubby's equally impressive vibes and flute playing. The repertoire is drawn mainly from golden-age standards, although there are three attractive Hayes' originals and one from Scott.

There were many other excellent musicians around at that time but I believe this group marked the coming-of-age of Britain's modern jazz.

HUGH LEDIGO

JERI SOUTHERN

THE WARM SINGING STYLE

Fresh Sound FSR-CD 833 : 2 CDs, 63:03/ 68:58

Here is a problem. In the late 'fifties, I recall some singles by the Nebraska-born singer/pianist Jeri Southern, that seemed quite beguiling in their way. But this collection, comprising her output

on Roulette Records, between her contracts with Decca and Capitol, tends frankly, to induce a degree of boredom.

It seems she made three albums for the label. *Coffee, Cigarettes And Memories*, with orchestra conducted by Lennie Hayton, comprises nothing but tortuously-slow ballads, concerning either unrequited or lost love. A mistake in itself, but sadly, Jeri's bland, if powerful, delivery of them is of rather limited appeal. *Southern Breeze* has a stellar personnel playing scores by Marty Paich that could not have taxed his jazz skill greatly. The singing is quite bright but unexceptional, and only two songs mean anything to me. *Meets Johnny Smith* totally wastes the latter's abilities, and again the ninety per cent ballad content engenders impatience. Four bonus live tracks show she was a fair pianist, and could swing satisfactorily if she had the chance.

LESTOMKINS

GASCOYNE O'HIGGINS QUARTET

THE REAL NOTE VOL. 2

Jazzizit JITCD 1461 : 59.02

Bassist Geoff Gascoyne and saxist Dave O'Higgins return with a follow-up to their album *Got the Real Note*. This CD again features their 'contrafacts' - new compositions based on old chord sequences. Jazz musicians famously created such transformations during the bebop era. Here *I Got Rhythm* becomes *I Got Arrhythmia* and *Topsy* turns into *Autopsy*, although *Sophisticated Lady* and *Broadway* remain unscathed, and *Darkness* is a 'messed up minor blues' by Gascoyne. The quartet follows the bebop precedent by playing in post-bebop style, with O'Higgins' tenor prominent.

Outstanding tracks include *Dedication*, a gentle ballad based on Andy Williams' 1966 hit *May Each Day*; *Five Moods* (a gyrating 5/4 take on *I'm in the Mood for Love*); and *Broadway*, an up-tempo interpretation which has the passion that is lacking from much of the album. We might expect more fire from such talented



Chet Baker

jazzmen as Gascoyne, O'Higgins, pianist Graham Harvey and drummer Sebastiaan de Krom. For example, *On Green Dolphin Street* can be an electrifying number but their version - *Shark Avenue* - is a rather bloodless bossa. It is interesting to hear how they transform familiar standards, but ultimately that is what the best jazz improvisations do anyway.

TONY AUGARDE

JIMMY CLEVELAND

SEPTET/OCTET COMPLETE RECORDINGS

Essential Jazz Classics EJC55643 (2 CDs, 76.36, 78.37)

With a virtuoso technique, a warm tone and ideas aplenty Cleveland was the heir apparent of modern jazz trombone during the mid to late '50's. This handy double CD contains all four of his EmArcy and Mercury releases - the only album dates this most of prolific sideman ever headed - and are as much a feature for his first-call sidemen as the leader himself. Those aiding and abetting include Lucky Thompson, Art Farmer and Benny Golson, with arrangements provided by, among others, Ernie Wilkins, Quincy Jones and Gigi Gryce. Cleveland also takes in a wide ranging repertoire, offering a glorious update of the Dorsey favourite *Marie* along the way, as well as visiting compositions by Tadd Dameron, Oscar Pettiford and fellow 'bone Melba Liston. With equal emphasis on imaginative writing (in particular that for tuba specialists Don Butterfield and Jay McAllister), these sessions are, as one of the sleeve note writers has it, all about 'a wholly new area of jazz expression' that emerged post-*Birth of The Cool*. While nothing quite scales the

heights of those legendary recordings, Cleveland emerges from his 'forgotten man' limbo to often startling effect. Highly recommended.

SIMON SPILLET

TONY ALESS

LONG ISLAND SUITE

Fresh Sound FSR 1664: 36.58

Pianist Tony Aless was never very well known, even though he played for the likes of Bunny Berigan, Woody Herman, Charlie Parker and Stan Getz. He is probably best known for this 1955 album, which consists of eight of his compositions named after areas of Long Island. He makes sure that he has plenty of piano solos. His piano has touches of Bach on *Riverhead* and *Basie in Valley Stream*, and it scintillates in *Massapequa*.

The band includes many well-known musicians, some of whom later became even more famous. Seldon Powell's tenor sax is pleasingly lyrical in *Fire Island*. Trombonists J. J. Johnson and Kai Winding appear on four tracks each, although it's difficult to tell which. For me, the outstanding soloist is guitarist Billy Bauer, who originally came to notice with the adventurous Lennie Tristano but here fits in well with the mainstream style of the arrangements. Tony Aless says about this album: 'More than anything else my concern was swinging'. The music certainly swings but it disappointingly sticks to conventional big-band methods, with saxes or brass butting in to accompany most solos. Duke Ellington, Mike Gibbs and Loose Tubes found more enterprising methods of arranging for a big band.

TONY AUGARDE

REMEMBERING JONAH JONES

Jonah Jones (1909-2000) had a less than orthodox career in jazz. Initially he played with such big bands as Fletcher Henderson and Jimmie Lunceford, gaining such a reputation that he was rewarded with the nickname 'King Louis II'. His career changed direction with his quartet performances from the 1950s onwards. For over a decade he became one of the most popular and extensively recorded of jazzmen. Somehow he then moved gradually into the position of one of the forgotten men of jazz.

To our surprise we recently received seven Jonah Jones CDs from Fresh Sound Records. To celebrate we asked seven top British jazz trumpeters for their comments on one of the CDs.



DIGBY FAIRWEATHER

Digby Fairweather's achievements as musician, broadcaster, writer and archivist are too numerous to summarise in a few words. For nearly 20 years he has

led one of the country's top small groups and regular British Jazz Award winners, the Half Dozen.

Jonah Jones has been regularly overlooked by jazz lovers because of his 1957 quartet shufflebeat recording of *On the Street Where You Live* which catapulted him into the charts and resulted in almost 30 solo albums for Capitol, Decca and finally – by 1968 – Tamla Motown! At parties in the early 60s you'd always find Jonah

albums in the record rack, right there with Frank Sinatra, George Shearing and the rest. (I know because I was there!) In short he committed the unforgivable sin of 10 years of commercial success, supporting the Rat Pack at the Sands, Las Vegas, and recording everything from Broadway tributes to gospel collections and even Tijuana tributes. But albums like this one (with the 'Swinginest Chorale') are hugely welcome arrivals back in catalogue. They reveal a supremely equipped all-jazz trumpeter, based on

Armstrong and with many unique stylistic trademarks of his own, including, of course, his famous 'muted jazz' label. All I can say is, 'Welcome back, Jonah!'



ENRICO TOMASSO

Enrico Tomasso's main early influence was Louis Armstrong. He has spent time with such popular bands as the Pasadena Roof

Orchestra, Ray Gelato and (currently) Acker Bilk and is a British Jazz Award winner.

This CD simply compiles two original albums in one and what a joy they are.

By the 40's Jonah Jones was sideman in various big bands, mainly the Cab Calloway Orchestra from which he used musicians to form his own outfit to record small band swing discs. Here he experimented with popular tunes in swing styles (*Little Sir Echo* '45) which led to

this wealth of accessible and popular jazz records.

These two albums recorded in the same year ('58) juxtapose well on one CD and are from the best of this genre not straying too far towards the cheese end of the spectrum and instead retaining integrity and quality. You can hear the solid melodic invention of Armstrong and the fiery excitement of Eldridge in his playing and refreshing, compact arrangements of mostly familiar tunes with a relaxed swinging rhythm section. The distinct

Capitol recording techniques are immediately apparent as you hear crisp brushes on snare and a warm trumpet sound with natural separation of instruments.



ALAN BATEMAN

Alan Bateman attracted national notice with the Terry Lightfoot Band, but is now best known for coping with the demands of playing trumpet in a Louis

Armstrong tribute band – the Bateman Brothers Jazz Band.

If this CD was a recording deliberately produced to appeal to a soft core jazz audience, then it succeeds very well: faithful melodies, controlled playing and little to aggravate the sensibilities of the mass record buying public if you like that sort of thing. For hard-core musos and jazzers looking for some original licks, excitement and an aural 'fix', then I doubt they'll find it here: the phrasing is very predictable and rigid throughout and the hairs on

the back of my neck stayed firmly down.

I'm also going to call Jonah out for over use of effects like the 'rip' and 'glissando' which eventually had me breaking out in hives until he'd settled on a note.

The occasional musical doffing of the hat in the direction of Louis Armstrong made me smile; he obviously loved Louis' playing and hearing some of Louis' phrases coming through shows due respect in my book.

The second half of the CD is less

square and we get to hear Jonah playing with a bit more freedom. I'm pretty sure from Jonah's clear tone, mastery of effects, and seemingly iron lip, that he was capable of much more than we get to hear on this recording.



GEORGINA JACKSON

Like Jonah Jones, Georgina Jackson began as a big band trumpeter, but has built a reputation by singing and playing the great standards,

as suggested by her show, *Peggy, Duke and Benny*.

I'm going to find this album very difficult to remove from my CD player! From the moment Jonah's big buttery sound filled the room I was hooked.

Warm toned and with a lively vibrato Jonah's swinging playing would suit fans of Harry 'Sweets' Edison and Buck Clayton to a tee. Seemingly simple big swinging phrases and fiery dextrous soloing, both open and in a range of very enviable mutes, show just

what a star of the trumpet Jonah Jones really is.

This CD features two albums, *Swingin' 'Round the World* and *Jumpin'* with a Shuffle, a total of 24 delicious well-known standard tracks recorded in 1958 and 1960. Although both CD's feature just a trio with Jonah on trumpet and occasional husky-toned vocal, the accompanying trio are toe-tappingly light, swinging and tasteful, with the feel veering more towards jump jive... dare I say 'rock and roll' on tracks 13-24. Each track is no more than

two and a half minutes long but this provides ample time for Jonah's infectiously joyful trumpet playing to become something you want to listen to time and again. I'd like the other six CD's now please!



PAUL LACEY

A fine trumpeter, Paul Lacey is best known as the leader of the superb big band, *Back to Basie*, winner of the

British Jazz Award most years since its formation in 2001.

Jonah Jones was an accomplished, versatile; Armstrong inspired trumpet-player, commercially successful in the early 1960s with a series of easy-listening albums for the Capitol label. This well presented CD has two of these albums plus a couple of bonus June Christy tracks. *Jonah Jones/Glen Gray and The Casa Loma Orchestra* finds him playing Benny Carter arrangements of tunes

made famous by 'Swingdom's brightest trumpet stars'. *That Righteous Feelin'* is a commercial take on gospel music. Jones is backed by two studio groups: The Jubilee Four vocal group ('Oh, yes-indeed! Ah-ooh...') and Dick Hyman and the New Disciples of Rhythm. Recorded with the wider non-jazz audience in mind, even with Benny Carter arrangements and good players the jazz content is minimal, solos are kept short. There are enjoyable moments on this CD,

but - generally, nothing really takes off. As these commercial albums reveal, Jonah Jones is a good player, but not a great player.



BRUCE ADAMS

Bruce Adams has been the most frequent winner of the tightly contested Trumpet section of British Jazz Awards. Most readily associated with Alan Barnes, he is in demand for a host of bands of varied sizes and styles.

This album is actually a compilation of two albums, *Swingin' on Broadway* and *Broadway Swings Again*, so is particularly good value for Jonah Jones fans.

Jonah Jones never attempts to break out of his formula of tight swinging arrangements that leave the listener in no doubt as to what he's about. As the title suggests, the tunes are all Broadway favourites, playing some extremely unlikely tunes, for example *Seventy Six Trombones*, *If Ever I Would Leave*

You and Hey Look Me Over. Others like *Baubles Bangles and Beads* and *Almost like being In Love* are probably more familiar to Jones fans and are all give the Jones treatment.

I didn't realise till I researched this album how long Jones had been around. He was born in 1909, so had been round the block more than a few times before he got his big chance with Capitol. There was no way he was going to waste it by being experimental. He realised that the public wanted to be

entertained, and wanted something to dance to and he gave it to them. I'll be taking a leaf out of his book when I play the *Caveau de la Huchette* in Paris later this year. So thank you Jonah Jones.



BEN CUMMINGS

Ben Cummings has been much admired for his work

with a variety of bands. Now he has stepped into the shoes of a fine British trumpeter who, like Jonah Jones, achieved mainstream popularity – Kenny Ball.

At 46, Jones' days of glory with Lunceford, Stuff Smith, and Cab Calloway must have seemed behind him when, in '55 he was booked at the Embers in New York. However, his light touch, muted trumpet and the occasional shuffle backing, proved a winning formula, with hits

through to the early '60's. Those seeking a virtuosic performance may be disappointed. Recorded in '58 while signed to Capitol, this is commercial and somewhat eclectic stuff. He rarely stretches out, soloing for one chorus on most numbers, but as the liner notes say, it 'swings in a commercial groove' and his swinging, fun style, elaborate glissandos, lip trills and vibrato inject both recordings with an infectious energy. Numbers like *Gal in Calico* and *Colonel Bogey* are full of life and though he was no

Sinatra, his vocals are well worth hearing.

All in all, this is a cheerful offering and provides a fine lesson on how to simply swing a tune.



RON SIMPSON'S ROUND-UP OF RECENT CDS

Increasingly I read of the **Duke Ellington** Orchestra being slack and undisciplined on tour, but the only sign of it on Storyville's superb double album **IN GRONA LUND 1963** (2 CDs, 64.50/74.20) is the late arrival of some band members after the interval, giving us 6 minutes of the Duke at the piano. Not that he seems bothered – his extended piano rambles are a feature of the concert recorded in Stockholm, even *Kinda Dukish* (before a hair-raising *Rockin' in Rhythm*) full of surprises. This is a great Ellington band, with the A Team sax section and Cootie Williams, Ray Nance and Lawrence Brown among the brass, and the concert is notable for extended solo features and explosive ensemble playing when the whole band is let off the leash. Ellington classics get the full treatment – no medleys – in freshly liberated performances. From the previous year **DUKE ELLINGTON MEETS COLEMAN HAWKINS** (Essential Jazz Classics EJC 55646: 78.53) features an eight-piece full of Ellington star names. It's as good as you would expect. Hawk, late in his career, retains his inventiveness and authority in a set of Ducal originals, many composed for the occasion; Nance (on violin as well as

cornet), Hodges and Carney play splendidly, but the always under-rated Lawrence Brown almost steals the show; Sam Woodyard, brilliant in the Stockholm session, is sometimes a bit inflexible for a small group, but he powers a glorious *The Jeep is Jumpin'* in his own unique style. A clever choice of fillers involves Hawk playing different Ellington tunes with various small groups. At the opposite end of the fame spectrum from Ellington **HOLLYWOOD'S LITTLE GIANT OF JAZZ** (Fresh Sound FSR CD 830: 2CDs, 70.28/68.30) justifies Jordi Pujol's claims in *Jazz Rag* for the value of issuing forgotten work. **Marv Jenkins'** career as a featured performer was short-lived, though he went on to spend 25 years as Della Reese's accompanist. As a pianist recording in 1960 he is surprisingly unaffected by bebop, with a heavy touch and strong traces of soul and gospel. *Marv Jenkins Arrives* threatens to become a touch monotonous with the unrelenting attack at first, but *Duet* is a surprisingly subtle original (over the set Jenkins proves a most adept composer) and *Stella by Starlight* reveals more delicacy from the pianist. The next two trio albums – both musically successful – are on the Reprise label, so Jenkins

seemed headed for the big time. However, the fourth album on the set, *Big City* (1965), though pleasing, is clearly a response to fading popularity. There's a change of tack towards soul-tinged vocals, the trio is replaced by varied groups full of fine players, many inclining towards the rhythm and blues field, and the sleeve note plaintively refers to Jenkins as 'a talent not to be overlooked'. The surprising element of Solar's issue of **STAN GETZ ENGLAND 1958/CHICAGO 1957** (4569952: 61.29) is that it is the first time on CD, given the early dates and the quality of the music. Maybe the fact that it's one segment each of two concerts has something to do with it. *England 1957* is a joy: Getz relaxed, melodic, poised, in total control of some lovely standards with the support of a stellar quartet. Now and again the temperature rises, Gus Johnson in his element on Basie's *Taps Miller*. *Chicago 1957* is one of those messy all-star sessions redeemed by the sheer quality of the musicians, in this case, Getz, Diz, Sonny Stitt and the MJQ minus Milt Jackson. *Now's the Time* is a succession of over-long, but still compelling, solos and the front three each has a ballad feature, with Getz opting for the traditional piece he called *Dear Old Stockholm*. The strangest reissue is **TOOTS/HEART & SOUL** (Blue Moon BMCD 844: 69.05) by, respectively, **Toots Thielemans** and **Tony Mottola**, two guitar albums made at the same studios (Fine Recording Studios) only two years apart (1966/68) and both featuring Dick Hyman on piano and organ. I say 'guitar albums' because Toots plays as much guitar as harmonica, sometimes duetting on the two. *Toots* is an attractive album, but Jack Andrews' arrangements can be a bit poppy: at his best, for example, Percy Mayfield's *Please Send Me Someone to Love*, with a laid-back blues feel, Toots is in fine form, but it's still a strange album. 9 of 12 tracks are below three minutes and no one would guess that the dep for Hyman on three tracks would be Herbie Hancock! Mottola was an accomplished guitarist and he

plays some good songs, but *Heart & Soul* tends to topple into easy listening.

A very likeable CD on the Belgian Igloo label, **NEW ORLEANS FUNCTION** (IGL 248: 51.37), features a cornet-led quartet, **Big Noise**. According to Igloo, the musicians are passionate about 1920s New Orleans music, with influences like Louis Armstrong and Jelly Roll Morton, but the album suggests that's selling them a bit short. True, there is a bold assault on *Black Bottom Stomp* (Raphael D'Agostino's cornet daring rather than precise) and an engaging re-creation of the scat vocal on *Hotter than That*, but the first track is Professor Longhair's *Mardi Gras in New Orleans* and that style of New Orleans music keeps recurring, so I guess Big Noise's music is an example of jazz fusion, though no one would call it that! More young European talent on the Volenza label, a small Swedish label that has recently taken to putting out CDs by up-and-coming musicians, with experienced pianist Jan Lundgren as producer. Pianist/singer **John Venkiah**, on **THINGS CHANGE** (VMCD 108: 49.55) achieves the rare distinction of reminding me of Thelonious Monk and Chet Baker, in turn, on the first two tracks. His percussive piano gives a suitably Monkish feel to *I Mean You*, then the vocal on *Good Morning Heartache* has some of the tender fragility of Chet. It's an interestingly varied album by a capable trio. The standards are well chosen, *Alice in Wonderland* suiting Venkiah especially well, though I'm less taken with the Latin treatment of *Till there was You*. Half the tracks are Venkiah originals, nicely varied, and, if his English lyrics can be banal, how good do you think my Swedish poetry would be? Lundgren takes the piano chair on **EACH LITTLE MOMENT** (VMCD 106: 49.18) by singer **Hanna Svensson**, with her guitarist father, Ewan Svensson, in the accompanying quartet. Both Lundgren and Svensson senior are excellent, in accompaniment and in solos; the selection of standards is superb, with such gems as *My Foolish Heart* and *Ev'rything I've Got* alongside more

frequently heard numbers such as *A Foggy Day* and *It's Easy to Remember*. Hanna Svensson is reaping golden opinions throughout Scandinavia and she is certainly an infectious performer, with a bright up-front voice, a winning way with a lyric and a confident freedom with melody, but as yet I don't hear the control and perfect intonation that others (notable musicians, too) find in her performance. In a parallel CD in some ways, **DREAM YOUR TROUBLES AWAY** (Arbors ARCD 19404: 61.57) **Kat Gang**, a less obviously exciting talent, scores in terms of control, in the ability, as Will Friedwald says in his notes, 'to get out of the way of a good song.' And all the songs here, as with Svensson, are good to great, with, again like Svensson, a too little performed Rodgers and Hart mini-masterpiece, *I wish I were in love again*. From the classic verse to *Wrap your troubles in Dreams* to Vincent Yeomans' yearning *More than you Know* (accompanied by Mike Renzi's piano), we are in the Great American Songbook. And there's a stunning line-up to supply the obbligatos and solos: Warren Vache, John Allred, Harry Allen, Bucky Pizzarelli...what's not to like? It's easy to see why **Polly Gibbons** is getting rave reviews by listening to **MY OWN COMPANY** (Diving Duck DDRCD 021: 47.37). She is a singer of remarkable power, range and intensity, with the James Pearson Trio (all four of them) backing her to the hilt. The title track, a Pearson/Gibbons original, goes over the top in its soulful attack – James Pearson's comment that the album reflects a live set seems appropriate – but things settle down. She resists the temptation to melodrama in a fine *Don't Explain* and finds a different voice altogether for *For All We Know*. The other original, *Midnight Prayer*, is just as powerful, but more restrained, and there's no following Ray Charles' *What Would I Do Without You?*, an impressive finale. Yet another new recording by a female singer was to me the biggest surprise. I knew **Freda Payne** only for her big hit, *Band of Gold*, and was unaware that she had been a protégée of Quincy Jones, then 40-odd years later here comes **COME BACK TO ME LOVE** (Artistry Music ART 7044: 63.25), with Payne proving

still a powerful and very professional singer, thoroughly adept at swing songs and soulful ballads. The lavish accompaniment (nearly 40 musicians listed) is handled admirably by Bill Cunliffe, from the shouting big band sound as the singer bites chunks out of *You'd be so nice to come home to* to the wrap-around string sound on ballads. There are fine songs by Buddy Johnson and Wolf/Landesman, not to mention Ruth Batchelor and Kenny Rankin's wry *Haven't We Met*, but Payne's composer of choice is Gretchen Carrhartt Valade, Detroit's octogenarian jazz-loving clothing heiress and executive producer of this CD: she proves a very competent songwriter, but 6 out of 14 is a bit much! But for a masterclass in jazz vocals the place to turn is **ANITA O'DAY: FOUR CLASSIC ALBUMS FOURTH SET** (Avid AMSC 1136: 2CDs, 79.47/79.16). The concept of each album may not always have been perfect, but this is a fine summary of 20 years of the long career of a singer who was always 'hip', always individual, with an equally sophisticated sense of rhythm and the implications of a lyric. In addition to the albums we get seven singles from the 1940s, including her hit with Stan Kenton, *And Her Tears Flowed like Wine*, and several tracks with Gene Krupa, notably the celebrated duet with Roy Eldridge, *Let Me Off Uptown*. The four albums date from 1958 to 1962. I have a particular liking for *Anita O'Day and Billy May Swing Rodgers and Hart: O'Day and May* are among the best people to mine the irreverent wit of Lorenz Hart and she knows the way to the emotional depths of ballads of the quality of *Little Girl Blue* and *I Could Write a Book*. *Anita O'Day Sings the Winners* is another big band album (arrangers Marty Paich and Russ Garcia), with O'Day exploring the instrumental originals of the likes of *Body and Soul* and *Sing Sing Sing* (Alvin Stoller on drums). Albums with the Three Sounds and the Cal Tjader Quartet can be a bit tepid, but there are enough great performances of classic songs to keep anyone happy.

Over seven months in 2012-2013 **Fred Thelonious Baker** recorded a solo album at his local studios in Chesterfield and the result, **LIFE SUITE** (FHR 32: 57.10), whilst somewhat low-key,



Hanna Svensson

is as melodic a guitar album as you could wish to hear. Following the rather odd fashion of the last few years, he includes one standard (*Cherokee*, spikily deconstructed) among a programme of originals. Often taking to the classical guitar, Baker's melodies and rhythms resonate as much with English folk song, Spanish flamenco and Brazilian samba as with jazz – and, even on *Recession Blues* on electric guitar, we don't fully escape the lyrical feel of the album. Equally listener-friendly, though in a different style, is **CLARINET MARMALADE & OTHER SWEET TREATS** (P.E.K. Sound PKCD 385: 74.26) by Oxfordshire's **Rascals of Rhythm**. On their fifth album, the Rascals retain two unique selling points to me: the individual and varied sound of the two-reeds front line and Dave Moorwood's ability to dig out unusual and attractive songs. Certainly there are well-chosen standards (*Jeepers Creepers*, for example), but also such old ones and forgotten ones as Ted Koehler and Rube Bloom's *How's About Tomorrow Night?* recorded 80 years ago by Red Allen! Musical standards are high, melody is to the fore and a sort of mid-tempo happiness reigns – in fact, some of the less satisfactory tracks are the more emotional ballads. Rather less relaxing and rather less tuneful, but brilliant in its own way, is **ALIVE** (Telarc TEL 35307: 74.54)

by **Hiromi**. Each track, mostly one word titles defining some type of person, has a little philosophical slogan, such as 'Seeker: Keep searching and exploring to discover yourself.' When it comes to the music, it's much less pretentious than that, consisting for the most part of all-out attack on several fronts. Hiromi's classical training shows in an occasional delicacy of touch, her compositions sometimes reveal a gift for melody, but her initial default position is a technically stunning two-handed assault, touching briefly on most jazz piano styles. Persevere, however, and you'll be rewarded with the delicate *Firefly* and the bluesy anthem *Spirit*. Finally **AL JARREAU** pays a heartfelt tribute to pianist/composer George Duke who gave him his first break and who died last year in **MY OLD FRIEND** (Concord 0888072353572: 45.55). Immaculately produced by John Burk and others, the album will strike some tastes as over-produced, with Jarreau's stylish vocals on Duke's often idiosyncratic songs surrounded by layers of accompaniment, including background vocals, programming and extra percussion. Guest stars abound, many from the soul and rhythm & blues field (Lalah Hathaway, Jeffrey Osborne, etc.), though there are telling contributions from jazz saxist Gerald Albright and singer Dianne Reeves.



Stan Getz

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