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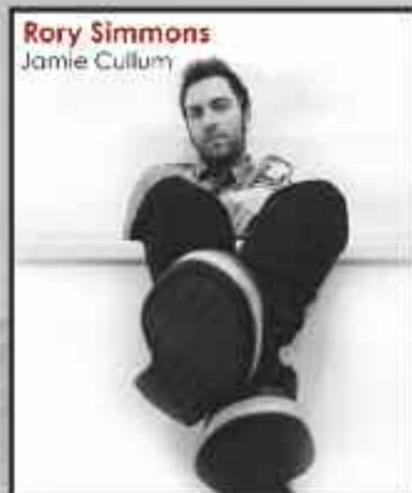


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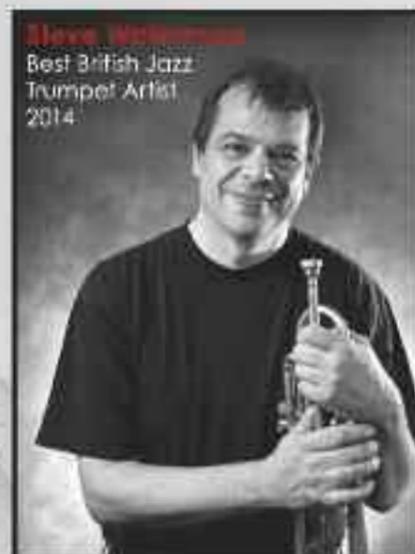
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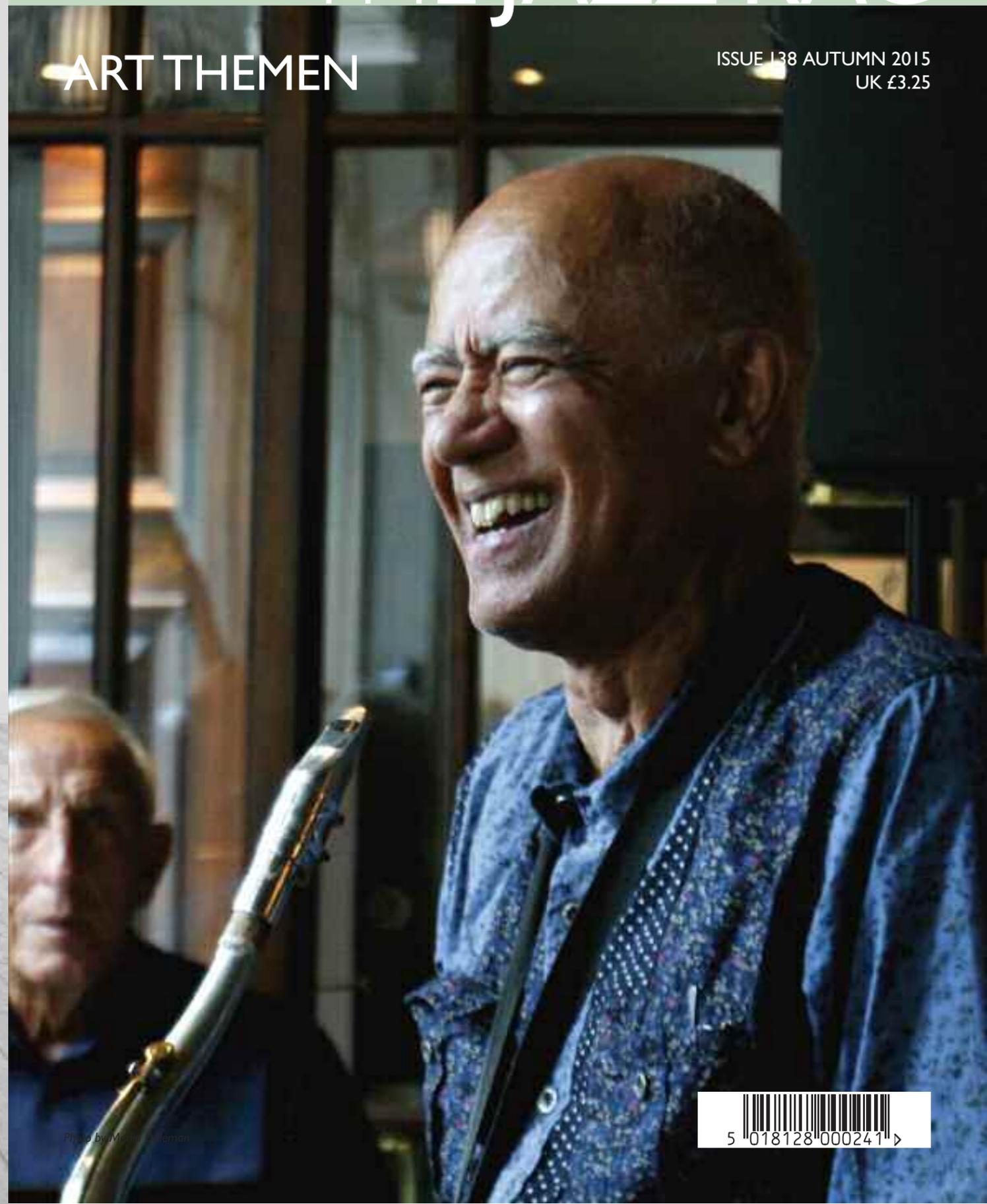
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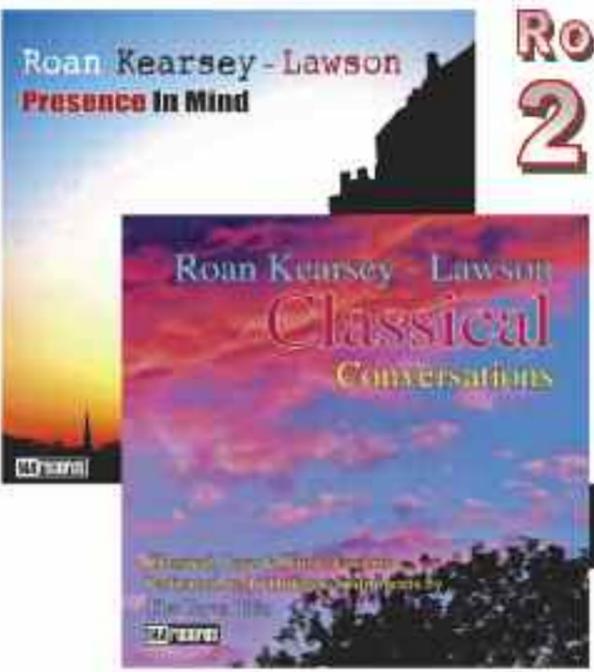
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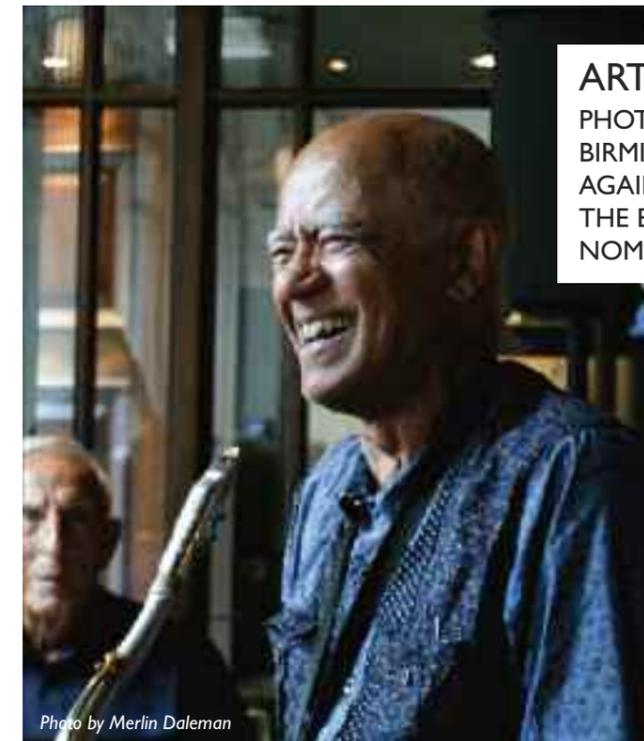


Photo by Merlin Daleman

ART THEMEN

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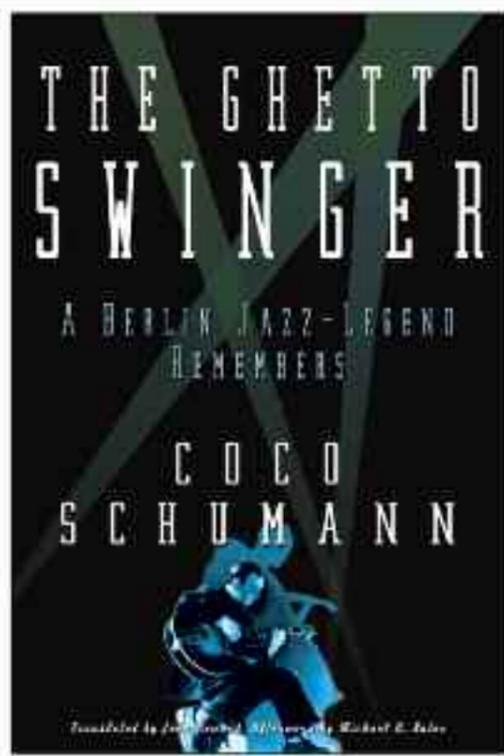
THE GHETTO SWINGER

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UPFRONT

HONOUR FOR PAUL ADAMS

Paul Adams, winner of the Services to British Jazz award at last year's British Jazz Awards, has collected another well-deserved honour in the form of an Honorary Fellowship from the University of Cumbria for 'his lifelong and outstanding contribution to education and to the folk and jazz music industry.'

Paul's educational work includes serving as a visiting lecturer in Music Business at the University of Newcastle, but to jazz fans he is much better known for his remarkable achievements with Lake Records. Initially, back in 1976, it was Fellside Records, a folk label, then Lake was added, both labels run on a day-to-day basis by Paul's wife Linda. In 1997 Paul left teaching and the output of both labels expanded rapidly. The 40th anniversary of Fellside will be celebrated by a three-day event at Keswick's Theatre by the Lake in February.

www.fellside.com

SAGA JAZZ AND SWING

Saga Holidays offer a large number of jazz packages, including four-night jazz breaks in different parts of the UK. Next up is Channel Islands Jazz (from October 19), four nights in St. Helier with expert host Margaret Saddington, featuring a jazz performance each night, plus two jazz talks and two excursions. Further afield Jazz and Blues in Andalusia (7 nights from February 25, 2016) is based in the Hotel Barcelo in Punta

Umbria near Huelva - music supplied by the JB Jazz and Blues Band led by John Beckingham, two jazz talks and tours to Huelva and Almonte included. In May 2016 Laurie Chescoe's Reunion Band takes New Orleans Jazz to Croatia! travel.saga.co.uk/holidays

OCTOBER AT THE BULL'S HEAD

The Bull's Head at Barnes is maintaining its great tradition of jazz, blues and soul music seven days a week and twice on Sunday.

October highlights include American flautist Ali Ryerson (11), the Kate Williams Quartet featuring Stan Sulzmann (14), the Peter King Quartet (17), emerging saxophonist/flautist Chris Whiter with his quintet (18), the Humphrey Lyttelton Band with Tony Fisher (20), Nette Robinson (21), Art Themen (23), Sarah Jane Morris and Antonio Forcione (24), the Tony Kinsey Quartet (28) and Zoot Money (29).
Tel.: 0208 876 5241
www.thebullshead.com

JAZZ STEPS

Nottingham's excellent Jazz Steps programme has three main strands: regular Thursday evening concerts at the Bonington Theatre, Arnold, occasional big-name concerts at the Djanogly Recital Hall/Theatre on Nottingham's University campus and a monthly series of Jazz in the Libraries, the same musicians appearing on three successive evenings at Worksop Library, Southwell Library and West Bridgford Library. The Bonington Theatre programme continues

with Julian Siegel 'Side by Side' with New Bag (October 8), Theo Travis Double Talk (22), Julian Arguelles Tetra (November 5), Pinski Zoo plus keyboard player Wojtek Konikiewicz (19), Jim Watson Quartet (December 3) and Led Bib (17). The Aaron Parks Trio (Oct. 3) and three times Grammy nominated Afro Caribbean group Tiempo Libre (Nov. 18) appear at the Djanogly, and the Library programme features Stuart McCallum (Oct. 13-15), Shell's Belles, an all-girl 10-piece swing band (Nov. 10-12) and Me and Mr. Jones with Rachael Foster and Paul Deats (Dec. 8-10).
www.jazzsteps.co.uk

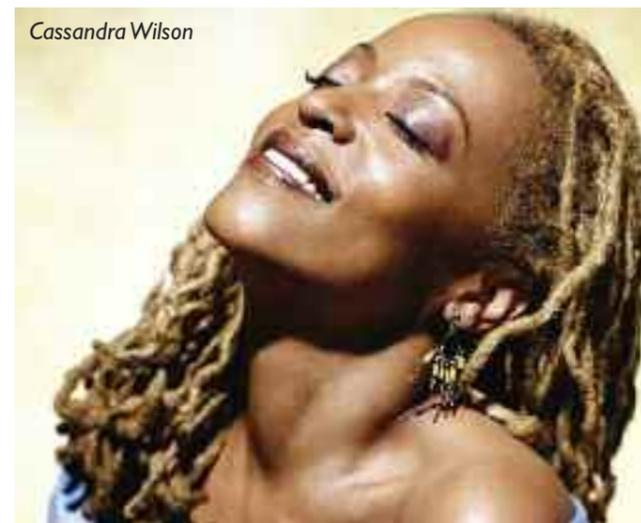
survived Auschwitz thanks to his skills as a musician and embarked on a successful career, playing with such visiting notables as Louis Armstrong, Ella Fitzgerald and Dizzy Gillespie and retiring only recently.

Jazz Rag 139 will cover *The Ghetto Swinger* fully.

CONCORDE JAZZ

Wednesday Jazz Nights at the Concorde Club in Eastleigh continue with the Pasadena Roof Orchestra (October 7), Evan Christopher's Django a la Creole (14) and Lenor Raphael from

Cassandra Wilson



Ali Ryerson



Julian Arguelles

EFG LONDON JAZZ FESTIVAL

It's easy to run out of superlatives for the EFG London Jazz Festival (November 13-22), with its 2,000-plus artists, 300-plus gigs and 50-plus venues. The venues themselves are full of big names, prestigious historic halls and the best-known major jazz clubs: the Royal Albert Hall, the Barbican, Ronnie Scott's, Kings Place, Wigmore Hall, the Pizza Express, the South Bank, the Vortex, etc., etc. Pretty much a random sample of musicians appearing comes up with the Average White Band, Cassandra Wilson, Jamie Cullum, Kurt Elling, Gogo Penguin, Melody Gardot, Terence Blanchard, Steve Gadd and many others.
www.efglondonjazzfestival.org.uk

GHETTO SWINGER REMEMBERS

The Ghetto Swingers were part of the infamous history of Terezin, the 'ideal' showpiece ghetto set up and duly filmed by the Nazis to show their generous treatment of the Jews. Though most of the film was artificially staged and many of the musicians/actors/writers were soon transported to death camps, the artistic achievements of Terezin were absolutely genuine. In recent years such operas as *The Emperor of Atlantis* have been widely performed and now *Jazz Rag* is delighted to welcome the imminent publication of a translation of Coco Schumann's 1997 memoir, *The Ghetto Swinger - A Berlin Jazz Legend Remembers*. After Terezin the half-Jewish Schumann

NEW VENUE FOR BIRMINGHAM

Following on successful gigs in the city's Jazz and Blues Festival, Brindleyplace bar Le Monde has launched a regular Friday Jazz Club starting at 6pm.

Admission is free and upcoming bands include The Rumblestrutters from Mumbles in South Wales (October 16) a Memphis-style, jug band playing jazz, hokum, blues and ragtime; The Broombusters (23) fronted by Charlie Wolfman Sylvester, who once enjoyed worldwide fame and a bunch of hit singles as singer and front man of the J.A.L.N. Band - the Broombusters deliver a down home mix of blues and reggae; Harpers Ferry (30) who individually hail from Los Angeles, New Zealand and Cheltenham, where they are now based; Roy Forbes (November 6) a straight down-the-line jazz blues singer in the Joe Williams mould, quite possibly the best male jazz singer in the UK today; and the Whiskey Brothers (13) delivering rural blues from the 1920/1930s, currently riding high with their debut album, *Bottle Up and Go*, on Big Bear Records. The Broombusters return on November 20 followed by the Rumblestrutters (27).

Tel: 0121 271 0600



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If you plan to book accommodation at our venue, the Village Hotel, you can do this by calling Reservations on 0871 222 4600 using Promo Code JAZZ. Or you can book online at www.villageurbanresorts.com with the same code. For alternative accommodation nearby, contact North Shields Tourist Information Office on 0191 200 5895 or email at ticns@northtyneside.gov.uk



Clare Teal

New York with Paul Morgan and Peter Ingham (21). The next Wednesday there is no jazz, but the following evening (29) there is a Salute to Frank Sinatra with Pete Long's Orchestra and singers Jeff Hooper and Iain Mackenzie narrated by Leo Green. Wednesdays in November feature New Orleans trumpet star Leroy Jones (4), Peter White and his Band (11) and Digby Fairweather's Half Dozen (25) -

no jazz on November 18. The Big Chris Barber Band (December 2) and the Clare Teal Christmas Show (9) set the festive mood. Sunday Jazz with well-known traditional bands continues every week, with a Christmas Jazz Party with the John Maddocks Band and a special guest scheduled for December 20.

Tel.: 023 8061 3989
www.theconcordeclub.com

TUESDAYS AT WILMSLOW

Tuesday Night Jazz and Swing at the Wilmslow Conservative Club has some very tempting combinations on its weekly programme for the end of 2015. In November alone Steve Waterman and Mike Hall are joined by the Andrezej Baranek Trio (3), Greg Abate teams with the Brownfield/Byrne Quintet (10) and Brian Dee and Len Skeat play a duo gig (17). Gilad Atzmon and friends (1) start a December programme that ends with a Jazz panto with Rosie Harrison as Cinderella (22). Also promoted by Graham Brook, the five-piece Sinatra Swingers play the first Thursday of each month at the Cheadle Hulme Conservative Club, with a guest vocalist: Roy Forbes (Nov. 5) and Dave Bradley (Dec. 3).

Tel.: 01625 528336

SERIOUS TOURS

October sees two major tours promoted by Serious. Following on Snarky Puppy star bassist Marcus Miller plays music from

Afrodeezia, his acclaimed Blue Note album, at Liverpool Philharmonic (19), the Sage Gateshead (20), Usher Hall, Edinburgh (22), Bridgewater Hall, Manchester (23), Cork Jazz Festival (24), the Barbican, London (26), the Corn Exchange (27) and Birmingham Town Hall (28).

SOUTHPORT MELODIC JAZZ

Southport Melodic Jazz's pre-Christmas programme at the Royal Clifton Hotel features a Sunday afternoon concert (November 8) by the Swingshift Big Band under Phil Shotton with the theme *All Around Maynard*. Guesting with the big band on the music of Maynard Ferguson are trumpeter Ryan Quigley and trombonist Simon Lodge. Sunday evening concerts continue with the Benn Clatworthy Quintet featuring Neil Yates (Oct. 18) and the John Horler Trio (Nov. 22). Then it's time for the Christmas Special (December 13) with the Swingshift Big Band again on afternoon duty with David



Marcus Miller

Knopov celebrating Sinatra's centenary and the Barnes/Kofi Aggregation taking over in the evening.

Tel.: 01704 533771
www.jazzinsouthport.co.uk

JAZZ AND BLUES AT NORDEN FARM

Jazz at the Farm at the Norden Farm Centre for the Arts, Maidenhead, features the star rhythm section of Alex Hutton, Andy Cleyndert and Clark Tracey in two concerts: with Don Weller and Paul Jordanous on October 9 and with Art Themen and Mike Soper on November 6. December's concert (4) features the Karen Sharp and Nikki Iles Group, again with Clark Tracey, but with Arnie Somogyi taking over on bass. Also at Norden Farm Laurie Holloway in Concert (November 14) teams the pianist with guests Tina May and Kenny Lynch and students of the Montgomery Holloway Music Trust.

Tel.: 01628 788997
www.nordenfarm.org

WATERMILL JAZZ

The October programme at Watermill Jazz at the Aviva Sports and Social Club, Dorking, continues with the Mark Crookes Quintet with the music of Johnny Mandel (15) and the Ivo Neame Quintet featuring Tori Freestone (22). On October 29 the unusual duo combination of bass clarinet and piano features Courtney Pine presenting *Song* with Zoe Rahman. November brings John Bird with the James Pearson Trio (5), American pianist Helen Sung with her quintet (12), the Laurence Cottle Big Band (19) and the Alan Barnes Octet with *Christmas Carol*. And the first Sunday afternoon of each month is Jam Session time!

Tel.: 07415 815784
www.watermilljazz.co.uk

JAZZ AT THE STABLES

Jazz Matters and Live Jazz Matters at the Stables run twice a month at Sunday mornings at the Stables, Wavendon. Jazz Matters runs on October 11 (*The Singer and the Song*), November 15 (Ian Shaw in conversation) and December 13 (*Jazz on Film*),



Ryan Quigley

HOHNER SUPERFORCE 37 AND AIRBOARD 37

JUSTIN RANDALL of Tipitina compares the qualities of two Hohner melodicas.

First off, the Superforce 37 is very eye-catching in its sleek, completely black colour. Even the white notes are black, which was slightly disconcerting at first, but I soon adjusted to it. It comes in a sturdy hard case for travelling. The notes range from the F below middle C up through a full three octaves ending on F again, giving a range long enough to play up and down without running out of notes all the time. The three octave range is enough to play up and down without running out of notes all the time. You hold the instrument with your left hand and simultaneously blow down the flexible mouthpiece and play the keys to produce sound. The harder you blow, the louder the instrument plays which, with a bit of wood-shedding, could be quite expressive, allowing a good, natural vibrato to be performed. The timbre is an enjoyable mix between accordion and chromatic mouth organ and would be cracking for replicating Stevie Wonder harmonica solos.

There is a variety of situations in which it could be played. It's loud enough to play with an acoustic guitarist in a subway busking session. It's handy to have on your person for practising whilst away from the keyboard. It would be great to take to jam sessions for keyboard players sick of lugging their gear around every where. No need for amplifiers, just hold up to a microphone and blow away. No more jealous looks at horn players who just waltz in and begin blowing - keyboard players can now do the same, with a wink at the drummer on the way out!

The Airboard 37 is much the same instrument, the only discernible differences being the slightly softer carrying case, the colour, which is a striking, multi-coloured style for more flamboyant characters, and the different mouthpiece which is shorter and less flexible than the Superforce 37. Personally, I preferred the Airboard mouthpiece as I felt more in control, although the longer, more flexible Superforce 37 mouthpiece would allow for the instrument to be played on your knee if one wanted, and would also leave the musician's head free to shake about wildly if the moment took.

Both instruments look, feel and sound professional and I reckon, as well as being a great instrument in its own right if played by capable melodicaists, could be a sexy interlude for keyboardists to stand up, put their shades on and take to the front of the stage for a song or two during their gigs. Got to be worth a try! Personally, I love both instruments and will soon be playing one at a gig near you.



Don Weller





Simon Spillett

Photo by Merlin Daleman

whilst Live Jazz Matters features music from the Dave Lee Trio (Oct.25), the Phil DeGreg Trio (Nov. 22) and the James Pearson Trio (Dec. 6). Jazz and jazz-related music in the main Stables programme includes Roots & Herbs: The Blakey Project with Jean Toussaint, Byron Wallen and Andrew McCormack (October 8), the Padadena Roof Orchestra (10), Sinatra: The Centennial Concert (24), Georgie Fame (25), Keith Ball and the Jazzmen (27), Elkie Brooks (Nov. 28), the Blues Band (Dec. 10) and Cleo's Christmas Show (18-19).
Tel.: 01908 280800
www.stables.org

WAKEFIELD JAZZ

Wakefield Jazz's pre-Christmas season climaxes with Alan Barnes' version of *A Christmas Carol*, with an all-star octet (December 12), an unusual all-ticket Saturday gig. The regular Friday evenings at Wakefield Sports Club continue with Andy Panayi's Tenor Madness (9), a three-piece Sonny Rollins tribute, the Benn Clatworthy Quartet (16), Manjula, with world-wide rhythms and melodies (23), Ivo Neame Quintet (30), Tom Cawley's Curios (November 6), Ronnie Bottomley's All Star Jazz Orchestra (13), a 17-piece of top local musicians, Matt Holborn Quartet (20), John Bailey Quintet (27) and Eyeshutlight led by bassist Paul Baxter (Dec. 4).
Tel.: 01977 680542
www.wakefieldjazz.org

INTERNATIONAL GUITAR NIGHT ON TOUR

International Guitar Night consists of Brian Gore, Lulo

Reinhardt, Andre Krengel and Mike Dawes. An intensive tour of some 20 dates began in Morecambe on September 26 and early October finds the guitarists in Scotland, moving as far north as the Reel, Kirkwall, Orkney (5) and Maree, Lerwick, Shetland (6). After a final Scots date at the Universal Hall, Findhorn (9), the International Guitar Night moves on to Alnwick Playhouse (10). A brief foray south takes them to Aldershot, Newbury, Worcester and Neath before the tour ends in Liverpool on October 18.
www.internationalguitarnight.squarespace.com

POP-UP JAZZ STATION

BBC Music is joining Jazz FM in a unique partnership during the EFG London Jazz Festival. A pop-up digital jazz radio station will run from 2.00 pm on November 12 to midnight on November 15 and will feature such well-known BBC names as Jamie Cullum, Clare Teal, Claire Martin, Alyn Shipton, Jez Nelson and Helen Mayhew, in addition to a fascinating poll to find the 50 Greatest Jazz Figures.

TUBBY TRIBUTE AT RONNIE'S

Following on from their sell-out performance at Ronnie Scott's in February, the Simon Spillett Quartet returns to Frith Street on November 1 to once more perform the music of the ultimate British jazz legend, Tubby Hayes

Led by tenor saxophonist Simon Spillett - author of the definitive book on Tubby Hayes (*The Long Shadow of the Little Giant*) - the quartet features pianist John

Critchinson, a regular member of the Ronnie Scott group for over fifteen years, bass icon Dave Green, a player whose CV boasts such formidable names as Sonny Rollins and Coleman Hawkins, and drummer Spike Wells, whose international career has seen him working with stellar jazz names including Johnny Griffin and Roland Kirk.

John, Dave and Spike all knew and worked with Tubby Hayes, with Spike a member of Tubby's big band and quartet from 1968 to 1973, lending a distinctly personal edge to this celebration.
www.simonspillett.com

UPCOMING EVENTS

Huddersfield Jazz's programme at the Keys Restaurant continues with Snake Davis (October 23), Gabrielle Ducombe (November 21) and Loretta Scott and the Jazz Belles (December 12).
Tel.: 01484 516677
www.huddersfield-jazz.co.uk

Turner Sims at Southampton has an impressive list of jazz events in late 2015: the Aaron Parks Trio (October 6), Colin Towns Mask Orchestra (16), Julian Arguelles Tetra (31), Empirical (November 10), the Necks (19), Julian Joseph's Jazz Legends (27) and Polar Bear (December 4).
Tel.: 023 8059 5151
www.turnersims.co.uk

The Howard Assembly Room, run by Opera North in Leeds Grand Theatre, follows the appearance of the Aaron Parks Trio (October 2) with two highly unusual jazz-tinged events. Armenian pianist, Tigran Hamasyan, much praised by the likes of Herbie Hancock, Chick Corea and Brad Mehldau, appears with the Yerevan State Choir on October 16 in arrangements of music by seven Armenian composers, including Komitas Vardapet, well known for performances by Jan Garbarek and the Hilliard Ensemble. On October 23 Bassekou Kouyate Sings the Blues en route from the USA to his home in Mali.
www.operanorth.co.uk

John Petters' next weekend festival to cram in a packed programme of themed concerts, talks and other events in two or three days is the William

Shakespeare Jazz n' Swing Festival at Stratford-upon-Avon on November 21-22.
Tel.: 01406 365731

The twice-monthly sessions of Plymouth Jazz Club at the Royal British Legion Club, Crownhill, Plymouth, continue with Alan Barnes with the Martin Dale Quartet (November 1), New Orleans Heat (15) and the Matt Carter Trio (December 6). After that it's party time with the club's Christmas and New Year's Eve parties.
Tel.: 01752 721179
www.plymouth-jazz-club.org.uk

Lady Sings the Blues, Val Wiseman's Billie Holiday tribute with an all-star sextet plays Lincoln's Drill Hall on October 17, followed by Cast Doncaster (November 8) and the Platform, Morecambe (Nov. 27).
Tel.: 0121 454 7020
www.bigbearmusic.com

With their first Big Bear CD, *Bottle Up and Go*, now on release, Americana/blues duo, the Whiskey Brothers, have embarked on the Hometown Tour, 10 gigs in Birmingham. Still remaining are the Le Monde in Brindleyplace (9/also Nov. 13), the Bureau in Colmore Row (15), the Ibis Hotel in Ladywell Walk (17) and the Brasshouse, Broad Street (November 29).
Tel.: 0121 454 7020
www.bigbearmusic.com

The BFI London Film Festival includes the world premiere of a new restoration of Anthony Asquith's 1928 film, *Shooting Stars*, a frequently experimental take on the movie industry itself. The showing at the Odeon Leicester Square on October 16 features a new score by John Altman for a 12-piece ensemble which Altman explains is inspired by dance band sounds and 1927 Duke Ellington.

Stafford Jazz Society meets every Sunday lunch-time at the White Eagle Club, Stafford, with an October programme of Carole Westwood's Sophisticated Swing (11), Kevin Grenfell's Jazz Giants (18) and, celebrating SJS's 34th anniversary, Chicago Teddybears Society Jazz Band (25). Baby Jools and the Jazzaholics is an evening gig on November 1, then it's back to lunchtimes for Brian Carrick's Algiers Stompers (8), Matt

Palmer's Aces of Rhythm (15), Ron Hills' Swing Kings (22), JB Jazz and Blues Band (29) and Phoenix Jazzmen with Sheila Fawkes (December 6). Bev Pegg and his Good Time Jazz Gang are in charge of Christmas festivities on December 13, after which the club takes a break for two weeks.
Tel.: 01785 226950
www.staffordjazz.org

New Orleans stylists Tipitina can be heard at the Atkinson, Southport, on October 10 and at Summerseat Garden Centre, Bury, on November 6.
Tel.: 0121 454 7020
www.bigbearmusic.com

The Friends of Upton Jazz continue to mount a series of excellent monthly concerts at Hanley Castle High School. On October 10 Doc Houllind's Revival All Stars come in from Denmark, followed by a very special Tribute to Kenny Baker (November 21), with a top-class sextet and Enrico Tomasso taking on Kenny's role. Reminiscences from Kenny's widow complete a memorable evening. On December 19 Bev Pegg's Good Time Jazz Gang presides at the Christmas Party.
Tel.: 01684 593254
www.uptonjazz.co.uk/friends

Pinner Jazz has announced its seven concert programme through to May on Saturday evenings in the Parish Church. The pre-Christmas part of a very appealing programme consists of Alec Dankworth's World Spirit (October 10), Darius Brubeck Quartet (November 7) and the Skelton-



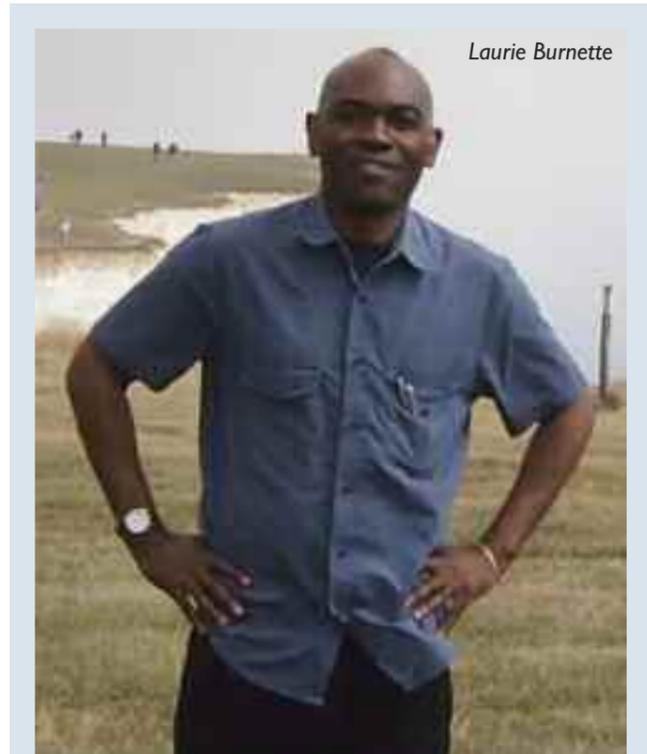
Alec Dankworth

Skinner Allstars Septet (December 5).
Tel.: 020 8429 1260
www.pinnerjazz.org.uk

Brooks Blues Bar at the Polish Jazz Cafe Posk in Hammersmith operates on the first Saturday of the month, plus special events. A Blues Special on October 24 brings in Regina Mudrich from Germany alongside Dave Peabody and guests. On November 20 a Jazz Special features the Cincinnati pianist Phil DeGreg, an alumnus of the Woody Herman Band who has played with such notables as J.J. Johnson, Dizzy Gillespie and Zoot Sims. Phil DeGreg is joined by a superb trio of British players: Alan Barnes, Dave Green and Steve Brown. Either with a trio or quartet DeGreg also plays the Broadway Bar & Grill, Fulham (Nov. 13), Bexley Jazz Club (16) and the Stables, Wavendon (22 - Jazz Matters - 11.30 am).
www.brooksbluesbar.co.uk
www.jazzcafeposk.org

The Cock Inn at Clare in Suffolk presents jazz by Pete Roth (October 11), Martin Shaw (25), Stewart Curtis (November 8), Lee Gibson (22), Gilad Atzmon (December 6) and Brigitte Beraha (20).
Tel.: 01787 237653

The Hoste of Jazz Winter events at the Hoste, Burnham Market, feature DixieMix (November 6), NYJO Swing Band (27) and Jazz at the Movies Sings Christmas with Joanna Eden, Mark Crookes and the Chris Ingham Trio (December 11).
Tel.: 01328 738777



Laurie Burnette

JAZZ LONDON RADIO, THE PLACE TO HEAR JAZZ RAG!

Jazz London Radio is an internet radio station set up in 2014 by Laurie Burnette. On his own admission it's a small-scale operation, but growing month on month and with an increasingly impressive range of presenters. At the time of writing JLR was announcing two new shows and presenters. Drummer Ollie Howell presents a weekend show entitled *Later on, with Ollie Howell*, airing on Friday and Saturday evenings. The latest in a string of awards to come Ollie's way is his current status as a Sky Academy Arts Scholarship winner. Also announced recently is the start-up of *Kevin Davy's D'semble*, a weekly selection of jazz, soul, gospel and avant garde music from the actor-musician responsible for Kevin Davy's Monster Jam at the Rich Mix venue.

Laurie has a background of enjoyment of all kinds of music, not least the pop music of his younger days in the 1980s and 1990s, but jazz remains at the core of his musical involvement. This is reflected in JLR's schedules, with programmes devoted to electronic, Latin, blues and soul and contemporary jazz as well as *Jazz Then and Now*, as the programme fronted by ex-Jazz Services head Chris Hodgkins is titled. He is pleased to have as wide a range of music as possible, but within a genuine jazz context - not always the case with so-called 'jazz' radio stations.

JLR runs 24 hours a day, Laurie being well aware that his steadily growing audience is not all in the Greenwich time zone. Sections of the day are simply music without links, but programmes with individual presenters are increasing in number all the time. Rather on the model of the BBC World Service, programmes are repeated at different times. Apart from Chris Hodgkins, a fine jazz trumpeter as well as arts administrator, JLR audiences hear from pianist/composer Andrea Vicari, Scots singer Todd Gordon, guitarist/composer Deirdre Cartwright and many other prominent jazz figures. In addition to the regular presenters, JLR features interviews with musicians on the London jazz scene.

And where does *Jazz Rag* fit in? Prompted by Chris Hodgkins, JLR now features a regular spot of *Jazz Rag Reviewers' Choice!*

www.jazzlondonradio.com

BRITISH JAZZ AWARDS 2015

It's that time of year again, when the British Jazz 'Oscars' recognise the achievements of many of the country's top musicians. For nearly 30 years the British Jazz Awards have honoured the finest talent this country has produced, not taking account of the whims of fashion or exclusively featuring any one style.

The format remains unchanged. A distinguished panel has nominated four candidates in 16 categories: 10 instrumental categories (including Miscellaneous Instrument, at one time a straight fight between vibes and baritone sax, but now with flute and violin muscling in), Singer, Rising Star, Big Band and Small Group, and two industry awards for CDs. As the list below reveals, many of the nominations are similar to previous years, but why not reward continuing excellence?

However, there is no need to follow the experts' lead. There is always the opportunity to add your own selection from outside the four nominees. The nominations were very close in many categories (Tenor Sax, for instance) and the nomination panel is well aware of leaving out some outstanding musicians, well worthy of your votes.

You can vote by various methods:

- Use the voting form on this magazine's carrier sheet.
- Email admin@bigbearmusic.com with your choices.
- Vote on line at <http://bit.ly/1j4YsD3>.

Closing date: November 6th, 2015

TRUMPET:	Enrico Tomasso; Bruce Adams; Steve Waterman; Guy Barker
TROMBONE:	Mark Nightingale; Ian Bateman; Roy Williams Dennis Rollins
CLARINET:	Julian Marc Stringle; Alan Barnes; Mark Crooks; Pete Long
ALTO SAX:	Alan Barnes; Pete King; Derek Nash; Nigel Hitchcock
TENOR SAX:	Karen Sharp; Alex Garnett; Robert Fowler; Art Themen
PIANO:	Dave Newton; Craig Milverton; Gareth Williams; Zoe Rahman
GUITAR:	Jim Mullen; Martin Taylor; Nigel Price; Dominic Ashworth
BASS:	Dave Green; Alec Dankworth; Andrew Cleyndert; Len Skeat
DRUMS:	Clark Tracey; Steve Brown; Ralph Salmins; Bobby Worth
MISCELLANEOUS INSTRUMENT:	Jim Hart [Vibraphone]; Alan Barnes [Baritone Sax]; Amy Roberts [Flute]; Chris Garrick [Violin]
VOCALS:	Claire Martin; Liane Carroll; Tina May; Clare Teal
RISING STAR:	Remi Harris; Ben Holder; Laura Jurd; Alan Benzie



Julian Marc Stringle

Photo by Merlin Daleman

BIG BAND:	Back to Basie; Beats & Pieces; BBC Big Band; Echoes of Ellington
SMALL GROUP:	Digby Fairweather's Half Dozen; Tipitina; Brassjaw; Remi Harris Trio
NEW CD:	Skelton, Skinner Allstars Septet-Play Ellington & Basie [Diving Duck]; Liane Carroll – Seaside [Linn]; Fishwick/Roberts/Basile – When Night Falls [Hard Bop Records]; Courtney Pine – Song (The Ballad Book) [Destin-E Records]
REISSUE:	CD: Tubby Hayes – England's Foremost Tenor Sax Meets US Jazz Greats – [Fresh Sound Records]; Eddie Thompson – In the USA [Hep]; Freddy Randall and Friends – Before and After [Lake]; Johnny Dankworth Orchestra – Duet for 16 [Vocalion]

NOMINATION PANEL:

- Chris Hodgkins
- Cole Mathieson
- David Cottle
- David Nathan
- Denny Ilett
- Dick Laurie
- Fred Lindop
- Geoff Matthews
- Leo Green
- Mike Gordon
- Peter Vacher
- Tim Saul
- Tony Augarde
- Ron Simpson



Remi Harris

Photo by Merlin Daleman

A NEW DEPARTMENT FOR THE NATIONAL JAZZ ARCHIVE?

NJA founder DIGBY FAIRWEATHER updates *Jazz Rag* on new developments.

I suppose just about the only really useful thing I've done in my life was to set up the National Jazz Archive in Loughton, Essex, back in 1987. Based in the town's Central Library up on Traps Hill (and opened one year later) the Archive (Registered Charity 327894) is Britain's national repository for books, periodicals, letters, photographs, posters – and just about anything you can read or look at – on the subject of jazz, UK or otherwise! Today it's used by everyone from film and TV companies to authors, journalists, researchers and (of course) young people who are starting out on their lifetime's journey in jazz!

Since 1988 the Archive has had a spectacular history! In addition to constantly enlarging its collections our organization – right from its opening years – quickly began a long history of jazz interviews by veteran British musicians (amongst them Harry Gold, John Chilton and Tiny Winters) and later on expanded the idea to present an 'Annual Celebrity Interview' which over the past fifteen years or so has

proudly featured stars including Dame Cleo Laine, Sir John Dankworth, Stan Tracey, Acker Bilk, Sir Michael Parkinson, Paul Jones, George Melly, Humphrey Lyttelton (for two years in succession!) and Tony Crombie amongst many others. In 2013 we celebrated our twenty-fifth Anniversary with a massive concert starring Dame Cleo, Alec and Jacqui Dankworth and the Ronnie Scott House Band and a year later put on seven fundraising concerts which cleared our outstanding matching funding debt of £13,000 to the Heritage Lottery Fund – thanks to the generosity of my many jazz friends who came to play for us free of charge! Just a handful of these concerts have included Paul Jones (with my Half Dozen), the Dave Shepherd Quintet and most lately the dynamic Jive Aces jump 'n' jive band.

HLF grants have helped enormously of course, but our current one is now at an end. And another major problem at Loughton is now – quite simply – lack of space. Like every local authority Essex County Council

has had to cut back somewhat on their generous allowance of free space, heating and lighting – and even funding – for our project. But nonetheless our collections are constantly expanding and quite apart from anything else we have hit some major problems over what we can – and can't – collect as a result.

The result is that, over the past eighteen months, I've talked to Rob Tinlin – our Chief Executive at Southend Borough Council – and his team about a new department for us. And at the moment we are on the point of signing a ten-year Service Level Agreement with Southend which will give us access to a huge new space, allowing us to take the overflow from Loughton and also give us the opportunity for new developments and collections of all kinds which have been impossible up to now. A



Digby Fairweather

performance space is planned too. The opening at Southend is planned for Christmas 2015 but of course there's a lot of work to do meantime and my team of volunteers are already hard at work setting up the department as you can see! I'll tell you more in the next edition of *Jazz Rag*.



Steve McGee, Adrian Green, Ian Holloway, Mick Foster

FRIENDS OF THE UPTON JAZZ FESTIVAL

present on

Saturday 10th October 2015 at 8pm
DOC HOULIND REVIVAL ALL STARS (Denmark)
Tickets £15 (Members £12)

Saturday 21st November 2015 at 8pm
'Tribute to Kenny Baker'
featuring
ENRICO TOMASSO, ROBERT FOWLER, ROY WILLIAMS, GARETH WILLIAMS, STEVE THOMPSON and BOBBY WORTH
plus anecdotes from Kenny's widow
Tickets £16 (Members £13)

Friday 8th January 2016 at 8pm
ALAN BARNES/SCOTT HAMILTON QUINTET
inc. **JOHN PEARCE, DAVE GREEN and STEVE BROWN**
Tickets £16 (Members £13)

Concerts at Hanley Castle High School,
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For membership details or tickets
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Info: www.uptonjazz.co.uk 'friends' link
Email: friendsoftheuptonjazzfestival@gmail.com

BARNES MEETS DICKENS

ALAN BARNES tells **RON SIMPSON** about his latest extended work, a suite based on Charles Dickens' *A Christmas Carol*, to be toured at the end of 2015.

Alan started by showing me a splendid image in night shirt and nightcap, with candle and saxophone at the ready - proof that his version of *A Christmas Carol* is not without laughs, but his seriousness of intent is obvious when I ask him why he chose the Dickens story as the basis for a jazz suite:

'Not to be too highbrow about it, I think it's one of the greatest books ever written. And I think the message today is even more powerful than when it was written, about attitudes to other people, viewing other people as fellow passengers on the journey to the grave rather than as a completely different race. As Marley's Ghost screams, when told he was a good man of business, "Mankind was my business, forbearance, the common good, was my business." Those are things I feel quite strongly are going by the board these days - the strong trample on the weak and it's seen as almost laudable.'

Apart from any moral or political purpose, Alan is also drawn to the literature of the period: the

obvious comparison is to his earlier work, the Sherlock Holmes Suite from the opposite end of the Victorian Age. There are clear similarities. Both feature spoken narration, not just musical story-telling and character drawing: in this case Alan delivers the words himself. They feature the same instrumentation and similar musicians. For *A Christmas Carol* the all-star line-up features Karen Sharp and Robert Fowler alongside Alan on saxes and clarinet, Bruce Adams and Mark Nightingale in the brass section and a rhythm team of Dave Newton, Simon Thorp and Clark Tracey.

The structure of the *Christmas Carol* suite takes in a first half lasting an hour and ending with Scrooge waiting for the Ghost of Christmas Future to appear; then, after the interval, a further 25 minutes, followed by jazz arrangements of a few Christmas favourites, decidedly in the celebratory mood of the end of the original story: *The Christmas Song*, a Mark Nightingale feature ('Mark's such a superb player I wanted to put something in there for him'); *Santa Claus is Coming to*

Town ('which I mix up with *Blue Monk*'); *White Christmas*, based on the Charlie Parker version with Fats Navarro; and so forth.

Take out the narration and you have about 50 minutes of music for the recording scheduled for September - reasonably short for a suite of nine pieces, deliberately so, as Alan explains one distinct difference from his Sherlock Holmes suite:

'It's very much based on the way Billy Strayhorn wrote *Such Sweet Thunder*. Ian Smith who's a trumpet player and a university lecturer in English and Film Studies is a very good editor and he said, "You should take the form of the work of a genius and work within it." So it's all my own work, but the form is Strayhorn's. Because of this it's very much more cut-back than Sherlock Holmes which was very self-indulgent - that took 2 CDs! Finally, in my mid-50s, I'm realising you don't have to put everything you know into a composition - sometimes it's OK just to have one thing happening.

'There's a lot less soloing in it. I wanted to write it more programmatically. There are solos, but they're not extended. When I listened to the suites of Billy Strayhorn, I noticed you'll get 16 bars of Clark Terry, 8 bars of Paul Gonsalves, and I did the same. The one exception is *Portrait of Belle* which features myself in Johnny Hodges style and is Scrooge looking back on his lost love Belle when the spirit showed him what their life could have been together. We won't be extending the solos is live performance. It's a very compact thing. We tried for that: a compact miniature.'

That, after all, fits with the original. Dickens could certainly engage in rambling, complex narratives, but *A Christmas Carol* has an economy that Alan attributes to its having been written as one self-contained piece rather than in monthly parts, with Dickens himself having no idea where the story would

eventually lead.

The suite follows Dickens' storyline, with some of the imagery amounting to what Alan calls 'programme music':

'The first thing you hear is *God Rest You Merry, Gentlemen*, which I've arranged as a sort of sinister jazz waltz. Then via a short mood-setting piece *The Start of It we go into Bah, Humbug!* which is called by the baritone. This piece actually follows the form of the chapter: the clarinet is Bob Cratchit, the trumpet and trombone are the charity workers who visit Scrooge and interact with the baritone, and the tenor saxophone is his cheery nephew who invites him to dinner. It ends with a final "Bah, humbug!" and then I switch to clarinet for a duet of two clarinets as Bob Cratchit runs down the ice-slide back to his family.'

Alan proceeds to tell the story of his version of *A Christmas Carol* with obvious relish for its Gothic horrors and dramatic transformations:

'Marley's ghost is rather a jolly ghost. As we speak, Clark Tracey is building a great chained monster of percussion to rattle about - on the recording we'll be overdubbing all kinds of shrieks. Then we have the three spirits. The first has a nice nostalgic theme, the second shows Scrooge how to feel pity, then the third scares him to death. He realises where he's heading, with his corpse lying there, with his clothes stolen from his body being sold in a charnel house, with rats gnawing at the doors. And finally Bruce Adams is transformed from a Glaswegian to a herald angel and leads us out with *God Bless Us, Everyone!*

'The narration keeps as many of Dickens' words as possible. Ian Smith helped me truncate the original, keep the essence of it, retaining the juicy bits!'

The involvement of Ian Smith over the long gestation period of

A Christmas Carol has been considerable:

'Ian's a very good writer and also a very good jazz trumpet player. I've known him for years and the idea was that we hadn't written anything for a while and we would push each other into writing something. He wrote a very good play at the same time, *Blood Count*, about Billy Strayhorn and Duke Ellington, which was on Radio 4. The idea was we'd get together to look at each other's work. He made a lot more suggestions about my work than I did about his, but the play grew out of conversations we had about Ellington - stories and attitudes - and also the book by Terry Teachout that came out recently which had a lot of new stuff about Strayhorn's private life without being sensationalist.'

Increasingly jazz musicians have to be able to diversify - and Alan Barnes is as good an example as any. Our talk took place between performances with a local trio in Stockport and with Anita Wardell in Saddleworth before he set off to Germany with Alyn Shipton's Buck Clayton Legacy band. Currently he is planning a series of releases on his Woodville label, *A Christmas Carol* of course, but plenty more besides:

'Five years ago I made a recording with Ken Peplowski which we both loved, with Dave Green, Steve Brown and John Pearce, at the Watermill in Dorking. I didn't do anything with it at the time, but I've brought that out. I've done a quartet album, playing alto, and dedicated the title track to my daughter, *One for Moll*, because she's just getting interested in jazz - she's a very good electric bass player. I've done a quintet with Tony Kofi - two altos - and a record with Dave O'Higgins where we shared the writing - five saxes and rhythm section, quite densely scored. Some of it's like Supersax, some of it's Ellingtonian, Dave's seen as more modern than me, so between us we have a nice range.'

Outside the field of recording Alan is developing a rather unusual musical collaboration:

'I've been doing duets with Karen Street - clarinet and accordion. Karen's a very fine accordionist

and we've been playing a lot of Latin music, swing music, and we've got a two-hour set together now and looking for work - so that's a complete contrast to everything else.'

But Christmas 2015 is all about the latest jazz suite based on the English literary heritage, following on works by the likes of John Dankworth, Stan Tracey, Michael Garrick and Alan Barnes himself. After a brief run-out at the end of last year, the full-scale tour of

A Christmas Carol starts at the Watermill, Dorking, on November 26, followed by 12 further dates:

Nov. 27 Medina Theatre, Newport, IOW
Dec. 2 Swansea Jazzland
Dec. 3 St. James, London
Dec. 6 Herts Jazz Club
Dec. 8 Hastings Jazz Club

Dec. 9 Grimsby Jazz Club
Dec. 10 Seven Arts, Leeds
Dec. 11 Derby Jazz Club
Dec. 12 Wakefield Jazz Club
Dec. 17 St. George's, Bristol
Dec. 18 Hunter Club, Bury St. Edmunds
Dec. 20 Ronnie Scotts Club, London

THE MELODICA FOUR

80-odd years ago Adrian Rollini had his Goofus Five; now it's the turn of another strange instrument not unrelated to the mouthorgan - stand by for the Melodica Four! Scott Yanow is best known for his books on jazz and authoritative articles in various publications including this one, but he also plays tenor sax, clarinet and melodica.



In July Scott took his melodica into the studio to record two extended tracks (8 minutes or so apiece), with three musician friends: Richard Turner (piano), Al Garcia (electric bass) and Dean Rohan (drums). He is disarmingly honest about the result: 'These performances are not flawless, but I think you'll find them fun' - no argument about that, both *Melodica Stomp* and *Melodicology* are lively, entertaining and amiably swinging.

However, though Scott readily acknowledges the happy eccentricity of the project, he takes the melodica seriously. First invented in the 1800s, the melodica only took its present form as developed by Hohner in the 1950s as a portable keyboard of two or three octaves. As early as 1971 Scott obtained his first soprano melodica from Dave Grover, one-time Lionel Hampton trumpeter and now a recording engineer - and Scott's collaborator in the current project. As a jazz historian Scott can list off the disparate jazzmen who have played the melodica (from Earl Hines to Jack de Johnette), but he claims that he plays the instrument differently from most: single note lines like a saxophone rather than chording. Certainly his melodica solos are fluent and full of melodic ideas, just like his tenor and clarinet solos.

Interestingly, many of the melodic ideas are coming round for the second time. Scott delights in filling his solos with quotations from obscure jazz recordings, remarking of his clarinet solo on *Melodica Stomp*, that it quotes Johnny Dodds' *Oriental Man* twice. 'The second one was an accident since I meant to play a bit of the even more obscure *Barrelhouse Stomp*.' What might be called an anthologising tendency even shows in the name *Melodicology* - Scott deliberately references *Trumbology*, *Bixology* and the rest, but most particularly *Ornithology*, stressing the tune's authentic bebop credentials by basing it on the chords of *I Got Rhythm!*

Scott writes, 'Maybe this is the start of the Melodica Golden Age.' Maybe, maybe not....

Go to www.scottyannow.com and near the bottom of the first page you can find a free link to two jolly and highly idiosyncratic bits of jazz.

R.S.

WIN A HOHNER MELODICA!

Hohner has generously offered a prize of ONE Hohner a 37-key Superforce 37 or Airboard 37 melodica to a *Jazz Rag* reader answering the following question:

Few jazzmen have specialised in the melodica, but many have played it as a second instrument, including the great jazz pianist who played with Louis Armstrong in the 1920s and the 1940s, led his own big band in the early 1940s, was widely known as 'Fatha' and died in 1983. Who was he?

To win a melodica send your answer to Melodica Competition, PO Box 944, Edgbaston, Birmingham, B16 8UT, or email admin@bigbearmusic.com by November 13th.

Justin Randall of Tipitina reviews both melodicas on page 6.

KEEPING IT IN THE FAMILY

SCOTTYANOW identifies 45 sets of jazz siblings.

Is jazz talent due to genetics or training? There are many examples of a parent passing on their creative abilities to one or two of their children, so genetics sometimes plays a role. Training is important in mastering the fundamentals of mastering an instrument. So is self-discipline, desire and the ability to adjust quickly and spontaneously to changing musical situations.

But one should not overlook environment. Growing up in a family where a sibling not only listens to jazz but has strong creative abilities can inspire a child to follow their big brother or sister's example. Jazz history is filled with families that played music together, from the Teagardens to the Marsalis. Sticking to jazz brothers and sisters from the same generation (as opposed to parents and children or married couples), this article has my listing of the 45 most significant sibling combinations in jazz history.

Since there have been more than 45, I had to leave out such combinations as Django and Joseph Reinhardt (guitarists), Adrian (bass sax) and Arthur (tenor) Rollini, Benny (piano) and Bus (accordion) Moten, Joe (clarinet) and Marty (trumpet) Marsala, Bill and Harry Evans (pianists), Roy (trumpet) and Joe (alto) Eldridge, Chuck (flugelhorn) and Gap (piano) Mangione (who once co-led a group called The Jazz Brothers), pianists Erroll and Linton Garner, drummers Paul and Louis Barbarin and, from Australia, Graeme (piano) and Roger (drums) Bell, and Bob (trumpet) and Len (drums) Barnard. While clarinetist Benny Goodman became world famous, his three brothers Harry (bass), Freddy and Irving (both trumpeters) Goodman all had musical careers too.

While I undoubtedly left out some, here are the 45, listed in alphabetical order.

Cannonball (alto) and Nat (cornet) Adderley – Cannonball was always a giant on his instrument, playing with an

exuberant and joyful style. Nat was at his best in the 1960s when he functioned as the Cannonball Adderley's Quintet's 'brass section'.

Frank (trumpet) and Freddie (trombone) Assunto – As co-leaders of the Dukes Of Dixieland in the 1950's and '60s (with their father Jac on banjo and second trombone), the Assuntos played spirited and high-powered music, heard at their finest on their Columbia albums.

Albert (tenor) and Donald (trumpet) Ayler – Albert, an influential avant-gardist who helped break the sound barrier, led a group in the mid-1960s with his brother that could sound like a very primitive 1890s New Orleans brass band. They took jazz so far forward that it came back at the beginning!

The Boswell Sisters – Connie, Vet and Martha were one of the finest jazz vocal groups of all time. In the 1930s they switched tempos and moods, scatted and harmonized with ease. While Connie had a successful solo career, the Boswell Sisters never should have broken up in 1936.

Michael (tenor) and Randy (trumpet) Brecker – They found fame as co-leaders of the jazz/funk group the Brecker Brothers and kept very busy in their early days as studio musicians but they actually did their most significant work in their solo careers. Michael became the biggest influence on saxophonists since Coltrane and Randy continues to the present day as a superb hard bop trumpeter.

Darius (keyboards), Chris (bass, bass trombone), Dan (drums) and Matthew (cello) Brubeck – Dave and Lola's four musical sons each had opportunities to play with the Dave Brubeck Quartet (particularly Chris and Dan) and have had important careers of their own.

George (trombone), Merritt (cornet), Abbie (cornet) and

Henry (trombone) Brunies – George was the best-known of the six sons (which included two part-time players) but Abbie was in the Halfway House Orchestra in the 1920s and Merritt led and recorded with his Friars Inn Orchestra, which included Henry.

Ernie (baritone, clarinet) and Emilio (violin) Caceres – Ernie Caceres was the second best baritonist of the pre-bop years (next to Harry Carney) and showed that the baritone could easily fit in with Eddie Condon's groups. Emilio was a major swing violinist whose few recordings display his talent.

Cab and Blanche Calloway (vocalists and bandleaders) – While Cab was famous for the last 60 years of his life, his older sister Blanche faded after the mid-1930s. Cab credited the passionate singer for teaching him most of what he knew about showmanship.

Conte and Pete Candoli (trumpeters) – Pete mostly played lead but could solo well while Conte was a major bop stylist. Together as the Candoli Brothers and separately, the Candolis uplifted hundreds of jazz dates.

John (bass, arranger) and Jeff (alto) Clayton – Major forces in the current Los Angeles jazz community, they co-lead The Clayton Brothers and, with drummer Jeff Hamilton, head the Clayton-Hamilton Jazz Orchestra. John is a brilliant arranger inspired by Thad Jones and Duke Ellington.

Anat (clarinet, tenor), Avishai (trumpet) and Yuval (soprano) Cohen – When they work together, it is as the Three Cohens. The Israeli siblings have all made strong impressions, particularly Anat who is one of today's best clarinetists and sounds effortless on tenor.

Nat (piano, vocals), Freddy (piano, vocals), Ike (piano, vocals) Cole and Eddie Coles (bass) – Nat King Cole was such a popular figure that he not only overshadowed his older brother

bassist Eddie Coles (the only one not to change his name to Cole) but Ike and Freddy who originally played and sang in similar styles. Freddy did not come into his own until more than 20 years after Nat's death.

Bing and Bob Crosby (vocals) – Bob Crosby had the strangest career. The younger brother of the most influential and beloved singer of the 1930s, Bob only had an average voice. Every hit of the Bob Crosby Orchestra and Bobcats was without his participation!

Wilbur (trombone) and Sidney (trumpet) DeParis – After having important solo careers, the DeParis Brothers came together in the 1950s to form a popular, colourful, humorous and often-hyper Dixieland band.

Johnny (clarinet) and Baby (drums) Dodds – Johnny Dodds, the top clarinetist of the 1920s, was always distinctive while Baby was a pioneering and influential drummer. They made major contributions to the recordings of King Oliver, Jelly Roll Morton and Louis Armstrong.

Tommy (trombone) and Jimmy (alto, clarinet) Dorsey – The Battling Dorseys had legendary fights (leading to the breakup of the Dorsey Brothers Orchestra), led significant swing bands, were major soloists and came back together in the 1950s.

Kevin (guitar), Robin (trombone) and Duane (trumpet) Eubanks – Each of the Eubanks brothers has developed his own voice in modern jazz, and all are nephews of the great pianist Ray Bryant.

Art (flugelhorn) and Addison (bass) Farmer – The mellow cool-toned bopper Art and the in-demand Addison were twin brothers. Tragically Addison died young but Art had a long and productive career.

Boulou and Elios Ferret (guitarists) – Sons of guitarist Pierre Ferret who had recorded



Jack and Charlie Teagarden

with Django Reinhardt, Boulou and Elios (who generally played rhythm guitar) kept the Django style alive years before Gypsy Jazz took off in Europe.

Jerry (trumpet, congas) and Andy (bass) Gonzalez – Jerry and Andy Gonzalez have been leaders in modernizing Latin and Afro-Cuban jazz, most notably with the Fort Apache Band.

Dave and Don Grusin (keyboardists) – Dave is a major film composer and Don a top studio musician. Both are also excellent jazz pianists and keyboardists who have recorded in a wide range of settings.

Edmond and Herb Hall (clarinetists) – Edmond was such a distinctive clarinetist with Louis Armstrong and others that he could be identified in one note. Herb was also excellent but did not gain much prominence until after Edmond's death in 1967.

Phillip (trumpet) and Winard (drums) Harper – As the Harper Brothers in the 1980s, they were part of the Young Lions movement, bringing back hard bop. Both of the Harpers have survived to develop their own voices within straight ahead jazz.

Jimmy (tenor, soprano, arranger), Percy (bass) and Tootie (drums) Heath – All three Heaths had major careers before coming together as the Heath Brothers in the 1970s. Percy was the foundation for the Modern Jazz Quartet while the

ageless 88-year old Jimmy and Tootie still perform vital music today.

Fletcher and Horace Henderson (pianist-arrangers) – Fletcher, an adequate pianist and a major arranger by the early 1930s, was jazz's top talent scout for 15 years, employing an all-star cast of young greats in his big band. Horace was a better pianist but his career was more modest.

Willie (clarinet), Percy (trumpet) and Earl (trombone) Humphrey – Fixtures in the New Orleans jazz scene for decades, Willie and Percy in their later years toured the world with the Preservation Hall Jazz Band.

Illinois (tenor) and Russell (trumpet) Jacquet – Illinois' honking on *Flying Home* helped give birth to r&b and he was a major swing player throughout his life. Older brother Russell was a fine swing-to-bop player although fame eluded him.

Ingrid (trumpet) and Christine (arranger-composer, saxophones) Jensen – Ingrid is one of today's great trumpeters while Christine is quickly developing into an important writer for her own large ensembles.

Hank (piano), Thad (cornet, arranger) and Elvin (drums) Jones – Arguably the greatest of all jazz families, all of the Jones Brothers were distinctive and major forces.

Wynton (trumpet) Branford (tenor, soprano), Delfeayo (trombone) and Jason (drums, vibes) Marsalis – While Wynton has gained the most fame, each of these musical sons of pianist Ellis Marsalis has found his own way to revitalize the jazz tradition while adding to its legacy.

Pat (guitar) and Mike (flugelhorn) Metheny – While his younger brother Pat became one of the most important jazz guitarists of the past 40 years, Mike has displayed his own mellow style, both on flugelhorn and in how he has cheered his brother on.

The Midiri Brothers – Twin brothers Joe (clarinet, alto) and Paul (vibes, trombone) combine together to lead one of the most exciting swing combos around today.

The Mills Brothers – In the 1930s the Mills Brothers (Donald, Harry, Herbert and either John Mills Jr. or Sr.) imitated instruments so perfectly on their classic records that they sounded like an instrumental quintet rather than four voices and an acoustic guitar.

The Moffett Family – Drummer Charles Moffett (famed for his association with Ornette Coleman) led the Moffett Family which featured five of his children: trumpeter Mondre, saxophonist Charles Jr, drummer Cody, singer Carisse and the best known, bassist Charnett Moffett.

Wes (guitar), Buddy (vibes, piano) and Monk (electric bass) Montgomery – Talented as Buddy and Monk were (joining forces as the Mastersounds), Wes' impact on jazz is still felt decades later.

Phineas (piano) and Calvin (guitar) Newborn – While Calvin is still a fine blues-based guitarist, Phineas, who had to battle both mental and physical problems in his life, was a superb technician and a hard-swinging pianist.

Eddie and Charles Palmieri (pianists) – They were both innovative Latin jazz pianists and bandleaders with Eddie still continuing today.

Bud and Richie Powell (pianists) – Bud largely invented bebop piano, changing the function of his instrument completely and influencing all who followed. Richie was an excellent pianist and songwriter who died in the same tragic car crash that ended Clifford Brown's life.

Michael (trumpet) and Robert (piano) Rodriguez – Whether separately or on their three joint recordings, the Rodriguez Brothers play creative hard bop and Afro-Cuban jazz.

Wallace (trumpet) and Antoine (tenor, soprano) Roney – Both of the Roneys play passionate post-bop jazz with Wallace tipping his hat to Miles Davis.

Wayne (tenor, soprano) and Alan (trumpet) Shorter – Alan was an excellent avant-garde improviser who was on some significant recordings in the 1960s while the always very original Wayne Shorter at 82 continues performing as one of jazz's living legends.

Jack (trombone, vocals), Charlie (trumpet) and Norma (piano) Teagarden – The immortal Jack Teagarden often talked Charlie (a fine soloist) and the under recorded Norma into joining his bands.

Stanley (tenor) and Tommy (trumpet) Turrentine – While the always distinctive Stanley had an illustrious career as a soulful but swinging saxophonist, Tommy (who played hard bop well) never really caught on despite his talents.

Lester (tenor) and Lee (drums) Young – Lester (Pres) introduced a completely new way of playing the tenor sax while Lee, a fine drummer, mostly worked behind the scenes at record labels, never minding his brother's fame.

Scott Yanow is the author of 11 jazz books and over 750 liner notes. He can be contacted on scottyanowjazz@yahoo.com.

FOUR OTHERS – BROTHERS (AND ONE SISTER)

Scott Yanow's account of 45 sets of siblings is admirably thorough, but where are the Brits? In a burst of patriotism *Jazz Rag* decided to supplement Scott's list by asking four British writers to profile briefly a set of British siblings they particularly admired. Interestingly DIGBY FAIRWEATHER, PETER VACHER and CHRIS HODGKINS all chose current musicians; RON SIMPSON was a lone voice for nostalgia.



THE RAHMANS

Sibling rivalry from Cain and Abel via Leah, Rachel and the Miliband brothers always captures headlines whether it is in *Genesis* or the Sun newspaper. However with Zoe Rahman and Idris Rahman the key words are admiration, approbation and cooperation – no headlines there then. Zoe and Idris were born and brought up in Chichester, West Sussex – their mother is English and their father was Bengali. They grew up listening to jazz as teenagers and over the years have played in many different bands together. They both took classical music degrees at St Hugh's College, Oxford. Idris co-leads and plays tenor sax in the band *Soothsayers* and Zoe has also played and recorded with them and reciprocally Idris has played clarinet on many of Zoe's albums. Around ten years ago their father was ill in hospital and Zoe transferred some of his cassettes on to CD for him – it was the first time Zoe and Idris had heard the Bengali music their father had listened to all his life. It led to Zoe and Idris making their album *Where Rivers Meet* in 2009. The phrase 'gathered acclaim' was the understatement of the year. *Where Rivers Meet* garnered plaudits across the media; 'one of the best records

of this or any year', 5-star review, Alan Brownlee, *Manchester Evening News*; 'absolutely recommended', 5-star review, Roger Thomas, *BBC Music Magazine*; from Clive Davis in the *Sunday Times*, 'a wholly original brand of Anglo-Asian music' to 'The empathy between the two siblings and accompanying musicians – is extraordinary. A voyage of, and into, the imagination' Ken Hunt, *fRoots*.

Idris and Zoe still play together – sometimes in a duo context. As siblings who have grown up playing music together they share a unique musical connection.

C.H.

THE BROTHERS FISHWICK

The wider world of jazz abounds in brotherly love, or put it this way, pairs of siblings who pursue similar goals. And often succeed. Think Nat and Julian Adderley, for instance. But of twins, there's been what amounts to a dearth. Until now, that is. Steve and Matt Fishwick have already made their joint mark on the British jazz scene and seem set to continue in their own distinctive way.

The twins were born in Manchester in 1976 and exposed to big band jazz via their parents' jazz collection, Steve taking up trumpet and Matt settling for drums. Soon into the Manchester jazz scene, they moved to London in 1994 to study at the Royal Academy of Music and then began to perform with the top players of the day, recording along the way with veteran singer Anita O'Day. Combining with the Welsh tenor-saxophonist Osian Roberts, they formed a quintet that has toured regularly and successfully, their recordings issued on their Hard Bop Records label. Never knowingly underwhelmed, the brothers Fishwick and Roberts travelled to New York and enlisted the late pianist Cedar Walton to record with them, this followed by an on-going relationship with baritone-saxophonist Frank Basile, and other top New Yorkers like pianist Jeb Patton, the results again released on their label.

Matt lived in the Big Apple for five years from 2004, working with many prominent musicians. I recall observing him with pianist John Colliani's bright quintet in *The Garage*, and slightly more surprisingly finding him behind the counter at Fred Cohen's



marvellous Jazz Record Centre. Back home, the brothers Fishwick are reunited and continue to prosper, singly and collectively, Steve described approvingly by Wynton Marsalis, no less, as having 'his own style', the inspiration of Kenny Dorham still apparent in the crisp fluidity of his improvisations, Matt kicking hard behind him, the twins at one in their musical intentions.

P.V.

*The Fishwick-Roberts Sextet with Frank Basile tours the UK in February 2016. Steve Fishwick teaches jazz trumpet at the Leeds College of Music. www.stevfishwickjazz.com. www.mattfishwick.net.

THE BATEMAN BROTHERS

My nomination would certainly go to the (totally British) Bateman brothers – Ian and Alan. Trombonist Ian Bateman is one of the (relatively few) graduates of NYJO who rapidly re-embraced the classic precepts of jazz trombone and early in his career worked with the similarly incomparable trumpeter Rod Mason. A fully qualified musician who can read any part at sight, he has become one of the most



Ian Bateman and
Alan Bateman

highly respected jazz journeymen, commuting effortlessly between the later Acker Bilk band and the reunion band of Keith Ball since the regrettable illness of the late Kenny's founding partner, John Bennett. He's also one of the British musicians who regularly graced the – largely American – Norwich Jazz Parties, working alongside kindred spirits such as Dan Barrett, Warren Vache and others. For me he is quite the best of the 'second generation' of jazz trombonists and now co-leads the Bateman Brothers Band with his brother Alan – who is similarly phenomenal! I first partnered Alan on a concert near Reading and heard him play alto saxophone with all the grace of a Benny Carter. Later (rather to my chagrin!) I came across him again – this time playing trumpet in the reincarnated Ball band – and sounding more like the young on-form Kenny than anyone has a right to! As if that weren't enough, he also subs with Keith, playing the clarinet parts with equal efficiency, skill and flair

– and I hear he's recently tackled the trombone, too! All they need is cloning to form the best part of a band on their own! Another great British trombonist, the late Micky Cooke, dubbed the brothers 'The Noise Abatement Society', but, in the words of that self-confessed jazz singer, Neil Diamond, 'it's a beautiful noise!'

D.F.

THE PHILLIPS BROTHERS

Arranged Dixieland is somewhat out of fashion, but back in the early 1950s it was the major factor in turning me on to jazz – together with recordings by Jelly Roll Morton, Glenn Miller, Pee Wee Hunt and Louis Armstrong! Even before I latched on to the Humphrey Lyttelton Band as something special, I made my way annually to Birmingham's Bingley Hall for the Ideal Home Exhibition, mainly for the gloriously eccentric Guinness clock and Sid Phillips' Band on



Woolf Phillips

the bandstand. This was an eight-piece, including two saxes who generally just beefed up the ensembles, but with a succession of fine trumpeters (Kenny Ball, Joe McIntyre, Cyril Ellis) and the polished clarinet playing of Sid himself. The material was sometimes a touch old-fashioned (I remember Denny Dennis singing *Buddy, Can You Spare a Dime?*), but Sid was a superb musician, one of the most distinctive clarinetists around,

and also knew (old-fashioned again!) how to build an entertaining programme. He had served his time playing all the reeds with the best dance bands, writing and arranging for Ambrose, and contributing some memorable scores such as *Cotton Pickers' Congregation* to the band book.

And Sid was one of four brothers, all musicians: Ralph and Harry played in Sid's bands at different times and Woolf had an astonishing career. A notable swing trombonist in his day, he went on to front the *Skyrockets* (John Dankworth and Kenny Baker included), led bands for Duke Ellington and Benny Goodman in the days of the MU ban, accompanied Frank Sinatra, Judy Garland and Sammy Davis, Jr., and finally settled in California. Quite a family! A generation on, Sid's son, Simon, became a renowned rock drummer and John Altman, the celebrated film composer, is Sid and Woolf's nephew.

R.S.



Sid Phillips



Steve Fishwick

TALE OF TWO FESTIVALS

RON SIMPSON looks forward to two very different, but both extremely successful, jazz festivals.



Robert Fowler

The Mike Durham Classic Jazz Party (November 6-8) at the Village Hotel, Silverlink North, on Tyneside and Jazz on a Winter's Weekend (February 5-7) at the Royal Clifton Hotel in Southport could not be more different in many ways. The only obvious similarities are that both are based in a single hotel, both run Friday to Sunday and both have found the secret of getting audiences in to hear good jazz. Apart from that Whitley Bay's classic jazz contrasts with Southport's contemporary feel and the formats bear little similarity: Southport has 11 individual concerts, many by regular bands, with a Fringe programme in support, whilst Whitley Bay uses over 30 musicians in a party format, each in a variety of line-ups.

However, both share a tendency ever more apparent in jazz



Mads Mathias

Herskedal, causing delight and puzzlement in equal proportion. In 2016 he returns to quartet format, with pianist Ivo Neame, Petter Eldh on bass and Anton Eger on drums.

The latest rising Scandinavian star to appear at Southport is Mads Mathias, singer, songwriter, saxophonist, pianist. Geoff Matthews is known to cast his net far and wide to recruit musicians he thinks will fit in with the ambience of the Southport festival, but he fell lucky with Mathias. Alerted to his quality by Neil Hughes of the Cinnamon Club, Geoff dashed over to Altrincham and instantly understood what Neil saw in the young Dane.

Mads began as a saxophonist, but suffered terrible injuries to his hand in a car crash at the age of 17, with the loss of one finger and parts of others. He decided the saxophone was now out of the question and shifted his attention to singing and writing songs. Later he returned to playing the saxophone, but his career had taken a decided turn. Now, according to Geoff Matthews, he is a fine saxophonist, but it's his songwriting that's remarkable, allying a gift for melody to an astonishing flair for writing idiomatic English lyrics - with a surprising comparison to Johnny Mercer! Mads is already a star in Denmark and is breaking through internationally, with an honourable mention in the USA's International Songwriting Competition for his song *Fool for Love*.

It would obviously misrepresent Southport to concentrate solely on the Continental musicians/bands, with American saxophonist/composer Patrick Cornelius giving a UK premiere of his *While We're Still Young* suite and Steve Fishwick, Osian Roberts and Frank Basile leading a joint UK-American sextet on *In the Empire State*, plus any number of top British players both established (Alan Barnes, Ryan Quigley, David Newton, etc.) and up and coming (Ben Cox).

However, there's plenty of Continental influence throughout the programme, with the outstanding violinist Daniel John Martin, Paris-based after spending his formative years in Africa, and Alec Dankworth's Spanish Accents, largely composed of UK musicians, but with a Spanish dancer (Jesus Olmedo) and percussionist (Demi Garcia).

Similarly with Whitley Bay. It would be invidious to overlook the role of American trumpeters Duke Heitger and Andy Schumm, for example, and there are many fine UK players among the line-up, but 10 musicians from Northern Europe alone shows the importance of the Continent to the success of the Classic Jazz Party.

There is no doubt about the role of the late Mike Durham, founder of the festival and former West Jesmond Rhythm King (and now, very appropriately, commemorated in the Whitley Bay festival). At some distant time past he lived in Sweden and built up the Scandinavian and German



Kristoffer Kompen



Patrick Cornelius

connection during the years of bringing over European bands for the Whitley Bay Festival in its pre-jazz party form.

Nearly all the musicians at Whitley Bay this year are returning favourites: Patti Durham, Mike's widow who is carrying on the event, cites Robert Fowler and Mellow Baku as first-timers. But it's fascinating to note the variety of styles enthusiastically encompassed by musicians from the North of Europe. Whilst established stars of classic jazz such as Bent Persson and Frans Sjöström are on the bill, so, too, are youngsters like Lars Frank and Kristoffer Kompen. A professional trombonist playing with rock bands to pay the bills, Kristoffer is by choice an adept in the music of Jack Teagarden, J.C. Higginbottom and Tricky Sam Nanton.

The Mike Durham Jazz Party has a mighty list of themed concerts, from unquestioned jazz greats (Jelly Roll Morton or Sidney Bechet) to the less predictable (Spike Hughes is an enterprising choice, as is the music of the black New Orleans bands that never left for Chicago in the 1920s). Musicians are, of course, assigned to any different bands and a designated leader has to bring the whole set together



Fishwick Roberts Basile sextet

during a full day of rehearsals and an early rehearsal session (starting at 8.30 am!) each day of the festival.

Both Southport and Whitley Bay make full use of a convenient hotel manned by attentive and helpful staff, but even this is in different ways. Southport Jazz Weekend crops up all over the Victorian Royal Clifton, with performances in concert rooms and lounges, exhibitions in smaller rooms and jazz in the bar. At Whitley Bay everything is based in one large concert room, with set tables for all the weekend patrons. With a pleasing attention to detail, the table numbers are rotated twice a day to give everyone a variety of sight lines. It's a good sign for British jazz that two such different festivals have every prospect of sell-out business.

Some 10 years ago Stuart Nicholson came up with the view that jazz had moved house - to Europe. You don't have to accept his rather tendentious thesis to acknowledge the tremendous impact of mainland Europe on many of our festivals, including those at Whitley Bay and Southport.

www.whitleybayjazzfest.org
www.jazzinsouthport.co.uk

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KENNY CLARKE

PLAYS THE ARRANGEMENTS OF...

Fresh Sound FSR CD 864 76:08

Clarke, a giant of modern drumming, spent much of the later part of his life in Europe, which turned out to be America's loss. Consider this reissue, which includes the fine *Kenny Clarke Plays Andre Hodeir*, a 1956 session which features a mixed personnel including trombonists Billy Byers and Nat Peck, Roger Guerin on trumpet and a fine contribution from pianist Martial Solal. But it's Hodeir's arrangements which really infuse the flavour, leaving opportunity for improvisation; pianist Solal has a ball, both wearing his Monk hat and in the mainstream mode. Hodeir makes a fine job of *Round Midnight* building the composition gradually until finally stating the theme in the final part - this is one the most individual treatments of Monk's classic I have heard.

Other arrangements are by Pierre Michelot (a superb *Love Me or Leave Me*), and Christian Chevalier with a Clark-led medium-sized group over four titles recorded in November 1957, before featuring tenor-saxophonist Don Byas, Eddie Bunello on alto sax and Boland on piano. In the extended *Tampico* we can hear the writing techniques which were to characterize the Boland/Clark big band which was to thrive between 1969 and 1972, even if Clarke confines himself to ensemble fills whilst providing a foundation for the ensemble.

There is much thoughtful music to be heard here, but the

highlights are the sides arranged by Hodeir, proving that there was jazz to be heard in Europe at the time.

GREG MURPHY

JAN HARBECK
QUINTET, FEATURING
WALTER SMITH III

VARIATIONS IN BLUE

Stunt Records STUCD 14112: 48:24

Here is an interesting application of a well-worn format - the two-tenor quintet. These Copenhagen-based musicians steer clear of the normal procedure of unison themes framing chase choruses. It's either one tenor to start, then alternating, or both men together within a theme, mainly to improvise simultaneously. They seem to have a tonal and stylistic affinity; so it all falls easily on the ear. Easy, in fact, is the operative word. Seven of the eight tracks are medium-paced; the other is a slow ballad. A concept album, seemingly.

East St. Louis Toodle-oo gets their first 'variations', and the Duke would be pleased. *Nordic Echoes* evokes Ellington and Grieg. *Don't Let The Sun Catch You Crying* warmly recalls the 'forties and Louis Jordan. A Harbeck original, *Salvation* is his tribute to Paul Gonsalves, but contains collectivity all the way. Sinatra's great version inspires *Blues In The Night* and their separate statements have some wailing, but don't stray far from the melody. Accordion ace Astor Piazzolla's *Oblivion* brings mellow consecutive spaciousness. *Third Time To Tango* is, in fact, their seventh time to relax, and is

Harbeck's dedication to his colleague Smith. Here they have fun taking turns with one of them improvising over the other's theme playing. It is notable in this track to hear the pianist Henrik Gunde grooving into a sort of 6/8 feel, instigating the tenormen to vary into a Latinish pattern. With other indications of his need to break loose a bit, he presumably stretches out more on their gigs. The final ballad, *May Each Day*, a one-time Andy Williams hit, kicks off with some very nice solo piano, and displays the group's collective melodic enjoyment. Yes, there is something jazzily musical in the state of Denmark.

LESTOMKINS

JACOB FISCHER

... IN NEW YORK CITY

Arbors Records ARCD 1944 64.04

Jacob Fischer is a self-taught Danish guitarist, highly regarded in his own country but generally fairly unknown outside Denmark. Hence, I would imagine, the emphasis on New York in the title. As an introduction to the wider audience this is a creditable debut.

Generally, the listener in making any assessment of a recording has to decide whether a record achieves what it sets out to do and I am not sure that this one does. There is no doubt that Fischer is an accomplished player. He has worked with violinist fellow Dane Sven Asmussen and others and now has his own trio.

Arbors has given him three excellent musicians, Chuck Redd (vbs), John Webber (bs) and Matt Wilson (drs). In Redd's case he is probably a little too excellent as he makes the disc his own with a virtuoso performance and he dominates the session.

The material is almost entirely standards with a few unusual twists. The group swings happily. There is a jaunty *Love for Sale*, a waltz treatment of *A Nightingale Sang in Berkeley Square*, and a rumbustious attack on an old Django number *Swing 42*.

It is such an unpretentious outing

that it seems churlish to pick faults but as a launch of Fischer as anything more than a very good guitarist it is not entirely successful.

It may be that the guitarist needs to have his own solo album but, in the meantime, enjoy what is a very pleasant offering.

JOHN MARTIN

TUBBY HAYES AND
THE DOWNBEAT
BIG BAND

BLUES AT THE MANOR
1959-1960

Acrobat Music ACMCD 4385 72:47

Simon Spillett's excellent notes, extensive and comprehensive, tell all you need to know about this band - but you'll have to buy the CD to read them.

In brief: the disc presents two sessions roughly a year apart. The earlier, from 1959, sports an impressive brass section including two renegades from the Ted Heath Band and early British boppers Les Condon and Hank Shaw; the saxes are headed by Alan Branscombe and Tubby. The rhythm team of Terry Shannon piano, Jeff Clyne bass and Phil Seamen drums seem to me, disappointingly, just a touch wooden. The section work suffers from under-rehearsal at times and the arrangements still have echoes of the lingering dance band era. Solo honours go to the twenty-four year old leader and altoist Alan Branscombe. The programme includes compositions by Golson, Dameron and Parker plus a couple by our own Harry South.

Session two, recorded for BBC's *Jazz Club*, benefits from a better sound quality (though the earlier set is not bad) and the precision and attack suggest adequate rehearsal time. The presence of Jimmy Deuchar on trumpet and Ronnie Scott on tenor adds greatly to the solo strength but I believe the most significant factors in the success of this later line-up are the inclusion of Victor Feldman on drums and some superior writing by both Feldman and Deuchar.



Jeff Healey

If the first date documents the struggle to establish modern big-band jazz, the second represents the finished article - bright, polished and exciting.

HUGH LEDIGO

HOWARD ALDEN/
LLOYD ELLIS/
CAL COLLINS

FAMOUS DOOR ACE
GUITARISTS

Progressive Records PCD - 7156-7157-7158

3 CDs, approx. 50.00, 45.00, 60.00

Sometimes it seems that some of the most talented musicians never leave home. This is a classic case in point for both Lloyd Ellis and Cal Collins proved to be homebodies, yet on the basis of this attractive three CD set they earn their place beside the better known Alden.

Of course, the Alden tracks are a delight. His sophisticated approach with its emphasis on each carefully crafted note is a hallmark of a scrupulous musician. On this set he is a little more aggressive than we expect. Perhaps the influence of Norris Turney on alto brought out another facet of Alden's personality. Turvey is fierce wailer in the Hodges tradition who, sometimes, took over Hodges place in the Ellington band on the latter's death but returned to his native Ohio where he stayed for the next twenty years. As always Alden has chosen an exemplary group of musicians with John

Bunch on piano, and the estimable Michael Moore on bass. They produce a subtle dynamic sound, tackling some well-chosen tunes including *Make Believe, You're My Thrill* and *Can't we be Friends*. Consummate, classy playing with a strong, bluesy flavour.

Lloyd Ellis, the least known of the three guitarists, is a revelation; easily the most exciting of the trio. He cut his teeth on Western Swing in the 50's and became a fixture in the Las Vegas jazz scene working with Red Norvo's fine trio but, mainly, playing anonymously, but lucratively, behind big name acts. On this session he was very fortunate to have the impeccable Carl Fontana on trombone and the Scottish Jackie McLean on alto each of whom seems to want to surpass each other. The session never stops swinging. The opening number *Sweet Georgia Brown* is taken at a blazing tempo and there is no let up ending with a ferocious version of *Avalon*. Not so much a session as a battle to the death. Wonderful, exhilarating music.

The last of the three, Cal Collins, was a late developer and served his time back in the 50's playing in and around Cincinnati in bluegrass bands for twenty years. He was discovered by Benny Goodman and he played with Benny's band in 1976 and took part in the 40th Carnegie Hall Anniversary concert in 1978. In the same year he signed with Concord and became a much sought after session man for Scott Hamilton, Warren Vache, Al Cohn and Woody Herman. On this set he is closer in style to Alden. The music is unmistakably

mainstream and the outstanding characteristic is the fast tempos with which the normally slow ballads, *A Pretty Girls is Like a Melody, Limehouse Blues* and *You're my Everything*, are treated. Carmen Leggio, a tenor and alto player unknown to me, is in fine form, happy in any style. His is a lively presence throughout.

Both Ellis and Collins are no longer with us. Ellis passed in 1994 and Collins in 2001. A great pity as both deserved to be much better known.

JOHN MARTIN

JEFF HEALEY

THE BEST OF THE STONY
PLAIN YEARS

Stony Plain SPCD 1380: 54.05

Jeff Healey's career was unusual, to say the least. He found fame and fortune as a blues/rock guitarist, but was devoted to jazz, amassed a collection of 30,000 78s from the 1920s and 1930s, became a respected jazz broadcaster and played jazz on the trumpet! In the last few years of his short life (he died in 2008) he began recording with his *Jazz Wizards* in preference to rock or blues and the four albums he made for Stony Plain have now been raided to make up this joyous tribute.

The four albums are rather different, but the spirit of Bix and Venuti-Lang presides over the whole enterprise. Healey plays guitar on all four, but always has at least one other guitarist in attendance (usually Jesse Barksdale) to play rhythm to his solos and to cover his forays onto trumpet. The CD kicks off with tracks from my two favourite albums: *Three Little Words* from *Adventures in Jazzland* (2004) features the Bixian cornet of Tom Pletcher and Healey's in-period guitar solos and nonchalant vocals, then the posthumous *Last Call* (2010), a pared down trio album, gives us a splendid bit of Venuti/Lang, *The Wild Cat*, with Drew Jurecka's violin. The first album in the series, *Among Friends* (2002), lives up to its name with a floating population of musicians and amiable versions of such gems as *Star Dust* and *I Would do anything*

for you. *It's Tight Like That* (2006), live recordings with a band including Chris Barber, is a bit more rough and ready, though with some delightful moments such as the whistling/guitar/violin opening to *Sweet Georgia Brown*, taken from a Stony Plain sampler with the same band.

RON SIMPSON

PHIL WOODS

THREE CLASSIC ALBUMS
PLUS

Avid Jazz AMSC 1146 2 CD's 79:35/80:00

The albums comprise *Four Altos, Phil Talks with Quill, Phil & Quill with Prestige* and 11 (of 12) tracks from *Phil Woods/Gene Quill Sextet - Phil and Quill*.

The period 1956-1957 was a very busy one for the two altoists, as all of these sessions come from that time.

The novelty of the four altos format soon began to pall for me. I enjoyed the first couple of tracks greatly but began to feel that the format lacked variety and flexibility. For the record, the saxophonists are Woods, Gene Quill, Hal Stein and Sahib Shihab, all more than competent players in their own right.

Things improve markedly from the start of *Phil Talks with Quill* and the two alto front-line works well. Woods' tone at this time sounded particularly bright, lacking the darker tone of later years and contrasts nicely with his, slightly less fluent, front-line partner. For the most part this is bright, sunny, swinging music. Things continue in much the same manner on *Phil & Quill with Prestige* with the quintet format.

The whole package is rounded off nicely with the Sextet sessions. This was the first time that Woods and Quill had recorded together. Sol Schlinger (a new name to me) is added on baritone sax. A nice touch is the inclusion of Dave McKenna on piano. The original informative sleeve-notes are reproduced in full to complete the picture.

ALAN MUSSON



AL COHN, BILLY MITCHELL, DOLO COKER, LEROY VINNEGAR, FRANK BUTLER

MOSE ALLISON

TRANSFIGURATION OF HIRAM BROWN, CREEK BANK, I LOVE THE LIFE, V-8 FORD BLUES, YOUNG MAN MOSE.

Avid Entertainment AMSC 1163
2 CDs, 78.49/78.50

I was especially pleased to be given this record to review because it made me realise that Mose Allison was someone who, over the years, I had begun to take for granted.

That is not surprising as his easy laid back singing can be lazily catalogued as country Blues and slotted into that department. It is only by re-visiting to these marvellous five albums, recorded in his most successful period, 1958 to '60, that I realised several things. Firstly, what a unique piano stylist he is, mixing bebop rhythms and harmonies with a modern vocal blues interpretation. Secondly his compositions are much more substantial than they appear to be at first hearing. In a smaller but no less important way he evokes the spirit of Americana just as much as does the music of Charles Ives.

Also, the breadth of his work is impressive ranging from the hectic 'hoedown' opener of *Transfiguration*, described as 'a fantasy', where you can almost see the old boys slapping their thighs, to the fastidious selection of standards suitable for his voice and style.

Space prevents me from going into all the records in detail but there are many outstanding moments in these 26 tracks. His unique take on the *Duke's Prelude*

to a *Kiss*, the gentle caressing treatment of *How Little we Know*, the roaring power of *Night Ride*, a spectacular achievement by a trio. With each repeated listening I keep finding more gems, too many to list.

His favourite bass player, Addison Farmer, is a hugely empathetic choice and the various drummers are effective and unobtrusive.

Whatever your preferences, any serious jazz devotee should have, at least, one Mose Allison album in his or her collection. Here is the opportunity to have five.

Personally, I would make it compulsory.

JOHN MARTIN

PEPPER ADAMS

FOUR CLASSIC ALBUMS

Avid AMSC 1164 74.40/70.56

Here's yet another of Avid's value-for-money double CD reissues, comprising four LPs from Detroit-born baritone-saxophonist Adams's small-group heyday including *Jazzmen Detroit* (originally on Savoy), *Critics Choice* (World Pacific), *Pepper Adams Quintet* (Mode) and *10 to 4 at The 5 Spot* (Riverside). All recorded between 1956 and 1958 so nicely tucked into the public domain.

Savoy teamed Adams with fellow-Detroiters guitarist Kenny Burrell, pianist Tommy Flanagan and a stellar rhythm section of bassist Paul Chamber and drummer Kenny Clarke. Each track swings, Adams adroit and lucid, these pieces neatly contrived, with Flanagan showing his impeccable touch, never a note wasted, each phrase jewel-like, Burrell similarly calm and collected.

A year or so later and 3000 miles away, Adams linked up with the Baker-like Lee Katzman on trumpet and Jimmy Rowles on piano, sounding a tad more confident, the solos supple yet lively, the tone vaguely evocative of Gerry Mulligan. Tag this as hard bop and you're there. Back on the Coast, he's then a la Mode with trumpeter Stu Williamson and the almost-forgotten pianist Carl Perkins, his *Freddie Froo* given a vibrant work-over, drummer

Mel Lewis at the centre of things as Perkins unleashes some authentic bebop before Adams then excels on a stately reading of *My One and Only Love*.

Again in New York and recorded live by Riverside, his then-current quintet included Detroitier Donald Byrd on trumpet alongside pianist Bobby Timmons and another Motor City luminary, drummer Elvin Jones. As might be expected, the energy level is immediately higher, Timmons percussive, bassist Doug Watkins positively buzzing and Jones disturbing the peace as only he could. The atmosphere is lively, to say the least, even if the piano could have done with the tuner's attentions. This is dynamic, no-holds-barred music with Adams demonstrating just why so many pundits rate him so highly.

PETER VACHER

TINA BROOKS QUINTET

THE COMPLETE RECORDINGS/MASTER TAKES

Phono 870333 2 CDs,
78.42/78.40

Here's a quick quiz: what's the name of the velvet-toned tenor saxophonist who reached his career apex on a handful of Blue Note recordings during the early 1960s? Oh come on! You know - the guy whose playing and composing always retained something of Lester Young's lyricism despite being smack-inside the hard bop idiom. That's it, the bloke whose career fell to pieces later in the decade, who died way too early, and who, even though his fellow players loved him, never quite broke through to the front rank in audience appreciation terms.

Hank Mobley, right? Sorry - trick question. Tenor saxophonist Harold 'Tina' Brooks was what you might call a Mobley's Mobley. The two shared not only a record label but also many of the same jazz vices. As a consequence, both men's career pattern was assembled like a patchwork-quilt. But whereas Mobley stuck at Blue Note for fifteen years, Brooks' tenure at

the label was only brief, resulting in just one album as a leader - the delightful *True Blue* - appearing in 1960. Like *Soul Station*, taped the same year, its values were far more subtle than the currently popular - and far more declamatory - stylings of Trane and Griff. Ergo; it sold like cold cakes, leaving three other Brooks-led sessions to languish in the vaults until the 1980s when they appeared in Japan. Soon after, Mosaic gave the saxophonist the big-bucks, boxed set treatment, thus going some way to redressing his neglect. This two-CD set is basically that box writ-small, and usefully gathers together all four original albums, making it, more or less the "complete" Tina Brooks. If you don't know his work, then expect to be charmed. If you need to be persuaded, then look at the cast-list: Hubbard, Blakey, Morgan, Chambers, McLean et al. - the Hard Bop academy. Everything here is right up there, equally as good as anything by that man Mobley. Go buy.

SIMON SPILLETT

HAMPTON HAWES

THE TRIO

Phono 870335 2 CDs 156.20

After the bebop revolution, two streams of piano playing seem to have emerged. One followed Bud Powell in concentrating on the right hand and mostly using the left hand for occasional punctuations. The other group of pianists took a more two-handed approach. Hampton Hawes is often said to have emulated Bud Powell (as he does here in the lightning-fast *The Champ*). Although he has a very active right hand, he also uses both hands to excellent effect. At least, that is my reaction to this double CD of all the recordings he made with his trio in the mid-fifties. I am tempted to say he attacks the piano, except that he's not the piano's opponent but its partner, and together they explore some standards and discover remarkable results. In *Embraceable You* Hampton starts by harmonising the first three notes in seven different ways. He will take a tune like *Polka Dots and Moonbeams* and improvise on it with gorgeously decorative

two-handed work - but will then counter the whole thing with one final dismissive note or chord. Drummer Chuck Thompson's four-bar breaks aren't always well-judged. But Hawes has a remarkable rapport with bassist Red Mitchell, who is given plenty of solo space and uses it wisely. Get this album if it's the only one you buy this year.

TONY AUGARDE

DUKE ELLINGTON

WITH JOHNNY HODGES, COLEMAN HAWKINS AND COUNT BASIE

BACK TO BACK, SIDE BY SIDE, DUKE ELLINGTON MEETS COLEMAN HAWKINS, THE COUNT MEETS THE DUKE

Avid AMSC 1157
2 CD'S 77.51 / 77.15.

These are really Hodges sessions with the Duke sitting in. It is an eclectic collection from four previous albums, the first two of which are classics of small group jazz. The Ellington/Hawkins is, surprisingly, a first encounter between the two giants and the fourth set brings in another Royal, Count Basie. On the *Back to Back* and *Side by Side* sessions Hodges is in magnificent form. I doubt if he has surpassed his performances on these two albums. He plays with passion, imagination and immense authority. He has the impressive and unique Sweets Edison on trumpet—a man for all sessions - --and a classy rhythm section of Sam Jones (bs), Jo Jones (drs) and Les Spann (gtr), the last being an interesting inclusion, as Ellington has never featured the guitar in his band. The guitarist is a worthy addition and is heavily featured in solos. The material is entirely blues but with little twists such as the tango intro to *Wabash Blues* and the neat call and response effect on *Basin Street Blues*. Flawless.

The companion piece, *Side by Side*, has three tracks carried over from the session with Ellington. Billy Strayhorn replaces the Duke on piano and the formidable talents of Ben Webster, Roy Eldridge and Lawrence Brown are, also, on



display. It is more of a jam session and, as such, depends of the proficiency of the musicians which, in this case, it more than delivers. *Squeeze Me*, an Ellington favourite, and *Wabash Blues* are the two standout tracks.

The meeting with Hawkins is just that, a get-together. Not every musical encounter has to be epoch making. Sometimes it can just be a happy collaboration and the date with Hawkins is only slightly disappointing if you expect miracles. This comes over as a nice day out and, perhaps, could have benefitted from a little more rehearsal but it is Ellington and it is The Hawk. It is, also, Ray Nance, Lawrence Brown and Harry Carney, the last heavily featured as a soloist, a rare event, so nothing is less than exceptional. The tunes are mainly originals and everyone is on their mettle.

The session with Basie is an unpretentious affair. It feels like a sales promotion with its concept of having each band play a number associated with the other so Ellington takes on *Jumpin' at the Woodside* and Basie renders his version of *Take the A Train*. Interesting, but hardly worth an album especially as the disc offers only five numbers, one of which is a drum battle.

Perhaps if both bandleaders had come to the session with more than just bonhomie the result might have been more substantial.

As it was everyone probably went home happy.

JOHN MARTIN

URBIE GREEN BIG BAND & SEXTET

THE COMPLETE PERSUASIVE TROMBONE

Phono 870228 71:45

Trombonist Urbie Green is a somewhat neglected figure these days. He was possibly at the peak of his powers during the 1950s and 1960s. These sessions date from 1961 and 1962.

The big band sessions will be of principal interest to fans of dance band music. The arrangements (supplied by Bobby Byrne and Ralph Burns) make full use of the then comparatively new 'musical vistas opened up by stereophonic recording.' Add to this the outstanding talents of the likes of Doc Severinsen, Hal McKusick, Pepper Adams and Nat Pierce and the production skills of Enoch Light, who at the time was acknowledged as being a master-

craftsman creating advances in recording techniques and there are all the ingredients for a winner.

The repertoire is full of well-known material including *Stairway to the Stars*, *Skylark* and *Dream* and all perfectly played.

However, the chief interest for jazz fans will lie in the four Sextet tracks where we get to hear more from Severinsen and the under-rated saxophonist Walt Levinsky. The small-group arrangements were supplied by Green too. The standout track for me being *Hello Young Lovers*.

There is a comprehensive 24-page booklet containing a wealth of information about the recording process surrounding the big band sessions, but little about the sextet sessions.

Overall a worthwhile re-issue which will undoubtedly please fans of dance band music. Personally I would have liked to hear more from the small group.

ALAN MUSSON

THE WHISKEY BROTHERS

BOTTLE UP AND GO

Big Bear Records CD54 – 53:00

In these years of techno-pop - when every so-called live performance celebrates the art of mime and every album takes a modest year or two to record - it's hardly surprising that a new generation of listeners (plus

cannier members of the older ones) are now baying for live performances which (in Louis Armstrong's words) 'come from the heart' and not from the combined studio skills of cut-and-paste, auto-tune and the other computer devices which have sanitized all too many CD collections and consequently drained them of any shadow of spontaneous emotion.

Which is a lengthy way of introducing one of the most refreshingly live - and honest - records to gallop out of the Big Bear stable in quite a while! This CD, which is backed by Blue Moon, the craft beer from Denver, Colorado, is by two very talented men - Richard Heath and Gerry Smith - who call themselves 'The Whiskey Brothers'. Veterans of the Birmingham blues scene, their album is titled *Bottle Up and Go*; the call-it-a-day cry of street performers everywhere who have played and sung their hearts out and headed for home.

In this collection - rather than heading for home - the Whiskey Brothers are heading for a deserving place in the spotlight because everything they play and sing conforms to what people with a liking for down-home music require today; live performance with no frills nor furbelows but a deal of plain conviction and musical honesty securely rooted in the blues. Singer Richard Heath who doubles on mandolin sings with a rough-edged conviction and his partner-pianist Gerry Smith is his perfect accompanist; capable of

laying down the boogie in a way that would have pleased Pete Johnson or Pinetop Smith but then switching to sympathetic reflection for selections like *Ain't nobody's Business if I Do*. That versatility is necessary in a programme of eighteen selections that admirably encompasses songs from Willie Dixon, Leadbelly and Broonzy to Ma Rainey Porter Granger and some down-home originals by Gerry Smith and on one track, *Dr. John's Boogie* by his partner too.

'Live and unedited' (as liner note author Stuart 'Son' Maxwell points out), this collection is a credit to producer Jim Simpson's commitment to good unalloyed music-making. And the CD's luxurious production - with twelve page colour booklet and superb photography by Merlin Daleman - is no less than the music deserves. Bottle up and buy it!

DIGBY FAIRWEATHER

CHARLES MINGUS/ERIC DOLPHY SEXTET

THE COMPLETE BREMEN CONCERT

Domino Records 891 230
2 CD's

This live session, previously long unavailable, was recorded for radio broadcast in 1964. The sound quality, whilst acceptable, is not what we would expect today. The performance is issued here for the first time on CD.

Alongside Mingus and Dolphy, who featured on alto sax, flute and bass clarinet, are Johnny Coles on trumpet, Clifford Jordan tenor sax, Jaki Byard, piano and Dannie Richmond at the drums. All tunes are written by Mingus with the exception of *Sophisticated Lady* featuring Mingus backed only by pianist Byard. The complete concert is included including a tribute to Charlie Parker called *Parkeriana* which despite clocking-in at over 21 minutes is great fun, including, as it does, quotes from a number of tunes either written by Parker or associated with him.

The whole package consists of

long six tracks, one of which, the Mingus favourite *Fables of Faubus*, lasts for more than half an hour.

As with many Mingus performances, this is a high-energy set, if proving to be something of a marathon for the listener. It's always good to hear Eric Dolphy in full flight, however, and Jordan is always a joy to hear.

It is certainly good to have this available on CD but it is probably one for Mingus and Dolphy fans first and foremost and one for the rest of us to dip into.

ALAN MUSSON

ALBERT HEATH

KWANZA (THE FIRST)

Xanadu 906070 44:26

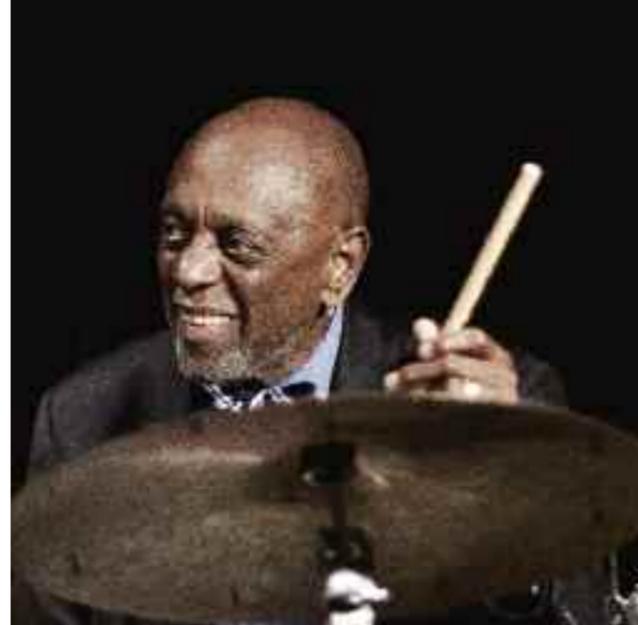
Good to hear, on this Xanadu 'Master Edition' CD, the three gifted Heath brothers playing together. The nominal leader on this 1973 recording is the youngest of them, Albert 'Tootie' Heath, drummer, and composer of five of the six pieces delivered by a sextet here. Jimmy Heath is on tenor, soprano and flute, and on bass is the MJQ's Percy Heath. Filling out the ensemble are trombonist Curtis Fuller, pianist Kenny Barron and guitarist Ted Dunbar.

Tafadhali is in Latin/rock mode, with groovy guitar and wailing tenor - the only let-down on most of these tracks being the limited sound of an early electric piano. *A Notion* is a slow feature for some melodic flute. *Dr. Jeh* is uppish, and trombone and soprano take the honours. *Dunia* allows the leader to stretch out entertainingly; then Percy's *Oops!* lets him do likewise on bass, in swinging solo as well as exchanges with flute and with brushes. Undoubtedly, the hottest proposition from the date is the ten minutes of the bluesy *Sub-set*, providing sparkling stuff from guitar, trombone, tenor and proper piano.

A welcome bonus track from eight years later brings us *Wazuri Blues*, comprising totally solo Kenny Barron, digging into deep feeling for a too-short 4:38. For me, the disc's highspot.

LESTOMKINS

Albert Heath



SONNY ROLLINS QUARTET WITH DON CHERRY

COMPLETE LIVE AT THE VILLAGE GATE 1962

Solar Records 4569959
6 CDs, 76:48/76:45/75:21/
73:50/54:08/53:29

Our Man in Jazz - Sonny Rollins's third album after his famed 'Bridge' sabbatical - was the first of the saxophonist's LPs to truly reflect the post-Coleman and Coltrane changes that had affected the music since his retirement in 1959. With Coleman confrères Don Cherry and Billy Higgins on board, and with Rollins at his most-abstract, the original LP was always a somewhat 'challenging' listen, but now, with this unsanctioned - and one assumes wholly illegal - Spanish release of a further four nights worth of material from the Village Gate gigs that produced the original RCA set, there is ample room for further controversy.

Make no mistake: Rollins plays with gusto and commitment throughout, but given that this was a period in which he was less into playing structured compositions than following a collaborative, spontaneous muse, six CDs make one tough listen, even for this writer, a dyed-in-the-wool Rollins completist. There are great moments (the

best of which, it can now be seen, were already cherry-picked for *Our Man*) but for much of the time, this is unfocused, experimental stuff. It's certainly not the place to look for the elegance of *The Bridge* or the cogency of *Saxophone Colossus*.

In fact, listening to what amounts to over 400 minutes of unexpurgated material, one is reminded of Benny Green's comment that, at his most capricious, the 1960s Rollins was apt to create 'a great rubbish dump sprinkled with pearls.' Those pearls are here, but boy, what wading we have to do to hear them! Much anticipated, and hailed in some quarters as an unqualified triumph, this is, in fact, a troubling collection; fascinating, intriguing, beguiling in parts, it leaves a nagging sensation that the impact the avant-garde had made upon Rollins was by no means a helpful one.

Lord knows what the saxophonist himself will make of its appearance.

SIMON SPILLETT

LEO PARKER

THE LAST SESSIONS

Phono 870337 2 CDs, 76:20,
74:45

In the legendary Billy Eckstine band of the mid-1940s, baritonist Leo Parker had been part of a

saxophone section notoriously dubbed 'The Unholy Four'. Nearly twenty years later, as part of the Blue Note roster, he formed part of what could easily be dubbed 'The Unholy Three', joining two of the labels other signings - Sonny Clark and Ike Quebec - in a tragedy typical of the junk-fuelled, gone-too-early legends of the era.

Like Clark and Quebec, Parker left some unreleased music in the Blue Note archives and it is his 'lost' album *Rollin' With Leo*, from 1961, that forms the core of this collection. Around it are Parker's other Blue Note date, *Let Me Tell You About It*, and, making nonsense of the title, a clutch of late 1940s/early '50s sides for Savoy and Prestige. Perhaps best of all, the set also finds room for a rare 1954 album for the King label, taped in the company of guitarist Bill Jennings.

If not quite the 'complete' Leo Parker, these sessions certainly cover his entire stylistic compass, which broadly speaking means swing-to-bop. Having spent much of his career working in tandem with Illinois Jacquet, inevitably there's a certain R&B-ish bent to parts of his work, but if anything, it's label-mate (and former Eckstine colleague) Dexter Gordon who Parker most resembles - if not in register, then definitely in spirit. Indeed, had he lived perhaps Parker would have benefited fully from the transformational effect Blue Note had had on Gordon, who

had signed to the label at the same time. We'll never know.

While nobody can pretend this is especially profound music (nor is there a glittering cast of 'star' names on board to lift the ratings; Bill Swindell, anyone?), its solid celebration of the core values of jazz means there is plenty to enjoy. Try the steaming TCTB or the Ray Charles-ish *Low Brown* as samples. You'll find they'll grow on you.

SIMON SPILLETT

SONNY CRISS

THE COMPLETE IMPERIAL SESSIONS

Phono 870331 78.50/78.45

Memphis-born altoist Sonny Criss earned his bebop spurs from 1942 onwards in Los Angeles, mixing with the best modernists then around and later settled in Europe for a period before taking his own life in 1977, unable to face the prolonged and painful death that awaited him once inoperable stomach cancer was diagnosed.

Hugely influenced by Charlie Parker, alongside whom he played in Los Angeles, Criss developed a fuller, slightly sweeter sound on the alto, and soon became renowned for the sheer majesty of his playing, the vibrato quite pronounced as was the authority of his phrase-making. All this and more is evident on this double



Leo Parker

CD made up of three Criss albums originally recorded on the Imperial label in LA in 1956. His is the only front-line instrument heard here, each piece (and they are mostly standards) featuring melody-and-variations with occasional interjections by the various pianists assembled with him, namely the impressive Kenny Drew, Sonny Clark and/or Jimmy Bunn. Guitarist Barney Kessel is present for the first meeting but only emerges to substantive effect to combine with Criss on the very spirited *Alabama Bound* and on his own original, *Criss Cross* while vibist Larry Bunker adds valuably to the final session.

There are occasional deviations from the great songbook, as with his *Blue Friday* a nicely stompy blues with Drew in nifty form, Buddy Woodson's bass fixing swing, Criss taking off effortlessly. None of the tracks is over-long but all are utterly bewitching. This same compilation came out way back on Blue Note – it's doubtless out of print so get this one now, more so for it has the additional bonus of seven 1959 tracks recorded with pianist Wynton Kelly on the Peacock label. With 41 cuts, perhaps better to sample a few at a time. Just to hear Criss go on *Sweet Georgia Brown* or *Ornithology* should be joy enough.

PETER VACHER

NANCY HARROW

THE BEATLES AND OTHER STANDARDS

Fresh Sound Records FSR-CD 5502 51:46

Appreciation of the human voice is, I think, particularly subjective. What appeals to one listener may leave another cold. I find Ms Harrow's performance very hard to evaluate. She pitches and phrases well and her diction is excellent. At times, her delivery is velvet soft, but can change in mid-phrase to produce a hardness which I find just a bit ugly. She has a fairly pronounced vibrato which, on occasion, suggests to my ears an operatic quality but it is a trifle uneven, almost insecure.

Her approach to the seven Beatles' songs has me

unexpectedly convinced. Their material doesn't translate easily to other genres, particularly not jazz, which the pop group professed to dislike. Harrow resorts to ballad treatments even on *Got To Get You Into My Life*, and succeeds in making them quite meaningful without begging comparison with the originals. On *Drive My Car*, the only mid-tempo track, she employs the spoken word, effectively contrasting the lyrics with Bill Easley's roaring Texas tenor sax.

In addition to the reed-man, the disc benefits from the immaculate support of Roland Hanna on piano, George Mraz on bass and Grady Tate on drums with a little help from percussionist Arto Tunçboyacıyan. The remaining tracks, all standards, are approached in similar vein so there's no stylistic disparity.

Something of an acquired taste, perhaps, but certainly a distinctive contribution to the vocal canon.

HUGH LEDIGO

RITA REYS AND THE PIM JACOBS TRIO

JAZZ PICTURES AT AN EXHIBITION/MARRIAGE IN MODERN JAZZ

Fresh Sound FSR-CD 866 78:52

The Dutch singer Rita Reys (1924-2013) is heard here on 25 tracks taken from two Philips albums dating, respectively, from 1960 and 1961, both recorded in Holland. She was already working regularly with a jazz combo led by the fine Dutch pianist Pim Jacobs, whom she married in 1960, and it's their group that is featured with the happy addition of Kenny Clarke on drums, then a Paris resident but evidently a willing European peripatetic.

Reys, later destined to be known as 'Europe's First Lady of Jazz' was to enjoy a long and successful career, traveling in the US and appearing at many festivals with the top stars of the day. Recorded in her mid-thirties here, she sounds confident, her style like an amalgam of Ella Fitzgerald and Sarah Vaughan, with a very ready desire to embellish a theme and improvise,



the vocal control and use of vibrato cleverly demonstrated on this rich assembly of standard songs. Her sound is just the right side of cute, with an occasional tendency to shorten a syllable as so often happens when European vocalists perform in English. I could imagine that someone like Stacey Kent might have listened to this lady. Her accompanists swing well, solo ably and with Clarke earning his pay, the whole effect is very pleasing. Consider this the ideal introduction to an important jazz singer.

PETER VACHER

ART BLAKEY'S JAZZ MESSENGERS

COMPLETE RECORDINGS

Essential Jazz Classics EJC55674 2 CDs 77:38/77:43

First off, let's be clear about the 'complete' tag; the closest it gets is that this may be the complete recordings of the Jazz Messengers with this personnel. On the upside, there's a spirited session originally taped for Columbia during April through May of 1956, containing the earliest recordings of pianist Horace Silver's compositions *Nica's Dream* and *Ecorah*. Blakey loses no time in asserting authority on *Infra-Rae* with fine soli from trumpeter Donald Byrd and saxophonist Hank Mobley,

with Silver proving what a solid foundation he could provide. This session also shows Byrd (1932-2013) at his best; his sharp, incisive statements literally crackle-listen to *The Late Show* among others for evidence.

The second session here was under Donald Byrd's name but is effectively a Jazz Messengers session issued under Byrd's name. Trumpeter Joe Gordon is added on three titles and Hank Mobley lays out on two titles, as if to add to the feeling of dilution, whilst Blakey simply keeps time. Still, the session includes another take of *The Late Show* (with more crackling Byrd) but hereafter (tracks 7 through 12) the Jazz Messengers take a back seat to vocalist Rita Reys, whose light vocal tones don't suit the aggression of the Messengers.

On balance, the first disc is fine, but the second has the sound of anti-climax, which only devotees will entertain.

GREG MURPHY

MOTIS CHAMORRO BIG BAND

LIVE

Jazz to Jazz JJI 4006 75:34

It seems that Spain has a stomping 16-piece big band that is co-led by a lady of 20 named Andrea Motis who sings and

plays trumpet and saxes, and a man of 53 named Joan Chamorro who plays baritone and clarinet, and sings. Chamorro was originally a music teacher for Motis when she was twelve, then became her mentor, and collaborator on various concerts and recordings. Here they are captured in 14 performances at the 2014 Barcelona International Jazz Festival.

The band makes a stirring, integrated impact, with impressive arrangements and consistently fine soloists, including the two leaders. Where this differs from other big bands is that one leader is a jazz singer, and is consequently heard vocally on ten tracks. This being my initial auditing of Andrea, I must record my reaction. At her early age, her voice has a wealth of style and, somehow, a lived-in quality. But I regret to say it tends to grate on my ears at times, together with the selection of overdone standards, and the Spanish accent she doesn't always escape. She is at her most inspiring on *Don't Explain* - one of the best interpretations of this great song I've heard. Her duet with Joan on *Don'tcha Go 'Way Mad* is good fun. I'm sure the girl will go far.

As the colour display photos in the insert show, these men (and woman) enjoy themselves immensely. And bopping as vividly as they do must be very enjoyable.

LESTOMKINS

JEFF BARNHART AND SPATS LANGHAM

WE WISH WE WERE TWINS

Lake Records LACD 342 79:23

Spats Langham is that rarity: a proper banjoist who plays single note solos with aplomb and swings mightily as a rhythm player, where others merely chug. Much the same may be said of his guitar work with its roots in the 'twenties jazz age, so think Eddie Lang rather than Django. His vocals also hail from the same era, delivered with great verve and enthusiasm.

Jeff Barnhart is a formidable stride pianist with an

astonishingly accurate left hand that fairly lifts the proceedings. There are moments when I could have sworn that a tuba player had snuck in on the session. Jeff's pianistic style certainly owes something to Fats, as do his vocal renditions, but there's some James P in there too, not to mention a hint of Jelly Roll.

The repertoire is fairly eclectic, essentially from the early jazz period: *Baltimore* and *Shake It Down* from the late 'twenties, vaudeville songs like *Rose of Washington Square* and even *King Chanticleer*, an authentic ragtime piece. But there are some less typical selections – Doris Day's *Everywhere You Go* for one and *It's You* from the 'fifties, not to mention a Barnhart composition *With My Love*. A feast of feisty refrains. OK so the vocals are not quite Waller or Red Allen or even Al Bowley but they're rendered with an obvious love for an era gone by. Gone, maybe, but - if they have anything to do with it – definitely not forgotten.

HUGH LEDIGO

WILD BILL DAVISON

THE JAZZ GIANTS

Sackville SK 3002 56:52

This is virtually an Eddie Condon jam session without Eddie Condon: Hamlet without the jester. Wild Bill Davison leads a group of fine musicians performing a programme of Dixieland favourites. The front line of Davison, clarinetist Herb Hall and trombonist Benny Morton is well supported by the rhythm section of musical director Claude Hopkins, Arvell Shaw and Buzzy Drootin. Arvell supplies a clever solo on bowed bass in *Yesterdays* (not always in tune). Buzzy's drums are particularly useful for kicking things along and adding some stimulating breaks. This 1968 session at Toronto's Hallmark Studios mixes vigorous collective improvisation with some thoughtful solos, with Wild Bill and his fuzzy, furry cornet tone delivering some of the most practised work. Herb Hall sounds like a less squeaky Pee Wee Russell, but his feature on *Dardanella* is stylish. Benny Morton's experience and sense



of adventure pay dividends. The musicians may all have played these tunes dozens of times but this swinging session shows the advantages of musicians being familiar with the repertoire – and loving it. This is a reissue (with one bonus take) of the very first album released on the Sackville label.

TONY AUGARDE

LARS GULLIN

THE COMPLETE SESSIONS, MASTER TAKES

Phono 870336 2 CDs, 77:58/75:56

Jazz comes in multiple forms, but the styles that have creativity, swing, and are easy on the ear, are surely the most durable. This was the case with Swedish jazz of the 'fifties. Recorded in 1956 and 1957, the baritone ace Lars Gullin shines and soars in a highly musical manner, in settings ranging from quartet to big band.

Six of the quartet tracks are graced by the rollicking piano of Rene Ofwerman, the strong bass of Bengt Carlsson and the deft drumming of Bert Dahlander. Notable is his *tour de force* on *All Of Me*. There are four productive performances with trombonist Ake Persson, later to be a kingpin in the Clarke-Boland band. Two tracks find Gullin indulging in some collective improvisation with tenorman Rolf Bilberg.

Eleven eight-piece gatherings bring the vociferous alto of Arne Domnerus into play, and include some attractive Gullin originals.

The four showings of a 16-strong line-up have eventful, varied charts by Gosta Theselius, designed mainly to feature the baritone.

If Gullin's playing echoes Mulligan, he had his own concept, and if the groups/band output owes something to the West Coast Jazz of the time, the total evidence is of a stimulating Stockholm scene.

LESTOMKINS

HAL STEIN/WARREN FITZGERALD QUINTET

Fresh Sound FSR-CD 862 78:55

No, I hadn't previously heard of the two leaders either and it's thanks to Fresh Sound that I have now. Both men were from US East Coast, with 27-year old Stein the better known, having already passed though bands led by Gene Krupa and Georgie Auld among others. He later worked with Artie Shaw, Charles Mingus and Phil Woods and seems to have been successful, passing away in 2008 at the age of 79. Of Fitzgerald rather less is known although he was evidently busy around New York in the 1950s when these recordings were made.

Originally recorded for Progressive in New York in 1955 and issued as two albums, this quintet music feels much like transplanted West Coast jazz but without the edgier feel of Blue Note hard bop, the group working through some enterprising originals, all nicely

voiced, several of them arranged by Bob Newman. Fitzgerald plays bright, boppish trumpet, tonally fresh if somewhat brittle, spirited in attack, if not always as sure-footed as he might have wanted to be. Stein is certainly worth hearing, his alto influenced, inevitably, by Bird, but irresistibly fluent and lively, tenor richer if less adventurous in the Don Byas manner. Bob Dorough's nimble piano is also noteworthy alongside the to-and-fro bass playing of Al Cotton, the rather better known Paul Motian on drums.

Fitzgerald plays a quite lovely version of *You Go To My Head* as a ballad feature leaving this listener to wonder why his talent seems to have lain fallow, this ahead of Stein's equally pleasing alto reading of *Goodbye*. Dorough, currently still active and now better known as a singer and composer, plays throughout in a kind of streamlined Bud Powell style, helping to make this 14-track release and the engaging music on it a pleasing discovery. Worth considering? Certainly.

PETER VACHER

DICK HYMAN

HOUSE OF PIANOS

Arbors Records ARCD
19445 58:31

There is a pianistic lineage running possibly from Earl Hines, certainly from Art Tatum, through Mel Powell, Chick Corea and Keith Jarrett – musicians whose technical command and theoretical knowledge combine with a musicality and familiarity with the piano repertoire that extends far beyond the jazz canon but who choose to express themselves in that idiom. Hyman has been one of this élite group since the mid-twentieth century. A formidable and illustrious career.

This recital, following upon a previous masterclass and played before a, presumably, knowledgeable audience, is in itself a masterful demonstration of improvisation and spontaneity.

He tells us in his liner notes that he has a list of tunes he might like to play but the final choice is

made on the spur of the moment. And an eclectic play-list they make. *Send In The Clowns* is followed by *Sweet Georgia Brown*, a jazz war-horse from the 'twenties. Then there are, unexpectedly, three Thelonious Monk pieces, a couple of Kerns and two of his own compositions plus a request in the form of *Take The A Train*.

The result is true improvisation. Hyman makes no attempt to reflect the original styles of themes he plays, preferring to filter them through his own imagination, exploring time signatures, harmonies, key changes and stylistic contrasts; switching phrases – even whole themes – between left and right hands and generally revelling in his own virtuosity. The kaleidoscope of contrasting textures and patterns makes for highly entertaining listening with never a dull moment.

HUGH LEDIGO

AL COHN & JIMMY ROWLES

HEAVY LOVE

Elemental 906073 48:24

In the past, I have tended to think of saxist Al Cohn as the poor man's Zoot Sims. But this 1977 album, originally released on the Xanadu label, shows that he can hold his own in the difficult context of a series of duets – on this occasion with pianist Jimmy Rowles. Cohn immediately dives in with an unaccompanied chorus on *Them There Eyes*. This displays his fluency, although this fluency often allows him to coast along without much invention, falling back on the saxist's stock-in-trade of repeated riffs and long-held notes. Jimmy Rowles is the more inventive of the two: exploring different voicings, adding witty musical comments and leaving thoughtful breathing spaces. Just savour his unaccompanied first chorus of *These Foolish Things* – a delightful exploration. Rowles establishes his credentials as both soloist and accompanist. Both men can swing with ease, carrying the listener along on animated, bouncing waves. Apart from a blues (*Bar Talk*), the repertoire consists entirely of jazz standards, but



Dick Hyman

both men find new things to say (or play) in them. This CD adds a bonus track – *For All We Know* – from the same session, which was not on the original LP, although the whole disc still lasts for less than 50 minutes. This album is one of 25 items reissued from the famous Xanadu label.

TONY AUGARDE

HAYDEN CHISHOLM

BREVE

Pirouet PIT3081-61:08.

Saxophonist Hayden Chisholm's debut set as a leader for Germany's Pirouet Records, *Breve*, features a teaming with bassist Matt Penman, and British piano legend the late, great John Taylor. The sound, untethered by the rhythmic anchoring of a drummer, has a smooth, clean, almost classical feel.

The striking quality here is Hayden's tone on alto sax, perhaps the clearest, purist sound

of any saxophonist out there today. Wrapped in the crystalline piano touch of John Taylor, and buoyed by Penman's subtle bass work, the music has a cerebral yet approachable and uncluttered beauty.

Six of the nine tunes come from Chisholm's pen, bassist Penman contributes two, and pianist Taylor adds one. Opening with Penman's *Patche*, the tone is set for a subtle three way interplay in a chamber jazz mode. Taylor accompanies and steps into the lead with a refined delicacy as Penman supplies the gentle pulse. Chisholm's original, *Barely a Moon*, sounds like a whispered yet profound conversation. His *Tinkerbelle Swing* has a playful jauntiness, a little swaying energy. Chisholm's alto and Taylor's piano seem to chase each, like improvisational dancers, on *So It Goes*, from Taylor's pen.

A soft, nuanced, spare and oddly pretty set by a virtuoso saxophonist.

GREG MURPHY



Sonny Clark

WYNTON KELLY

FOUR CLASSIC ALBUMS

Avid AMSC 1165 2 CDs 161:41

This double album collects four LPs from a longish period in the career of one of the USA's most notable pianists. It starts with the 1951 LP called *Piano Interpretations*, the very first album that Wynton Kelly recorded. He was barely 20 and, although some critics hailed him as the next big thing, his playing suggests someone trying to run before he can walk. Several wrong chords and some hesitations are not redeemed by an inept drummer (Lee Abrams) who seems determined to undermine the rhythm.

We jump forward seven years to *Piano*, where variety is provided for Wynton's trio by the addition of guitarist Kenny Burrell. *Kelly Blue* was recorded in February 1959, just before Wynton made his appearance on one track of Miles Davis's *Kind of Blue*. I know his left hand was active there (though not exactly busy) but in *Kelly Blue* Wynton's single-note style means that groovy blues is not always available. Certainly he swings, but there is not much bluesy impetus in his playing. When he does become two-fisted (usually towards the end of a tune), he sounds rather like Erroll Garner. As a sign of Kelly's other talents, he wrote three of the pieces on this album. The final LP is *Someday My Prince Will Come*, a trio session recorded in

1961. The title-track displays Wynton's tasty abilities with a ballad which soon turns into unstoppable swing.

TONY AUGARDE

SONNY CLARK

THE ART OF THE TRIO

Phono 8703341, 2 CDs 78:06/77:41

Sonny Clark (1931–63) was a pianist with hard-bop inclinations, whose nimble fingers brought to life sessions by Buddy de Franco, Dexter Gordon and many others, as well his own small-group sessions. Less easy to find are his sessions as a leader, even more so those concentrating on his own compositions; this set meets that brief, including thirty-one titles recorded for Blue Note during 1957–58 and eight titles (with bassist George Duvivier and drummer Max Roach) for the Time label during 1960.

The first CD opens with a whirlwind version of *BeBop*, running (in the literal sense!) for almost ten minutes, where Clark has a ball improvising on the chord changes, whereas *I Didn't Know What Time It Was* roars along at a rate of knots with some satisfying improvisation mid-way. *Tadd's Delight* is gentler but with some fluent right-hand improvisations on the chords of Dameron's perhaps forgotten composition – the alternative take is slightly faster with superb

chordal work on the theme.

Blues In The Night dates from 1958 and is amongst a number of items that were originally issued as 45rpm singles, and latterly as an album in Japan (where Clark was very popular). The tempo here is more restrained, even dramatic. Tracks 9 through 16 on CD2 comprise the outstanding Time session with Clark

sounding really relaxed and where he is a joy to hear. An essential reissue – grab it whilst ye may!

GREG MURPHY

ROAN KEARSEY-LAWSON

CLASSICAL CONVERSATIONS

144 Records 144CD003: 67.49

I'm not sure that Roan Kearsy-Lawson does himself any favours with the jazz public by naming this fascinating, inventive and totally accessible album *Classical Conversations*. The classical connection is there, of course, right from the opening track *Blight of the Spanish Humble-Bee*, with, inevitably, the Rimsky-Korsakov showpiece excerpted. Occasionally one of the gentler pieces may sound as if it would fit with Classic FM's *Smooth Classics*. However, the range of influences is much wider than classical music. As a composer (all tracks are originals) Kearsy-Lawson has a great melodic gift, plus an



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affinity with the rhythms and sound patterns of many countries: on *Rushing Mambo Concerto*, richly melodic and progressing through many developments and various instrumental combinations, the composer points to 'Jewish/Arabian, Russian feel and Cuban rhythm' – and it's a highly appealing mix.

In addition to the eclectic charm of Kearsy-Lawson's compositions, the album's other remarkable feature is that it is performed by a trio on 14 different instruments! Duncan

Lamont Junior clocks up eight of those with supreme control, his clarinet tone an especially evocative part of Kearsy-Lawson's soundscape. The composer ranges over the field of tuned percussion, drums and piano and Dominic Ashworth limits himself to guitar – and plays it beautifully! It's a virtuoso performance all round – and what a pleasure to find the glorious sounds of marimba and bass clarinet in there with the vibes and saxes!

RON SIMPSON



THE ELUSIVE MIKE TAYLOR

RON SIMPSON remains puzzled by a 1960s jazz pioneer.

The Gonzo Media Group recently published Luca Ferrari's book, *Out of Nowhere*, which attempts to probe the mystery of pianist-composer Mike Taylor. The book, to be frank, is a bit of a muddle, but it's debatable how much of this is due to a subject who is liable to leave any biographer scratching his head in bewilderment.

Ferrari's book is subtitled, 'The uniquely elusive jazz of Mike Taylor' – which is fair comment, but I would suggest Mike Taylor himself is even more elusive than his music. Born in 1938, he apparently served briefly as an army officer before breaking into the jazz scene in the early 1960s. At first he had a steady job in the family firm and was, by all accounts, conventional and decidedly middle-class in appearance and attitudes. Success seems to have come in bursts. He worked with musicians who later achieved major success outside jazz (Ginger Baker, Jack Bruce, Jon Hiseman) and even wrote some songs for Cream in the late 1960s. His group served as the warm-up band for Ornette Coleman at Fairfield Halls, Croydon, in 1965 and one album, *Pendulum*, was especially well received, yet he seems to have been an elusive figure even when alive, unknown to many on the jazz scene.

From about 1965 Mike Taylor's life spun out of control. In apparent contradiction to his very correct manner his consumption of cannabis seems to have been on an industrial scale and later he moved on to LSD. No doubt this didn't help him to keep a grip on reality, but we can argue forever how far he was a victim of drugs and how far a psychotic character anyway. Whatever the cause, his marriage broke up, he gave up his flat, became homeless, walked the streets as a tramp, occasionally getting a room off an old friend, and became unemployable. The occasional gig arranged by a friend (or his hi-jacking of a friend's gig) was liable to end up with him lying on the floor refusing to play or simply beating a little drum.

In 1969 Mike Taylor walked into the sea at Leigh-on-Sea, was seen and pulled out, then walked a little further up the coast and this time successfully committed suicide. His death seems to have passed largely unnoticed, perhaps because the Mike Taylor that people knew as a major jazz talent had already left the scene. But to me the fascination of the Mike Taylor story is that he became a forgotten man in his lifetime, not in the years after his death. There has, in fact, been a renewal in interest in recent years, Ferrari's book following a well-balanced article by Duncan Heining on the All about Jazz website in 2013 and Dusk Fire Records having reissued some of his work in the last decade.

How good was Mike Taylor? Digby Fairweather remembers a commando raid by Taylor, Hiseman, Bruce and saxist Dave Tomlin on a jazz club in Westcliff-on-Sea in the early 1960s which polarised club members' opinions. He contents himself with saying Taylor was 'a pioneer' and the quartet's eruption into a club that had just become acclimatised to bebop showed how far they were ahead of their time. Neil Ardley of the New Jazz Orchestra championed Taylor's compositions and musicians like Ron Rubin and Dave Gelly, who worked frequently with him, have no doubt of his stature.

The man, however, remains elusive. *Jazz Rag* would love to hear from any readers who worked with/listened to/knew Mike Taylor and who would like to offer a personal viewpoint. For those who are unfamiliar with him, Duncan Heining's article and, for all its faults, Luca Ferrari's book will open your eyes (partly, at least) to one of the strangest saddest stories in British jazz.



HALLO, CENTRAL....

Which quarterly jazz magazine is in its 52nd year of publication, runs to over 100 pages of detailed and intelligent comment on jazz and blues and produces its own CDs, from Dutch jazz and swing of the 1920s and 1930s to the 1954 Count Basie Orchestra?

Doctor Jazz, of course, always one of our favourite magazines, with the one drawback: it's written mostly in Dutch! In the case of DJM 230, it is in fact written entirely in Dutch, but articles in English are not unknown. So it's a matter of enjoying the vintage photographs, posters and programmes, picking up the gist of articles from familiar names and similar words and wishing for the linguistic skills so common in the Netherlands! DJM 230 has an impressive selection of obituaries, from an extended one of B.B. King (great photo of his big band alongside the band bus in Memphis 60 years ago!) to the 'flexible swinger', Marty Napoleon. Marty was 93, a figure surpassed by 97-year-old Howard Rumsey and 100-year-old Van Alexander and nearly equalled by 90-year-old Gunther Schuller! One of the many good things about DJM is that it combines attention to the too-often neglected field of Dutch jazz with due regard for the international stars of jazz.

www.Doctorjazz.nl

AARON PARKS TRIO

HOWARD ASSEMBLY ROOM, LEEDS, OCTOBER 2ND.

Nobody could accuse Opera North of playing safe in its programming of concerts in the Howard Assembly Room, tucked away in the Grand Theatre. An Armenian jazz pianist performing with the state choir and a Malian musician singing the blues are among the Autumn listings, alongside classical concerts, installations, Americana with Bela Fleck and Abigail Washburn, and at least one masterpiece of Czech cinema!

The first jazz event of the Autumn was rather more in the main stream. Aaron Parks is a 31-year-old pianist from Seattle, now based in New York, who has been making waves in the last few years as a pianist/composer and a member of the all-star quartet James Farm, due in England for the London Jazz Festival next month. His trio for the current tour was completed by veteran drummer Billy Hart and Ben Street, an outstanding bassist previously unknown to me.

The trio gave full value to a generous 90-minute-plus set, mostly music (Parks' introductions were stumbling, short or non-existent), ultimately greeted with warm applause, but less memorable than it could have been.

Parks himself is an accomplished player, one would assume classically trained, with a delicate deftness of touch. His compositions, however, though polished, tend to a certain similarity, a tendency to circularity rather than progression, and it was not the best idea to begin with two originals at similar tempo, *Isle of Everything* segueing into *Melquiada*, for a 20-minute opener! Street and Hart – telling his own story quirkily and sometimes explosively – held the attention here more than the pianist.

And that raised a time-honoured question: why do so many current musicians insist on filling their programmes with their own compositions and avoiding

standards? Parks swung into Wayne Shorter's *Marie Antoinette* for his second number and the audience sat up.

Most pertinently, late in the set, halfway through a pleasant, but unmemorable, original (I think – there was no introduction), things wound down and a lingering cadence led into *Tenderly* which Parks played beautifully, with a stunning bass solo from Ben Street, melodically inventive and stylishly phrased.

Suddenly the mood relaxed: Parks even asked the audience for requests for the final number! It turned out to be *It Could Happen to You*, played with urbane freedom and wit. And for an encore Parks, playing solo, filled Duke Ellington's *Melancholia* with unaffected emotion, the tune a perfect match for his rhapsodic style.

It would be presumptuous, even foolish, to complain about jazz musicians playing their own songs. For instance, I suspect that a poised and charming ballad in waltz time was Parks' own. Certainly *Alice* was his composition, the piano sustaining a repetitive chaconne-type theme while bass and drums interlocked in counter-melodies and musical conversations.

But it's a question of balance and of programming – originals needn't dominate when there are so many wonderful songs already available. A few years ago it was regular practice for albums to be made up entirely of originals, except for one standard. The problem was, the standard was usually the best track and showed up the others!

Whatever the merits of Parks' compositions, however, here was much to enjoy and admire at the Howard Assembly Room, not least the superbly detailed and flexible bass work of Ben Street.

Interestingly, but not surprisingly, I have found no evidence of this being a regular trio. In performance, despite Parks' evident delight in the quality of his bass and drums, there was a feeling that we were listening to three soloists rather than a trio.

RON SIMPSON

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RON SIMPSON'S ROUND-UP OF RECENT CDS



Xanadu, a small label founded by Don Schlitten in the mid-1970s, is getting quality treatment from Elemental Music. In association with The Orchard, Elemental's reissues are elegantly packaged and very well documented – and, of course, they're worth listening to! I especially enjoyed **PICTURE OF HEATH** (906072: 42.03) by **Jimmy Heath**, a hard-blowing session in the company of like-minded musicians: Barry Harris, Sam Jones and Billy Higgins. Heath is refreshingly direct, with an engaging flow of ideas, on five originals and *Body and Soul*. He marks out his own territory on the Coleman Hawkins classic by starting on soprano sax (the Parker influence quite marked here), switching to his customary tenor only after an attractively discursive solo from Harris. The latter was pretty much Xanadu's house pianist and got to work under his own name on **BARRY HARRIS PLAYS TADD DAMERON** (906071: 42.47). In the company of bassist Gene Taylor and drummer Leroy Williams, Harris delivers urbane and thoughtful treatments of bebop classics such as *Hot House*, *The Chase* and *Our Delight*, exploring Dameron's often surprisingly subtle melodies (as in *If You Could See Me Now*, written for Sarah Vaughan) and harmonic depths with great skill. Slightly later (1978) came **FROM THE ATTIC OF MY MIND** (909074: 47.54) by **Sam Most** whose recording career had been resurrected by Xanadu a year or two previously. The master-flautist's technical control, imagination and flow of ideas are matched by his ingenuity as a

composer: as far as I know, none of the eight originals caught on, but they work pretty well here. Flute albums are not ideal for raising the musical temperature, but Most manages some strong blues playing and varies his tone enough to avoid blandness, helped by telling contributions from Kenny Barron and George Mraz. Domino Records are badging two fine double CDs from a similar period as 'limited edition', but, as both appear to have been out for some years in the same form on different labels, this seems a bit pointless. **THE COMPLETE 1972 BERLIN CONCERT** (891231: 2 CDs, 71.33/74.20) by **Gerry Mulligan, Paul Desmond and the Dave Brubeck Trio** is also headlined 'Previously Unissued!'. Well, up to a point. It was, I think, previously unissued before its release on Jazz Row some five years ago. For all that it's a very welcome reissue. By 1972 Brubeck had broken up his quartet, so the relationship with Paul Desmond is slightly different here. In some ways Desmond's relationship with Mulligan is more fulfilling; totally compatible, they slip naturally into a sort of informal counterpoint. The mood is more expansive than the Brubeck quartet, a mix of Brubeck and Mulligan classics receiving extended (sometimes too extended) treatments and some lovely ballads benefitting from Desmond's ethereal tone. The fillers are good, too, most interestingly Desmond and Mulligan without piano at the New Orleans Jazz Festival in 1969. **COMPLETE FEBRUARY 1972 PARIS ORTF PERFORMANCE**

(891229: 2 CDs, 63.02/55.11), initially a broadcast by the **Bill Evans Trio**, was issued as separate CDs in France and in its current form by Gambit some 10 years ago. This is Evans' most stable group (Eddie Gomez and Marty Morell) in top form on plenty of Evans originals (*Turn Out the Stars*, *Waltz for Debby* and the rest), a handful of ballads and *Gloria's Step* by former Evans bassist Scott LaFaro which features splendidly idiosyncratic solo work from Gomez and Morell – typical of their work throughout. Apparently Evans was delighted with the piano at the venue – which no doubt accounts for the delicacy of touch he so often shows. The bonus track is an extended *Nardis* from Ljubljana later in 1972, with British drummer Tony Oxley taking over from Morell. **MAL 81 & NEWS: RUN ABOUT MAL** (Progressive PCD 7060-7061: 2 CDs, 60.42/65.33) is remarkable in many ways, as well as being most enjoyable. In 1981 **Mal Waldron** was living in Europe and recording mainly duets with avant-garde soprano saxist Steve Lacy, but on June 18th he was in New York, with the excellent George Mraz and Al Foster, laying down affectionate versions of 16 great standards (five alternative takes make up the current double CD). All were recorded in one day and then issued as two albums in Japan! Waldron swings when needed, but the overall feel is relaxed and melodic, with a predilection for slower tempos.

One reissue that clearly affirms the value of putting out CDs of albums by understandably neglected musicians is **FOUR CLASSIC ALBUMS** (Avid

AMSC 1161: 2 CDs, 75.24/73.00) by **Lem Winchester**. The conventional wisdom is that Winchester hadn't fully developed his individual musical personality before his death in 1961 in an accidental self-inflicted shooting, being a sort of Milt Jackson-lite. Up to a point that is true, but his vibes playing is unusually melodic and he shows impeccable taste in his choice of material, with some unhackneyed standards alongside a few originals. I'm not sure that the albums are 'classic', but they are accomplished, enjoyable and well worth hearing again. *A Tribute to Clifford Brown* teams him with the Ramsey Lewis Trio and on the other three (making up his total output under his own name) he leads five- and six-piece groups including the likes of Benny Golson and Frank Wess. Something of the same applies to **JON EARDLEY QUARTET, QUINTET & SEPTET** (Fresh Sound FSR CD 863: 75.05). Eardley, a trumpeter with a pleasing crispness and fluency, had a longer career, but much of it in Europe. These mid-1950s albums begin with two 10-inchers, less than 20 minutes music on each, with Eardley the only horn on *In Hollywood* and the similarly forgotten J. R. Monterose on *Hey There, Jon Eardley!* Nothing especially distinctive about the playing on these two albums, but Eardley shines as a composer (lend an ear to the Miles-like *Indian Spring*) and on the final album *The Jon Eardley Seven* the trumpeter is inspired by the presence of Phil Woods and Zoot Sims. Trumpeter **Bobby Bryant** spent much of a successful career in studio work and MD-ing for singers and his 1961 album *Big*



Nat King Cole



Band Blues was marked for obscurity from the start, being unreleased until 1974. On **CHICAGO YEARS** (FSR CD 865: 66.57) it comes out as a smartly arranged, well played, nicely varied big band album with plenty of interesting solos. Ironically it was intended to showcase unknown talent (13 years on the record company's shelves doesn't do a lot of showcasing!), but one or two hit the big time anyway, notably James Spaulding who begins the opening blues with a highly original solo (untypically on tenor) and features on flute on such numbers as an up-tempo *Secret Love* (blazing trumpet solo from the leader). Also on the CD is *Wild!* by the **Larry 'Wild' Wrice** Quartet, playing serviceable Bryant originals with good work from Bryant and Spaulding. Drummer Wrice, incidentally, had already enjoyed his 3 months of fame as Mr. Dinah Washington Mark 5. No need for recommendation for the 2013 Jazz on Jazz release, **THE UNISSUED 1965 HALF NOTE BROADCASTS** (244555: 63.24) by **Wes Montgomery and the Wynton Kelly Trio**. *Smokin' at the Half Note* is one of the great guitarist's most acclaimed albums and these tracks from the same venue, same period and near enough the same musicians (Ron Carter or Larry Ridley in for Paul Chambers) find Montgomery in great form on blues originals, his own delicately rhapsodic *Mi Cosa* and a handful of memorable standards. It is as it says on the

label, *Wes* with the trio, a soloist with accompanists, not a quartet. The material is almost completely different from *Smokin'* and the live setting is no problem: good sound, very little conversation and relaxed announcements from Alan Grant. The announcements are no great problem, either, on **THE TREASURY SHOWS VOL. 19** (DETS 9039019: 2 CDs, 54.14/72.09) by **Duke Ellington**, though the regular plugging of *War Bonds* is just a little tiresome despite the Duke's ingratiating delivery. This double CD is made up of broadcasts from 1943 and 1946, both terrific bands, the 1946 outfit a real heavy hitter, with six trumpets and four trombones, as against four and three in 1943. The number of repeated tracks is relatively low and the programmes are a good mix of loved ones and forgotten ones. Ray Nance is in full 'Floor Show' mode, with an idiosyncratic violin solo on *I Can't Get Started* to go with trumpet and vocals (and, quite possibly, dancing); Joe Nanton and Lawrence Brown are trombone ever-presents; 1946 sees the arrival of the much under-rated Al Sears in what is otherwise the classic 1950s sax section; Oscar Pettiford's bass is another 1946 improvement, covering Sonny Greer's somewhat dated drumming; and fans of Al Hibbler have much to enjoy. **LIVE IN PARIS** (Fremaux & Associates FA5494: 74.57) with **Nat King Cole and the Quincy Jones Big Band** suffers to some extent from the

'live' situation, but has some glorious music. The weakness is that the CD contains Nat Cole's sets from both concerts on April 19th 1960 – and they're near enough identical! The Quincy Jones Big Band played the first half of each concert and the three numbers included here are a reminder of what a fantastic band that was – if fairly short-lived! Blazing into *Tickle Toe*, the band boasts a hair-raising trumpet section led by Benny Bailey, such protean sax stars as Phil Woods, Budd Johnson and Jerome Richardson and two very different trombone greats, Jimmy Cleveland and Quentin Jackson. The CD starts with Cole singing ballads with the big band – very accomplished, inevitably – but the highlight of the vocal set is when he returns to a small group, with copious inimitable piano, for a few numbers, including the inevitable, but welcome, *Sweet Lorraine*.

Among the new recordings **CORAZON** (MOSCOJAZZ MOSJ 412: 39.54) initially has power to irritate by its brevity and the producer's/label's unwillingness to tell us anything. Is *Corazon* the band name or the album title? The only information we are given as to what the album's about is the sub-title *The Music of Eleanor McEvoy*, a major Irish singer-songwriter not known for her jazz connection. The main players, reedman Ciaran Wilde and pianist Myles Drennan are, I find on the internet, stalwarts of the Irish jazz scene and producer Mick O'Gorman turns out to be Eleanor McEvoy's partner. In the end *Corazon* won me over, mainly because of the quality of the songs and Wilde and Drennan's self-effacing way of putting themselves at the service of the material. Drennan is a poised and sympathetic pianist and Wilde (mostly cool on alto)

excels himself on two tracks of lovely liquid clarinet, notably McEvoy's most famous song *A Woman's Heart*, a little gem of a performance. Equally uninformative – and almost equally short – is **UNTOLD STORIES** (CT01: 45.42) by the outstanding French-based Israeli pianist **Shai Maestro**. Oddly, eight tracks include two sessions in studios in Paris and Brooklyn and two live gigs in France, all in October 2014. Things begin splendidly with *Maya's Song*, the only track composed and arranged by the whole trio, with a fine solo from bassist Jorge Roeder and Ziv Ravitz's snappy drumming boosting Maestro as he builds the drama. Thereafter, the piano dominates and it all becomes a bit introspective, if beautifully played, though Ravitz seizes every opportunity to wake up the back row. Finally, something more in the main stream. The **Steve King Big Band** has a long-standing reputation in the Birmingham area and **60 NOT OUT** (Eskay Records SKBB 06: 74.38) reveals a very capable and versatile outfit. The material varies from 1930s standards to originals by Tom Kubis and Gordon Goodwin, section work is crisp and soloists to catch the ear include trombonist Bob Lloyd and guitarist Alan Mason. Many of the tracks feature a conventional big band line-up, but the fact that the five reeds muster about 20 instruments between them gives plenty of scope for variety. Gordon Goodwin's *Hunting Wabbits 2* is a delight, a quirky tribute to Bugs Bunny, headed up by Drew Selvey's piccolo, with assorted reeds and percussion adding to the fun. Andy Shillingford and Bryan Corbett guest on a few tracks, joining forces on the closing *Caravan*, and Lynn Dawes' vocals are pleasingly unaffected.

Shai Maestro



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OCTOBER

16th The Rumblestrutters
23rd The Broombusters
30th Harpers Ferry (US/UK/NewZealand)

NOVEMBER

6th Roy Forbes Trio
13th The Whiskey Brothers
Admission Free



ROY FORBES



THE BROOMBUSTERS

Le Monde, 10 Waters Edge, Brindleyplace, Birmingham, B1 2HA
Venue information from **0121 271 0600**
Artist information from **0121 454 7020**

Jazz on a Winter's Weekend

ROYAL CLIFTON HOTEL & SPA,
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SUNDAY 7TH FEBRUARY 2016

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Band leaders appearing -
From Paris - Daniel John Martin
From Denmark - Mads Mathias
From Norway Marius Neset
From New York - Patrick Cornelius Frank Basile
From the UK - Ben Cox Steve Fishwick/Osian Roberts
David Newton/Iain Dixon Alan Barnes/Dave O'Higgins
Alec Danlworth RNCM Big Band - MD Mike Hall
+ Ryan Quigley

plus an exciting Fringe all weekend.

Weekender £155 - now on sale
Day Tickets - FRI £42 Sat £60 Sun £50 - on sale from October 1st
Gig Tickets - £14 to £22 on sale from November 1st
(subject to availability)
For Free 16 page Brochure or to book tickets contact SMI tickets
01704 541790 (office hours)
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