

SERIOUS PRESENTS
LONDON JAZZ FESTIVAL



FRI 9 – SUN 18
NOV 2012

londonjazzfestival.org.uk

Barbican
020 8638 8891

Kings Place
020 7520 1490

Southbank Centre
0844 975 0073

Wigmore Hall
020 7935 2141

SHOWS NOW ON SALE INCLUDE:

Fri 9
**ROBERT GLASPER
EXPERIMENT**
SOUTHBANK CENTRE

Fri 9
TIGRAN HAMASYAN
WIGMORE HALL

Mon 12
**HERBIE HANCOCK
SOLO**
SOUTHBANK CENTRE

Wed 14
BRAD MEHLDAU TRIO
BARBICAN

Thu 15 – Sat 17
**MARCUS ROBERTS
RESIDENCY**
KINGS PLACE

Sat 17
**CHICK COREA with
CHRISTIAN McBRIDE
+ BRIAN BLADE**
BARBICAN

Plus Bill Frisell, Shabaka
Hutchings & BBC Concert
Orchestra, Sarah Jane Morris,
Paco De Lucia, Kurt Elling +
Sheila Jordan, Esperanza
Spalding and John Surman.

Full details at londonjazzfestival.org.uk



THE JAZZ RAG

2012 BRITISH JAZZ AWARDS: THE NOMINATIONS

ISSUE 123 AUTUMN 2012
UK £2.75



Fresh Sound Records New and Recent Releases

THE COMPLETE CONCERT FOR THE FIRST TIME EVER!

AMERICA'S NEWEST MUSICAL PROVOCATION!



**GERRY MULLIGAN
AND THE
CONCERT
JAZZ
BAND
SANTA
MONICA
1960**



Presented
in Digipack (2 CDs)

Excellent Stereo
Sound Quality

Includes
a 12-page
illustrated
booklet
with extended
notes

GERRY MULLIGAN

AND THE CONCERT JAZZ BAND · SANTA MONICA 1960

Guest soloist: Zoot Sims

"Our Santa Monica concert had a driving quality that I think was in great part the result of the fact that the audience was loaded with many of our friends and fellow-musicians."

— Gerry Mulligan

FSR-CD 710

www.freshsoundrecords.com



Randy Weston
Solo, Duo and Trio
in a Modern Mood "Cole Porter in a
Modern Mood," "The Randy Weston Trio,"
"Randy Weston Trio and Solo" and "Get
Happy" 3 LPs on 2 CDs. FSR-CD 715



Randy Weston Trio plus **CECIL PAYNE**
"With These Hands," "The Modern Art of
Jazz" and "Jazz A La Bohemia"
3 LPs on 2 CDs.
FSR-CD 716



Johnny Griffin Quintet & Sextet
"The Little Giant" and "Drango Pace"
2 LPs on 1 CD / Stereo
FSR-CD 717



TEDDY EDWARDS Quartet & Sextet
Introducing **HELWYNE STEWART**
"Love Moods" and "Good Gravy"
2 LPs on 1 CD / Stereo. FSR-CD 718

The exclusive UK distributor for Fresh Sound Records is **DISCOVERY RECORDS LTD** 01380 728000 · info@discovery-records.com
Available from all good record retailers or buy direct from discovery-records.com, amazon.co.uk and freshsoundrecords.com



Jamie Brownfield by Merlin Dalemán

NORWICH JAZZ PARTY No.7!

Sat 4th to Mon 6th May 2013
Holiday Inn, Cromer Rd,
Norwich, NR6 6JA

Harry Allen	Craig Milverton
Alan Barnes	Nicki Parrott
Dan Barrett	John Pearce
Ian Bateman	Ken Peplowski
Steve Brown	Houston Person
Dave Green	Bucky Pizzarelli
Scott Hamilton	Karen Sharp
Duke Heitger	Rossano Sportiello
Jon-Erik Kellso	Enrico Tomasso
Rebecca Kilgore	Bobby Worth
Eiji Kitamura	& More to Come!

26 hours of top mainstream jazz for only £175

For More Information, Tickets etc. contact:-
Norwich Jazz Party Ltd., 43 Whitlingham Hall,
Kirby Road, Trowse, Norwich, NR14 8QH.
01603-620287
norwichjp@btinternet.com
www.norwichjazzparty.com

Upbeat jazz NEW RELEASES FROM UPBEAT JAZZ



URDVD251 THE BIG CHRIS BARBER BAND DVD
Live on the Isle of Wight
Fantastic live concert recording of The Big Chris Barber Band. 18 tracks running 90 minutes – not to be missed!

URCD249 THE LONDON SWING ORCHESTRA
The Roaring Twenties
25th Anniversary recording from Graham Dalby and the orchestra (formerly The Gramophones) 20 terrific tracks.

URCD242 SISTER ROSETTA THARPE – The Queen of Hot Gospel

Includes previously unreleased recordings including her own wedding! A great rarity!

November 2012 is the 10th Anniversary of the passing of **Lonnie Donegan** and we have five terrific albums of Lonnie's great music for you to choose from:

URCD214 Jubilee Concert 1981 1st Half
URCD212 The Last Tour – 2002 his last recording
URCD218 Jubilee Concert 1981 2nd Half
URCD200 This Yere De Story – BBC broadcast - his life in words & music 1994

Complete track listings and personnel online. All CDs available from good record shops – distributed by RSK – or online together with the full Upbeat Jazz catalogue at www.upbeatmailorder.co.uk

Upbeat Mail Order also stocks many third party labels including Lake, 504, PEK, Jasmine, Proper, JSP, Frog and Raymer Sound and many more....

For a Free Catalogue call 0844 669 6295



JAMIE BROWNFIELD

PHOTOGRAPHED BY MERLIN DALEMAN AT THIS YEAR'S BIRMINGHAM INTERNATIONAL JAZZ AND BLUES FESTIVAL. JAMIE IS ONE OF THE NOMINATIONS FOR RISING STAR IN THE BRITISH JAZZ AWARDS (PAGES 18-19).

- 4 NEWS
- 5 UPCOMING EVENTS
- 6 WHERE DID IT ALL START?
RON SIMPSON ON EUROPEAN JAZZ BANDS AND THEIR ORIGINS
- 9 JAZZ IN THE MOVIES **JAZZ ON FILM**
ANDREW PATRICK ON JAZZ FILMS
- 11 SOUTHPORT MELODIC JAZZ/JAZZ: BODY AND SOUL
- 12 DANNY POLO **AMERICANS IN LONDON**
- 14 TEN DAYS IN LONDON
THE LONDON JAZZ FESTIVAL
- 16 WHAT IS THIS THING CALLED BOP?
THE SECOND PART OF SCOTT YANOW'S STUDY OF LATE 1940S BIG BANDS
- 20 REVIEW SECTION
- 32 BEGINNING TO CD LIGHT
- 34 COMPETITIONS / NEWS OF THE NEWS

SUBSCRIBE TO THE JAZZ RAG

THE NEXT SIX EDITIONS MAILED DIRECT TO YOUR DOOR FOR ONLY £15.50*

Simply send us your name, address and postcode along with your payment and we'll commence the service from the next issue.

OTHER SUBSCRIPTION RATES:
EU £18.50 USA, CANADA, AUSTRALIA £22.50

Cheques / Postal orders payable to BIG BEAR MUSIC

Please send to:
JAZZ RAG SUBSCRIPTIONS
PO BOX 944 | Birmingham | England

* to any UK address

THE JAZZ RAG
PO BOX 944, Birmingham, B16 8UT, England
Tel: 0121 454 7020
Fax: 0121 454 9996
Email: jazzrag@bigbearmusic.com
Web: www.jazzrag.com

Publisher / editor: Jim Simpson
News / features: Ron Simpson
Reviews editor: Russell Fletcher
International editor: Yue Yang
Commercial Director: Tim Jennings
Subscriptions & accounts: Russell Fletcher
Designed by Nerys James
Printed by Warwick Printing
www.warwickprinting.co.uk

© 2012 THE JAZZ RAG. All original material including advertising artwork remains the sole copyright of the Publisher and may not be reproduced without permission

UPFRONT IT'S VOTING TIME AGAIN!

2012 is the 26th year of the British Jazz Awards, the 'Jazz Oscars', and October 12th is the closing date for voting. Highly valued by jazz musicians for many reasons – not least the long list of illustrious names on the roster of a quarter-century of awards –, the awards pay tribute to the many wonderful players, singers and bands whom we tend to take for granted.

This issue's cover photograph features one of the musicians chosen by the Nomination Panel, but, as the article on pages 18-19 emphasises, there are many excellent musicians not on the list of nominations and the voting system allows, even encourages, votes from outside the panel's choices.

The British Jazz Awards will be celebrated in a presentation at Eastleigh's Concorde Club on October 22nd, always a first-class event with superb jazz from a group of the winners. The voting system is by no means confined to *Jazz Rag*, but our readers always play an important part in the process. So the Jazz Awards once again rely on your votes, whether by mail or on line!

concorde club

THE 2012 BRITISH JAZZ AWARDS PRESENTATION AND PERFORMANCE

Monday 22nd October

Doors open 7pm

Awards Presentation from 8:30pm.

Tickets £20. Inclusive dinner and admission, £44.

CONCORDE CLUB

Stoneham Lane, Eastleigh, Hampshire SO50 9HP

Tickets available online www.theconcordeclub.com

Or telephone 02380 613989



Jan Kopinski

BIG DAY AT HALF MOON

October 7 will be a splendid day for Dick Laurie, the Elastic Band and the Half Moon in Putney. The band is celebrating its 29th birthday and the 20th anniversary of its tenure at the Half Moon and a special guest appearance by John Barnes – one of his first major excursions since his severe stroke – should add mightily to the festivities.

However, all has not been well on the Elastic Band/Half Moon front. As *Jazz Rag* goes to press, all Sunday jazz at the Half Moon has been cancelled for September by order of the new manager. This is not necessarily a permanent thing, but it seems an odd and rather alarming action. Anyone wishing to support the Elastic Band in securing its position at the Half Moon could write to the Manager, The Half Moon, 93 Lower Richmond Road, Putney, SW15 1EU or email halfmoon@geronimo-inns.co.uk. Tel.: 020 8780 1939 (Dick Laurie)

LARGE STEPS FOR JAZZ

Jazz Steps, organisers and coordinators of jazz events in and near Nottingham, offer an enlarged programme this Autumn. The regular Thursday concerts at the Bonington Theatre in Arnold continue: the Gary Boyle Quartet (October 4), the Jay Phelps Quartet (11), the Basil Hodge Quartet (November 1), Partikel (15) and Neil Yates' Five Countries Trio (22). The occasional concerts at the Djanogly Theatre at the Lakeside Arts Centre include Marilyn Crispell/Eddie Prevost/Harrison Smith (November 6). In addition

the Space, Nottingham Contemporary, is the venue for Christine Tobin (October 18) and Jan Kopinski: Mirrors (25). An enterprising monthly series of Live at the Libraries features concerts in Mansfield Library (Sunday lunch-time), then Southwell and Worksop Libraries (Monday and Tuesday evenings). The Corey Mwamba Trio (October 14-16), the Nicola Farnon Trio (November 11-13) and the Nottingham Youth Jazz Orchestra (December 9-11) are the next to appear. Finally the Grand Final of the Nottingham International Jazz Piano Competition takes place in the Nottingham Albert Hall on October 7.

www.jazzsteps.co.uk

CONCORDE JAZZ

Eastleigh's Concorde Club, which is hosting October's British Jazz Awards presentation, has its usual excellent jazz programme in addition. The Concorde offers all kinds of show, from rock tributes to an evening with Gazza, but jazz occupies Sunday (New Orleans Jazz for Dancing) and Wednesday nights. The Wednesday programme includes Buddy Greco and Lezlie Anders (October 3), the Swing Commanders (10), Digby Fairweather's Half Dozen (17), *Tenor Madness*, a tribute to Spike Robinson headed by Derek Nash and Alan Barnes (24), Sammy Rimington's International Band with Cuff Billett (31), Peter Cater Big Band in a tribute to Buddy Rich (November 7) and Peter White and his Band (14). Tel.: 023 8061 3989 www.theconcordeclub.com

JJJ ACADEMY

The new Julian Joseph Jazz Academy, presented by HMDT Music and due to open in January 2013, offers young people a great opportunity to work with top jazz musicians to develop their creative talents and performance skills. The academy will operate at weekends and is aimed at experienced instrumentalists and vocalists aged 12 to 19 who have a good ear and knowledge of scales and a real interest in jazz and in improvisation. Three Taster Days have been arranged to enable those interested to work with Julian Joseph and enjoy a performance by his quartet. Following the opener at the Barbican on September 30, further Taster Days follow at the WAC Performing Arts and Media College (October 20 – 2-6 pm) and the World Heartbeat Academy (November 11 – 10 am-4 pm). Tel.: 020 8820 7410 www.hmdt.org.uk

JAZZ AT THE PALACE

Jazz at the Palace is Southend's 2nd International Jazz Festival staged at the Park Inn Palace on October 19 to 21. Patron Sir Michael Parkinson takes an active part in the proceedings, hosting the first night concert with the London Jazz Sinfonia arranged and conducted by John Jansson with guest Jacqui Dankworth and then taking part in *An Afternoon with our Patron* on Saturday where he is joined by Digby Fairweather and Laurie Holloway. Also on Saturday are selections from the Jazz on the Pier concert with Tina May and Digby Fairweather and the Dankworth Dynasty

Continued with Alec and Emily Dankworth. On Sunday co-host Digby Fairweather interviews record producer Ken Barnes in *Bing Crosby Remembered* and the other co-host Alan Barnes joins Bruce Adams for *Basie's Back*. And, of course, there's Jazz in the Festival Bar on Saturday and Sunday.

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

DORKING JAZZ

Watermill Jazz in Dorking presents its annual concert at the Menuhin Hall on Saturday October 6. Claire Martin and Sir Richard Rodney Bennett team up for another of their composer tributes: *Out of this World*, the songs of Harold Arlen. The regular programme at the Friends Life Social Club every Thursday is full of new and original groups and projects. BLINQ (4) is a vocal super-group with Liane Carroll, Ian Shaw, MOBO nominee Natalie Williams and Los Angeles-born Brendan Reilly, accompanied by Gwilym Simcock. The Nikki Iles Trio (11) features new saxophone voice Josh Arcoleo on tenor and the Matt Wates Sextet (18) is followed by the Soweto Kinch Trio with his latest project, a double album called *The Legend of Mike Smith*, based on the Seven Deadly Sins.

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

JAZZ AT THE VILLAGE

Top drummer Bobby Worth reports great progress with Jazz at the Village, monthly jazz at Felpham Village Hall. Sell-outs are so common that the club can advertise 'Pre-booking essential'

and the local *Felpham in Focus* wrote in glowing terms about the performance by the Julian Marc Stringle Quartet, full of such words as 'fantastic', 'superb' and 'exceptional' – it's great to see jazz finding such favour in a leafy English village! The pre-Christmas programme will do that reputation no harm. Mike Piggott and Steve Green (violin and guitar in Hot Club style) appear on October 3, followed by One Foot in the Grave (Paul Eshelby, Phil Phillips, Roy Babbington and Bobby Worth) on November 7 and a real coup in December. Kenny Ball and his Jazzmen are appearing in two Xmas Specials (14 and 21), a remarkable double event for a village hall club (and very reasonably priced). The New Year starts well, too, with Two for the Price of One, saxophonists Jo Fooks and Vasilis Xenopoulos with the Roy Hilton Trio on January 2. Tel.: 01243 584932 www.jazzatthevillage.org.uk

CELEBRATION OF JOAN MORRELL

Cambridge Modern Jazz Club is staging a major event to celebrate the life and work of Joan Morrell on October 14. Joan, who died in November 2011, established CMJC in 1972 and made it a major venue for new, experimental, even obscure acts many of whom went on to international renown. For this tribute to her work Cambridge Modern Jazz is taking over the whole of Hidden Rooms in Jesus Lane for a three-part performance from 5.00 pm to late. The John Turville Trio kicks things off, followed at 6.45 by Gareth Williams and Dave Green with *Salute to Bill Evans*, and then from 8.30 'The Quintet', an all-star line-up of Art Themen, Jim Mullen, John Donaldson, Mick Hutton and Nic France. Tel.: 01223 514777 www.cambridgejazz.org

UPCOMING EVENTS

The Howard Assembly Room at the Grand Theatre, Leeds, though run by Opera North, embraces a very wide musical culture, from flamenco to Congolese funk, with one outstanding jazz performance lined up for Autumn 2012: Jack De Johnette celebrates his 70th birthday by touring with

a quintet including Don Byron and plays Leeds on November 14. Another excellent jazz event is the Tommy Evans Orchestra with his suite *The Green Seagull* (November 10). Tel.: 0844 848 2700 www.operanorth.co.uk

Autumn gigs for King Pleasure and the Biscuit Boys include Loughborough Town Hall (October 4), the Platform, Morecambe (5), Marsden Jazz Festival (12), Royal Spa Centre, Leamington Spa (18), Swindon Arts Centre (20), Charcot, France (November 9), Otley Courthouse (10), Ronnie Scott's, London (December 8) and the Mill Arts Centre (16). Tel.: 0121 454 7020 www.kingpleasureandthebiscuitboys.com

The Cherry Tree in Belchamp St Paul, Suffolk, stages jazz every two weeks with the Roger Odell Trio and singer Lorraine Odell, plus top-class guests: Cameron Pierre (October 14), Tina May (28), Alan Barnes (November 11) and Julian Siegel (25). Tel.: 01787 237653 www.jazz-nights.com

Graham Brook's Monday Night Jazz and Swing at the Wilmslow Conservative Club specialises in two guest musicians accompanied by one of several excellent resident trios: pairings include Enrico Tomasso and Rosie Harrison (October 15), Greg Abate and Bruce Adams (November 12), Amy Roberts and Mike Hall (December 10) and – just a duo, this one – Alan Barnes and Dave Newton (17). Another highlight is the appearance of Lee Gibson on October 29 and visiting bands include the Les Bolger Jazz Guitar Ensemble, a six-piece including four guitars, on October 8, and the Brownfield/Byrne Hot Six (November 19). Tel.: 01625 528336 www.myspace.com/grahambrookjazz

Tipitina appear at the White Swan, Harborne, on October 25 in the second last-Thursday-in-the-month session, to be followed by 52 Skidoo on November 29. Tel.: 0121 454 2359 (White Swan) 0121 454 7020 (Tipitina)

Early 2013 weekend jazz breaks organised by Tony and Denise Lawrence include a Weekend Jazz



Jack DeJohnette

Festival at the Trouville Hotel in Sandown on the Isle of Wight (February 22-25) and Jazz Weekend at the Wessex Hotel, Bournemouth (March 8-11). Still to come in 2012 are a different Isle of Wight venue, the Shanklin Hotel (October 19-22), the Metropole Hotel, Llandrindod Wells (November 2-4) and the Mercure Castle Hotel, Windsor (November 9-12). www.jazzbreaks.com For further information on 2013 events email info@trouvillehotel.co.uk www.forestdalehotels.com/wessex

Jazz on a Sunday at Mayfield Sports Centre, Castleton, Rochdale, every fortnight on Sunday evenings, continues with Papa Pider's Jazz Band from Sweden (October 14), the Millennium Eagle Jazz Band (28), Dave Mott's Jazz Classics (November 11), the Cheshire Cats (25), Chris Pearce's Frenchman Street Jazz Band (December 2) and New Orleans Heat (16) before an extra Christmas show with the Jazz Gentlemen (December 23). Tel.: 0161 740 3714

The Stafford Jazz Society meets at Stafford Rangers FC every Sunday lunch-time, featuring such bands as the Old Fashioned Love Band with SJS President Mel Hill on trumpet (October 14), the newly-formed Phoenix Jazzmen with the likes of Pete Ainge and Terry McGrath (28) and Ian Royle's Coffin Dodgers Jazz Band whose name hints at their element of comedy (November 18). Special extended concerts are the SJS Anniversary Concert (Jeff Milner's Delta Friends – October 21) and the Christmas Concert (Fire Hose I Dixieland Jazz Band – December 16). Tel.: 01785 226950 www.staffordjazz.org

Headliners at Marsden Jazz Festival (October 12-14) include King Pleasure and the Biscuit Boys, Gilad Atzmon and the Orient House Ensemble, Tommaso Starace Quartet and Dennis Rollins' Velocity Trio. Tel.: 0845 5194415 www.marsdenjazzfestival.com

The William Shakespeare Jazz'n'Swing Festival at the Stratford Holiday Inn (November 24-26) has John Petters' usual packed programme. The 29 musicians taking part include Alan Gresty, Mike Cotton, Allen Beechey, Ian Bateman, Trevor Whiting, John Crocker, Keith Nichols, Jim Douglas, Dave Moorwood, Annie Hawkins and Colin Bowden. The Jazz Lecture by John Petters is on Early Black New Orleans Jazz and there are tributes to Muggsy Spanier, Kid Ory, Sidney Bechet, Louis Armstrong and many others. Tel.: 01406 365731 www.traditional-jazz.com

Val Wiseman's acclaimed Billie Holiday show, *Lady Sings the Blues*, plays the Landmark Arts Centre, Teddington, on November 10. Tel.: 0121 454 7020

The 26th Teignmouth Jazz and Blues Festival (November 16-18) is staging over 25 main performances, plus lectures, workshops and an ever increasing fringe. The festival ranges from traditional to cutting edge jazz and takes a new direction this year by heading the bill with jazz fusion in the form of Eduardo Niebla. International artists include Greg Abate, playing two gigs, one of them with Alan Barnes, and the festival also features Partikel, Swingology, Mike Outram, Craig Milverton, Zoe Schwartz and many others. www.teignmouthjazz.org

Kenny Ball



WHERE DID IT ALL START?

RON SIMPSON looks at the origins of traditional jazz bands in some of the more obscure (and, alternatively, most glamorous) parts of Europe.

At many festivals in the UK some of the most interesting, imaginative and robust traditional jazz comes from bands from mainland Europe. Various immediately disprovable observations come to mind based on interviews at this year's Birmingham International Jazz and Blues Festival and memories of European bands appearing in Birmingham and elsewhere in years past.

The golden age of territory bands in the UK was long ago and the bands' names alluded to their cities of origin, the Saints from Manchester being the most notable exception among the Merseyside, Avon Cities, Yorkshire, Clyde Valley, Second City and the rest. Few boasted of

their village or small town – yes, I know the recent Devonian phenomenon, the Fantabulous Sheepwash Playboys, doesn't fit historically or geographically! But regional pride seems more of a constant in Central Europe.

Bands also seem more likely to have their origins in an educational establishment and, as a corollary to this, are sometimes astonishingly young compared to the common run of UK bands.

Most traditional jazz bands will be in some way derivative which can be as positive as it is negative: there's plenty of good jazz derived and adapted from excellent models. Do the continental bands draw their inspiration from a different well? More often the material skips the

revivalist period and goes back to grand old classic jazz or Dixieland favourites. More often, too, the early giants of jazz are venerated: the name Louis Armstrong occurs in conversation time and again and Joe Muranyi, a decent clarinettist born in the States of Hungarian parents, was treated by the Miskolc Dixieland Band as an icon because he spent time in Armstrong's All Stars. (The Miskolc Band, veterans of many Birmingham festivals, generally fit pretty well into my tenuous hypothesis. Miskolc is not small and boasts an opera festival as well as a jazz festival, but at less than 170,000 inhabitants and in the far North East of Hungary it's not a major metropolis – and note the band's local pride and identification with Dixieland.)

Above all I wanted to find out how jazz got to the young people who originally formed these bands: what experience of jazz do you have in a small village on the eastern edge of a Central European country when perhaps you have a government that regards jazz as a product of the decadent West?

The Teens Jazzband Velke Losiny from the Czech Republic never had the problem of government discouragement directly, but there are many remarkable features of their story. By now regulars at Birmingham, the band is energetic, skilled and disciplined, with no musician above 25 and no tune below 70! The commitment and drive of their playing endears them to the Birmingham crowds and, despite a somewhat awed initial reaction to the fine concert hall at Birmingham University's Barber Institute, they became as much at home there as on the pub circuit. The Teens Jazzband also has a unique selling point: Iva Chomiszakova, extraordinary pianist with a left hand like a power drill, bandleader, singer of classic 1930s songs and Ph. D student in Czech Literature. It's Iva who tells me how the band started nearly 10 years ago.

How many jazz bands would you expect to be based in a small town of 2832 inhabitants 188 kilometres from the capital, Prague? The answer, remarkably, is two. Iva points to a long-standing tradition of jazz in the

town, with the Old Time Jazz Band ('they were our teachers') being founded in 1957 and still playing, though obviously not with the same people. Iva describes them as 'amateurs, just like we are', meaning semi-professionals with other jobs, though in the case of her band many are still students. However, there was a further influence on the Teens Jazzband which derives from an even more youthful band:

'When I and my brother, the trumpet player, moved to Velke Losiny, I was 14 and my brother was 9 years old, and there was a teacher in our school who liked jazz and he founded his own band – and that was the beginning of our playing. We founded the Teens Jazzband a few years after this. We still call ourselves Teens Jazzband and we wait for our 10th anniversary to give us a new name. People know us as Teens Jazzband and, if we change the name, maybe it will be a problem.'

To begin with the Teens Jazzband consisted of eight people (including double bass and tuba). Three of the originals are still in the band which is now a sextet with piano, banjo/guitar and drums as the rhythm section. The problems of having a drummer in the construction industry emerged a week before the band played Birmingham when he injured his hand, but the temporary return to the Hot Five rhythm section only boosted the ferocious drive of piano and banjo. At the outset we are talking extreme youth, with a trumpeter of 11 years old leading the front-line of the Teens Jazzband. Maybe starting at such a formative age has something to do with the discipline and freedom from ego in such bands as Teens – or indeed Spicy Advice, another youthful band from Vasteras in Sweden which has graced several Birmingham Festivals.

At a Teens Jazzband concert the numbers are meticulously – and very briefly – announced and the composers' names tend to be the likes of Louis Armstrong, Jelly Roll Morton and Sidney Bechet. This chimes with Iva's story of the band's early years, with the Old Time Jazz Band as inspiration, a remarkable

schoolteacher as organiser and no jazz concerts in the area. Iva cites Louis Armstrong LPs as an influence and after that British traditional bands Chris Barber, Kenny Ball and Rod Mason. Having relied on her father's LP collection, Iva delighted in the arrival of Youtube. The respect for the past shows in another element of the band's repertoire. Their current CD is of the songs of Annette Hanshaw with Petra Ernyei as guest vocalist:

'We hold traditional tributes to jazz players, we try to find traditional players and musicians who have an anniversary.' (I surmised it was Annette Hanshaw's centenary, but Iva informs me they were celebrating her 110th anniversary, her accepted birthdate having been moved from 1910 to 1901. Somehow those pert little 'That's alls' at the end of songs fitted better with a teenager!)

So does the existence of two bands in a town of less than 3,000 people mean that traditional jazz is very popular in Moravia? Apparently not!

'Traditional jazz is not so popular in the Czech Republic. Modern jazz is much more popular, just as in Poland. We play all over the Czech Republic, often 200 or 300 kilometres from our home town, because most of the festivals are in the West of the Czech Republic and we are in the East. Last year we were in France at an international youth music festival in Belfort. We also played in Germany last year.'

So Teens Jazzband has a foothold on the international festival scene, but not so much as the Budapest Ragtime Orchestra, founded much earlier (1980) and with an impressive record of seven visits to the United States, including three Sacramento Jazz Jamborees, and regular appearances at plenty of top UK festivals (Upton, Swanage, obviously Birmingham).

Bassist and leader Ferenc Gayer simplifies the reasons for the band's formation: students at the Budapest Academy saw the film *The Sting*, with Scott Joplin's rags orchestrated by the late Marvin Hamlisch, and were inspired to start a ragtime band. Ferenc explains a rather ambiguous

attitude by the government in Soviet-influenced days: 'In the Communist era it was not so easy to hear jazz music. In the 1990s it was much easier to travel abroad and hear jazz. But among the Middle European Communist countries Hungary had the first music academy for jazz. I studied there myself. Many university students played jazz even before the change from Communism.'

The founders of the Budapest Ragtime Band were half jazz students and half classical which has helped the exhilarating mix of styles the band employs: from ragtime to zany selections from the opera to jump and jive Louis Jordan-style to whistles and bells and standing on your head. Ferenc, however, is in no doubt that ragtime is the core of their music and that comedy is comedy, but music is paramount:

'It's too much to play ragtime for 2 hours - too much caviar! We play traditional jazz and Spike Jones arrangements. We have been to Upton-on-Severn Festival four times and there was a band there that played Spike Jones style – Bob Kerr and the Whoopee Band. The music comes first – the quality of the music is the most important thing, more important than the comedy and the jokes.'

Ferenc was not one of the founder members: he joined the band 25 years ago and became leader four years later. Of the founder members only one remains, but according to Ferenc only the members change, not the style. Of course changes in personnel make some small changes, but the core remains the same. Ferenc believes it is important to play in your own style and no one can doubt that the Budapest Ragtime Band does that.

The one remaining original member is original in more ways than one. Jozsef Szeki is a classically trained percussionist, specialising in xylophone; he also sings in a rough blues and comic idiom, stands on his head, demands audience participation and, according to Ferenc, 'has a very intellectual humour'.

But what was the jazz situation



Budapest Ragtime Band

Photo by Merlin Daleman



Jazzband Velke Losiny

Photo by Merlin Daleman



Les Zauto Stompers



Budapest Ragtime Band

Photo by Merlin Daleman

like in the 1980s when the Budapest Ragtime Band came on the scene? Ferenc mentions one fairly successful Dixieland band, but interestingly enough the only names he ventures are two more modern-styled guitarists, Gabor Szabo and Attila Zoller, who built much of their reputation working abroad in the United States.

Is it purely an impression I have formed or are bands from mainland Europe more likely to put on a show without compromising the music? The Budapest Ragtime Band certainly do, as do Les Zauto Stompers – or, to give them their full name, Les Zauto Stompers Jass Band, with 'de Paris' added when they're playing abroad. In fact they don't come from Paris and no one could fail to notice their French origins. The tricolour in the sousaphone is a giveaway, but their music equally betrays the Gallic origins.

'What is French-style jazz?', leader/sousaphonist/singer Jean-Michel François asks me, rather unfairly, since the band's website refers several times to the 'French Touch'. I could have mentioned the fact that his vocal style hints towards Maurice Chevalier at times or the charming (or comic) French lyrics to such standards as *Lazy River* and *Sweet Georgia Brown*, but above all I think French-style jazz is the sort of jazz that needs French words to describe it: élan, éclat, insouciance, plus the odd Italian borrowing such as brio.

Les Zauto Stompers is a fairly new band, but one formed from

players with great experience in other bands. The band was formed in 2004 from musicians who already knew each other well. Jean-Michel knew and worked with trumpeter Gilles Naudet, for instance, for 30 years, often playing together in the same bands. The long-standing friendships are one of the features of the band: all live near each other 30 kilometres from Paris, in the countryside, but with easy access to the capital for gigs at such clubs as Le Petit Journal.

Originally Les Zauto Stompers consisted of trumpet/cornet, clarinet/saxes, sousaphone and banjo. After a few years the band added a drummer and about four years ago Jens Kromer took over from Bruno Minisini on reeds, though Bruno still sometimes plays with the band, usually on baritone sax with Jens playing clarinet. The absence of trombone is deliberate, though one is often added for outdoor performance. The unusual line-up is further emphasised by Gilles Naudet's use of the pocket trumpet which he describes as his 'trademark'. ('I wish I could have a pocket sousaphone', comments Jean-Michel – but there would be no room for the elaborate decorations!) This article began by wondering how musicians in more remote parts of Europe found their way to jazz. In Paris there is no shortage of influences, surely! I prepare myself for a long list, but Jean-Michel surprises me:

'I think we are not influenced by anyone. We play the music as we feel it. The most important thing

is not to make a concert, but to have a good relationship with the audience. We play the repertoire, of course, but we are happy to respond to the audience: they come to see us, sometimes they pay to see us, and the first thing is we must give them pleasure.'

Of course the remark about lack of influences needs qualifying. When Les Zauto Stompers were formed, they may well have simply followed their own path, but the prime influences on the musicians were many years before when they started playing jazz. The rest of the comment is one that could be equally applied to the Budapest Ragtime Band and several other Continental bands that regard themselves as entertainers, while respecting the music – soon Jean-Michel is talking about showing respect to Louis Armstrong when playing his music. (My favourite announcement of the festival came when Les Zauto were playing a pub called the Sacks of Potatoes: 'In 1927 Louis Armstrong wrote *Potato Head Blues*. Tonight, as a tribute to this place, we will play it for the first time.') The style is difficult to pin down: though Jean-Michel uses 'Dixieland' freely, he prefers 'old style', but regularly he returns to the importance of the audience, not the precise style of the music:

'I do not do it in England because my English is not good enough, but in French I will explain to the audience that, when we rehearse, we have the same swing, but it is not the same as when we are in concert with an audience. If a

concert is successful, it's not just because of the musicians, but because of the audience. For us it is not just a concert, it's a show. When we are on stage, it's like a love affair; we have to seduce the audience. And it must give pleasure to both.'

Les Zauto Stompers have toured all over Western Europe, two members of the band played New Orleans a few years ago, but the band had to turn down a recent invitation to return because Gilles had work commitments. This is no problem for most of the band, with three retirees and a banjo player who's a full-time musician who used to play guitar with Charles Aznavour. The band projects optimism, though Jean-Michel sees a problem for music of this type in France, a problem we in the UK share:

'The problem with old-style or Dixieland in France is that we have more young people on stage than in the audience. We have a new generation of musicians – when they are 18 or 20, they've already been practising for 12 years, wonderful musicians. There are many new musicians who love this style, but the audience – the young people will not come.'

Les Zauto do their best to involve the younger generation in listening to, and playing, Dixieland by visiting conservatoires to play for the students. Similarly youngsters exposed to this music at a *boeuf* in a festival may find it a revelation, but it is not easy to persuade them to come on a regular basis, explains Jean-Michel. What, I politely enquire, is a *boeuf*? A Jam Session, what else, named after the celebrated Paris restaurant, Le Boeuf sur le Toit, famed for such sessions! To complete my French lesson, I enquire as to the meaning of the band's name:

'For the French it is a joke. "Autostoppers" are hitch-hikers. Les Autostoppers turn into Les Zauto Stompers! We could have had New Orleans Hot Shots or something like that, but now we can have the slogan – "Les Zauto Stompers – the jazz band that goes where you want to go!"'

JAZZ IN THE MOVIES

By ANDREW PATRICK, media consultant and former Chief Executive, British Film Commission

When you think of the all time list of jazz greats – and that list is both long and illustrious – then it would be a reasonably safe bet to assume that one of the all time kings of jazz, Louis Armstrong, would feature somewhere near the top.

So it should be for me, but in my case that statement comes with a confession. The Louie I grew up worshipping (and the clue is in the spelling) was not the late and great Satchmo but the true 'king of the swingers', the legendary King Louie as voiced by Louis Prima and immortalised in one memorable song from the Disney animated film *The Jungle Book* in 1967. I do have an excuse in that I was about ten years old when that wonderful character first indelibly seared its way into my psyche, but the inescapable fact is that whenever I think of King Louie it is that simian 'jungle VIP' that springs to mind and that crazy infectious song that drowns out all other pretenders to the crown.

However, for me that is the whole point and the main thrust of this very personal article about the seismic and often under-appreciated contribution that jazz has made to the movie industry. Jazz is not a science; it cannot and should not be dispassionately analysed or dissected to understand its core. Indeed those that might take this approach have already missed the point and I feel sad for them. Jazz, for me, is a central foundation of what comprises my quality of life, along with film whose relationship with jazz is the central theme of these random musings and football which is most definitely not!

I make no claim to be a jazz expert and have no musical talent whatsoever, but growing up as I did in a musical family – my Dad is the musician John Patrick and my step-mum the singer Brenda Scott – it would have been surprising if I had not been touched by music in some lasting way. I have been, and given my passion for film and my good fortune at being able to earn a

decent living from it, the collision of those two art forms which have so much in common with one another has always interested and moved me. They are both relatively recent additions to the cultural world and grew up alongside each other in the early years of the twentieth century. Surely it is more serendipity than coincidence that the very first talking picture was *The Jazz Singer* made in 1927. Film has never been afraid to push the margins of public entertainment and often existed – or gave the impression of existing – in the ever so slightly murky margins of respectable society. I suggest the same can be said of jazz and it is often that air of being a touch rebellious, subversive even, that gives both film and jazz their unique and hugely attractive allure.

Film grew up in the fair grounds and carnivals of over a century ago whereas jazz at that time was associated with the shadowy world of the gambling joint or speakeasy, so is it any wonder that such beginnings have resulted in an affinity between these two great art forms that, at its best, can be quite magical?

And yet it is hard to avoid the conclusion that this is not a marriage of equals and that film has been rather better served by jazz than jazz has by film. By this I am not referring to films about jazz or its practitioners. Indeed film has also not been especially successful in turning out films about film with a few honourable exceptions – *The Player* and *Singin' In The Rain* being to my mind chief among them. Perhaps this is down to the fact that the stories behind the images and the music are all too often less intrinsically gripping than the art form that inspired them.

As I have previously stated, I am no expert and I am sure most of you reading this far would agree. BUT – and this is the point – you don't have to be to enjoy and often luxuriate in the sound of jazz as it subtly enhances your enjoyment of a film and your appreciation of its ambience.

Indeed, in some instances it can become the one element that makes seeing a pretty ordinary film that bit more extra ordinary. I am sure there are a few examples of 'ordinary jazz' in 'ordinary movies' and of 'ordinary jazz' in 'extra ordinary movies'. However, they can be remembered only for their rarity and are therefore generally not remembered at all.

But if you flip that particular artistic coin and consider the hugely positive and often memorable impact that great jazz and its influences have made to the film experience then the examples that spring to mind are both plentiful and often iconic. Iconic not just from the point of view of the great film composers for the silver screen that have their roots planted deep in jazz (John Barry, John Williams, Lalo Schiffrin and Dave Grusin to name but a few) but also because of the range and quality of the films their work has graced. There may be few great movies about jazz but many movies have been made

great because of jazz. Would Frank Sinatra have really won his only acting Oscar for *The Man With The Golden Arm* if the magnificent Elmer Bernstein score hadn't ensured the film captured the mood of the time so evocatively? Would *Anatomy Of A Murder* have been remotely as cool without its note-perfect Duke Ellington score? Can we really imagine the classic Newman & Redford vehicle *The Sting* without the ragtime of Scott Joplin so beautifully played by the great and sadly recently lamented Marvin Hamlisch? Would quite so many people have accepted Beau and Jeff Bridges as *The Fabulous Baker Boys* without the excellence of Dave Grusin's score? And would Clint Eastwood have been quite such a critically acclaimed director without the jazz influences that have suffused so many of his films right from his debut feature *Play Misty For Me* in 1971?

These films comprise a far more substantial audio visual feast and whenever you come across one



just eat it up with a spoon, close your eyes, listen and enjoy. Because what better way is there to spend your time and, as the other King Louis once poignantly crooned in the James Bond movie *On Her Majesty's Secret Service* - 'we have all the time in the world'.

By way of final illustration of just how important a role jazz in particular and music in general has played in film I will end as I began, with a vivid memory from my childhood. Long before I ever saw the Peter Sellers movie *The Pink Panther* I was infatuated with its hypnotic theme tune featuring a haunting tenor sax solo from Plas Johnson and composed by Henry Mancini (whose great score from *The Days of Wine & Roses* is another of my particular favourites). My Dad, probably weary of my constant badgering of him, finally managed to get hold of an LP of the original soundtrack and Sellers himself had written the notes on the album cover.

I played the album over and over again (with the added bonus of driving my whole family mad in

the process) but it was an observation made by Peter Sellers within his album notes that I didn't really understand at age nine that has stayed with me ever since. He said - and I am paraphrasing - it was marvellous that the invention of the LP enabled people to listen to the music of a film without having to watch it, but he was disappointed that there was no method yet devised that enabled people to watch a film without having to listen to the music.

He was, of course, being humorous but the thought that occurred to me then and resonates with me to this day is - who needs it? Music without film, no problem; but film without music? That would be like Ginger without Fred or Hammerstein without Rodgers.

I love music, I love jazz music more and I love jazz music in film the most. To echo the Bard of Avon - who would have undoubtedly have listened to jazz and written great screenplays if either medium had been around in his day - 'if music be the food of love, play on'.



SOUTHPORT MELODIC JAZZ

The highlight of the year at Southport Melodic Jazz is Jazz on a Winter's

Weekend at the Royal Clifton Hotel - next year, February 1-3 - but the year-round programme, also at the Royal Clifton, has many attractions. On October 21 a change of programme, with Robert Castelli having to cancel, means that Nicolas Meier is able to introduce Southport audiences to Gabrielle Ducombe, an exciting new singer, Belgian by birth, a finalist in the French *Pop Idol*, now based in London where she took a Post-graduate course in Jazz Singing at the Guildhall. Another in the current series of outstanding Italian pianists, Enrico Pieranunzi appears on November 18. SMJ has a taste for festivals, including the 'mini' variety and December 9 is the occasion for a four-part Xmas Special from 2.00 pm to very late: the Paul Riley Band, Zoe Chiotis and Anthony Ormesher, Alan Barnes and Craig Milverton in an Art Pepper tribute, and the Andrzej Baranek



Trio.

SMJ is also involved in a very English venture: Jazz at Dobbies Tearoom. On the last Thursday of every month high tea at 5.00 pm is accompanied by jazz: the Brownfield/Byrne Trio (October 25), Swingology: Quintet du Hot Club de Dobbies (November 29) and, a special pre-Christmas event, the Phil Shotton Trio with *Sleigh Bells Ring - are you listenin'* (December 13).

As for the Winter's Weekend, as usual the 11 concerts are backed up by a fringe programme spreading through the public rooms of the Royal Clifton. American visitors this year are the Jim Rotondi Band and New York saxophonist Walter Smith III's Quartet. Keeping up the international flavour is Norwegian tenor saxist Marius Neset. The first day's programme includes Southport debutantes,

trumpeter Laura Jurd and singer Zara McFarlane, either side of the Steve Waterman Big Band. Also on the bill are the Dado Moroni Trio with Mark Nightingale, the Trudy Kerr Quartet, the RNCM Big Band and, as a festival finale, Alan Barnes and Anita Wardell with the music of Johnny Mandel, followed by the Iain Dixon/Mike Walker Quintet. Tel.: 01704 541790 www.jazzinsouthport.co.uk



BODY AND SOUL: BOB WILLOUGHBY

Evans Mitchell Books of London have just produced a sumptuous book of jazz photographs, *Jazz: Body and Soul*, over 120 photographs by Bob Willoughby linked by his own 1st person narrative. Bob Willoughby, born in 1927, combined photographic expertise with a passion for jazz and, based on the West Coast, produced classic images of jazz stars, from Louis to Miles, from Billie Holiday to Chet Baker. Many of his photographs were used in the iconic magazine *Harper's Bazaar*. Bob Willoughby had a distinguished career in Hollywood, at one time studying design with the legendary Saul Bass.

Jazz Rag 124 will contain a full length review on *Jazz: Body and Soul*, and this superb book is offered as a competition prize in this issue.

www.embooks.co.uk



Vincent Bach International congratulates Bruce for yet another nomination.

Bruce Adams. Nominee in Trumpet Section 2012 British Jazz Awards.



NEW RELEASES



BRITISH TRADITIONAL JAZZ - A POTTED HISTORY 1936-63
LACD300
(DOUBLE CD FOR THE PRICE OF ONE)
• TRIPLE ALBUM FOR THE PRICE OF ONE!
• 73 TRACKS - MANY PREVIOUSLY UNISSUED
• EXTENSIVE BOOKLET

ACCENT ON SWING - BRUCE TURNER'S JUMP BAND
LACD310
DOUBLE ALBUM FOR THE PRICE OF ONE!
BASED ON TWO LPs ACCENT ON SWING AND JUMPIN AT THE NFT plus SEVERAL OTHER RARE TRACKS

Visit our on-line shop at www.fellside.com
Distributed by Proper Music Distribution Ltd.
If you would like more information and be placed on our mailing list please send a large SAE with two second class stamps to the address below.

LAKE RECORDS, PO BOX 40, WORKINGTON, CA14 3GJ, UK

DANNY POLO

In Lake's recent mammoth box set, *British Traditional Jazz 1936-1963: A Potted History*, the first track is *Jazz Me Blues* by Danny Polo's Swing Stars. But this apparent pioneer of British traditional jazz was born in Clinton, Indiana. More than any other of the American jazz stars who came to the UK between the wars, Danny Polo became a fixture on the London jazz scene, though trawling through the National Jazz Archive's collection of past editions of the *Melody Maker* suggests that he was always something of a maverick. My own father's reminiscences of London in the 1930s always brought in Danny Polo alongside Nat Gonella, George Chisholm, Al Bowlly and other favourites and, though I'm sure my father knew he was American, as a youngster I always assumed he was British.

Born in 1901, the son of a clarinettist, Danny Polo played clarinet from the age of eight. In his own account to Leonard Feather in the May 29, 1937 *Melody Maker*, he launches into one of those tales of prodigious youth that may be at least partly true:

'Mother had spanked me for something or other and I cried and crawled miserably under the bed. In doing this I bumped into two clarinets which my dad kept there. Well, by the time I crawled out again from under that bed, I was playing scales!' Danny Polo's 1937 account goes on to mention associating with the likes of Elmer Schoebel (perhaps forgotten now, but a well-known pianist in his day and composer of *Bugle Call Rag* and *Nobody's Sweetheart*) and Buster Bailey, then came the great opportunity:

'Don Murray, who was to meet his death a year or two later in an accident, had to leave Jean Goldkette's Orchestra, and through a great stroke of luck I was recommended to Goldkette for the job of replacing this fine artist.

'Bix was my buddy in the band and we were out on some real jags together. Tram was always

The Embassy Rhythm Eight (1935): (l-r) Dick Ball, Max Bacon, Danny Polo, Joe Brannelly, Lew Davis, Bert Read, Billy Amstell, Max Goldberg



the strict business man of the band, keeping a foster-fatherly eye on Bix and treating him like the wayward kid he was. If Tram hadn't had such a deep understanding of Bix's weaknesses, Bix might have died even sooner than he did.'

So there he was, maybe 25 years old, socialising with the 'studious, collegiate' Bix Beiderbecke and taking lessons in responsibility from Frank Trumbauer, a promising start – if your health holds up. But he was with Goldkette a mere three months, part of a pattern of leaving bands and changing location that stayed with him until finally he spent some seven years with Claude Thornhill at the end of his life.

Details of exactly when Danny Polo first came to Europe differ, but by chance, en route to the Archive, I was playing a new Jazz Oracle release, *Americans in Europe*, including 16 tracks recorded in Berlin in 1927-28 by a useful little group, the New Yorkers, put together by George Carhart, more chancer than musician. Interestingly, the CD booklet suggests why Polo never built a career in Chicago: in 1925 he was in Carhart's band for a 105-day world cruise for the American Dollar Line, soon followed by a four-week cruise of the Baltic for the same line.

Danny Polo was arranger as well as playing alto sax and clarinet

with the New Yorkers and, while he was no Bill Challis, he does a good job re-creating the Jean Goldkette favourite, *Sunny Disposish* (with a vocal by Al Bowlly, on the last stage of his journey from Mozambique to London's West End), or producing a rowdier version of the Bix arrangement of *Ostrich Walk*. His alto playing is actually as effective as his clarinet which is heard at its best on *Clarinet Marmalade* where, curiously, given the Ambrose connection, he sounds rather like Sid Phillips. The band, incidentally, contained one undoubted jazz great, the drummer Dave Tough, doubtless bent on investigating the art galleries and distilleries of Europe!

This time it seems the band left Polo, rather than the other way around. Carhart skedaddled back to New York and banjoist/guitarist Tony Morello was installed as leader over his designated successor, Danny Polo. Poor pay resulted in the break-up of The New Yorkers, with Danny Polo and others heading for Paris.

It seems to be generally accepted that Danny Polo arrived in Britain in 1929, but it was 1932 before the *Melody Maker* announced that he had joined Ambrose as lead alto, though, given later events, that could have been a re-joining! From then on the spats between the two made front page news. In

the edition of December 28, 1935, the headline was, 'DANNY POLO SELLS UP AND RETURNS TO THE STATES: POGGY INTO THE BREACH'. Danny had sold up everything with 'suddenness and unexpectedness', so urgent was his need to depart that his house, car and other effects went for 'a mere song' and 'the disposal of his home in England seems to spell finality'. Apparently the move was made on the Friday before a Saturday broadcast and the multi-reedman E.O. Pogson (two decades later a stalwart of Kenny Baker's Dozen) saved the day.

But there was nothing final after all. He soon returned and, on March 5, 1938, Ambrose was seen as the aggressor: 'AMBROSE DISPENSES WITH ANOTHER STAR.' As the *Melody Maker* said, 'For some time it has been an open secret that ace-clarinettist Danny Polo and his leader have not been seeing eye to eye on questions of discipline, and those in the know were not surprised when, at the beginning of this week, Ambrose decided to dispense with Danny's services.' Joe Crossman was recruited from Lew Stone's band as his replacement. The following month Danny, who had been widely reported as about to return to the States, returned to the Ambrose band and Joe Crossman returned to Lew Stone!

AMERICANS IN LONDON

Then September 3, 1938, saw the end of the Polo-Ambrose soap opera. While Ambrose was preparing to start a variety tour at Birmingham Hippodrome, 'once again Danny Polo has folded his tent like an Arab and as silently crept away'. Joe Crossman again filled the chair, leaving Lew Stone to find a replacement – there is no suggestion that he was tempted to recruit a certain volatile American!

Whilst Danny was the subject of solemn tut-tutting on the front page ('Danny is a great player, but Joe is no whit inferior and is one not addicted to moods or off-days'), inside he remained a star, as the 1937 Leonard Feather feature proves. In March 1939 he was included in Ken Evans' list of Clarinet Kings, though the presence of Mezz Messrow and Ted Lewis may possibly take the shine of it.

In 1938 he was reported to be in France, about to join 'the well-reputed coloured band of Willie Lewis'. The location was correct, the ensemble not so. Danny joined the fine band of Ray Ventura with whom he recorded with the last of several top-class

European small groups he worked with. In 1935 he had recorded with Arthur Young and his Youngsters (Max Goldberg, Billy Amstell, Freddie Gardner and Max Bacon among others), his own Swing Stars included the likes of Tommy McQuater and Dick Ball and now, in January 1939, the *Melody Maker* reported him recording with a mouth-watering line-up of Alix Combeller, Philippe Brun, Oscar Aleman, Garland Wilson, Louis Vola and Jerry Mengo, with vocals from Una Mae Carlisle. There are two ironic codas to Danny Polo's time in Britain. On March 4, 1939, the *MM* reported that, with Ray Ventura's Collegians about to tour Britain, the major clarinettist on the 1930s London scene had been refused a work permit as an American! With no hint of a possible connection and tongue nowhere near cheek, the report went on, 'Coincidentally we are able to reveal that Ambrose put through a telephone call to Danny in Paris last week with a view to making enquiries regarding the possibilities of rejoining his former leader.' Then, on July 6, 1940, came Danny's last encounter with a

London bandleader. Jack Harris was born in the States, but from the late 1920s he had lived and worked in London. Now, in the States on holiday, he was trapped there by wartime travel problems and decided to stay – and form a band. The Jack Harris Band rehearsing in New York had few big names, only Larry Tice, Irving Brodsky, Sam Weiss – and Danny Polo who had had plenty of reasons to leave France.

After that Danny played briefly with Joe Sullivan and, 1941, a last shot at glory, ghosted Bing Crosby's clarinet in *Birth of the Blues* alongside Jack Teagarden. Then it was pretty much Claude Thornhill all the way, rather an academic last phase of the career of a Chicago-style clarinettist. 'Never a fully committed jazz organisation', according to Brian Priestley, the Thornhill band was 'subtle and intelligent' and the band's arrangements by Gil Evans inspired Miles Davis into his 'Birth of the Cool' phase. Hence, no doubt, wikipedia's reference to Danny Polo playing 'several experimental sessions' with Miles in 1947-48.

Then on July 23, 1949, Danny

Polo made the front page of the *MM* for the last time: 'DANNY POLO DIES SUDDENLY IN CHICAGO AT AGE OF 47'. Danny Polo certainly died of a cerebral haemorrhage on July 11, 1949. Bert Ambrose was asked to comment: 'This shocks and grieves me terribly. Danny was such a phenomena (sic), saxist and clarinettist, that in my opinion he could easily have been one of the greatest dance band instrumentalists of all time.'

Then came a proviso: 'He suffered a bit from temperament so that his playing was not always consistent', added Mr. Ambrose – well, he would, wouldn't he?

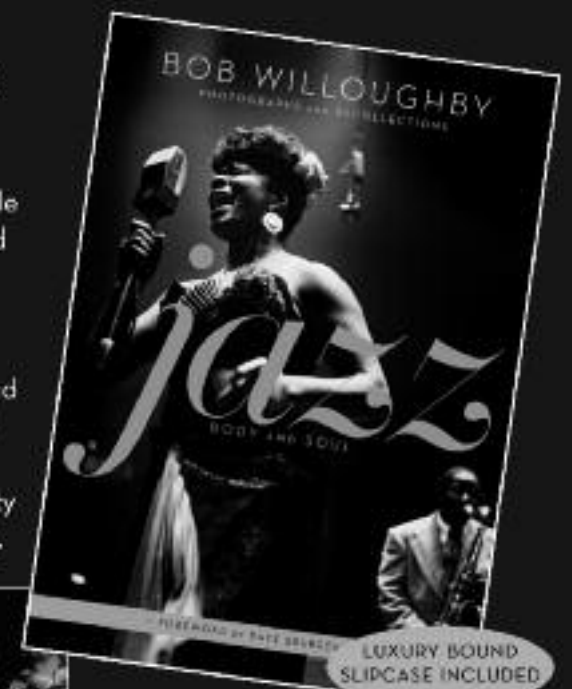
I am especially grateful to David Nathan at the National Jazz Archive for his constructive assistance. In addition to the past editions of the *Melody Maker*, *Memory Lane International* (www.memorylane.org.uk) has proved very useful and I also made use of Rainer Lotz's excellent and immensely thorough notes for *Americans in Europe on Jazz Oracle*.

RON SIMPSON

JAZZ: BODY AND SOUL is set to indulge with over 130 black and white unrivalled images of Jazz's finest icons.

Brought to us by the late Bob Willoughby, it kicks the door wide open to the 1950s Californian Jazz scene, a time of youth and exuberance captured with true style. Back stage jitters, inspired performances, electrifying atmospheres all documented in never-before published images.

Miles Davis, Louis Armstrong, and Chet Baker name just a few that feature alongside Bobs intimate recollections. All printed to a quality that doesn't fall short of stunning.



Only £29.95
Order online at
www.jazzbodyandsoul.co.uk
or over the phone at
020 3617 8726



TEN DAYS IN LONDON

RON SIMPSON talks to **JOHN CUMMING** of Serious about the aims and achievements of the London Jazz Festival.

It's easy to think of the London Jazz Festival in terms of the great American names who pepper its 10-day programme (November 9-18) – Sonny Rollins, Herbie Hancock, Jack DeJohnette, Robert Glasper, David Murray and the rest – and in terms of the iconic venues it employs: from the great concert halls to all the capital's major jazz clubs. However, as conversation with John Cumming of Serious, the originators and promoters of the London Jazz Festival, soon proves, there is much more to it than that.

For a start, around 60 venues are used in the festival and, though some may be as mighty as the Royal Festival Hall or the Barbican, others are as homely as your local suburban arts centre. Similarly the 300 events range from big-name concerts to jazz education in primary schools. This is the 20th London Jazz Festival, a cause for celebration, though John Cumming explains that they've decided to delay the festivities until the 21st as London 2012 has had alternative celebrations which might have diverted attention! John explains

how the festival began: 'It inherited the mantle of the Camden Jazz Week which was an event run by the borough initially as part of the Camden Music Festival which ran until the 1990s. In the wake of the local authority changes in the Thatcher era Camden couldn't sustain the commitment. I'd been working on the Camden Jazz Week since the late 1970s on the programming side, so we negotiated a kind of handover. It was the only London jazz festival that interacted with the local scene, though George Wein and Capital Radio were bringing in stars on the touring circuit. We took Camden as the basis to set up a city-wide festival.'

'The 1993 festival was rooted in Camden, Islington and Hackney, with much fewer events than now, though even then we had quite a big international programme, using places like the Hackney Empire, Union Chapel and Bloomsbury Theatre. We built out slowly from Camden and, because Serious had a producing relationship with the Festival Hall at the time, we started to use the South Bank as

a way of spreading the festival. From the beginning we wanted to build a relationship with the venues that put jazz on throughout the year, using the 10 days of the festival as a celebration of what goes on in London anyway, but giving it added value and drawing the attention of the big wide world to the fact that jazz is a living part of the culture of the city. Jazz in London has always had a very interesting dynamic with different communities.'

'Now there is a central hub in the big concert venues and clubs around the West End – and the East End now – but we also work a lot in more far-flung places, not only with jazz venues like the Bull's Head at Barnes, but also with arts centres and theatres and colleges in the outskirts. The festival reflects the city itself which is this huge urban sprawl. One of our dilemmas was how to make an impact for jazz in a city of 10 million people and we felt that the idea was not to fight the city, but to work within it. We decided that the best thing was to work with venues that are committed to putting jazz on in different parts of the city and have the festival touch them. Obviously, when we bring in the big international stars and have the new projects and commissions, these tend to involve the centre more than the outlying districts.'

However Serious is approaching running the festival, John and his colleagues must be doing something right. Five years or so ago, the festival was voted Best London Festival by *Time Out* magazine. John was particularly pleased by this as jazz is so often seen as a niche music, but it is, he reckons, a very important niche – and part of his job is to enhance its profile as part of the cultural mainstream: 'Making an impact for jazz in a very busy concert season in November makes a significant statement on the importance of the music itself.'

One matter that interested me was the relationship with the venues. John talks animatedly about the festival's commitment

to year-round jazz promoting venues, but what's it like dealing with venues that have the reputation and the clout of many in the centre of London? Surprisingly easy, it seems, because Serious has a relationship with them outside festival time. From the beginning, there was the Royal Festival Hall connection and recently Serious inserted a little jazz series into the RFH celebration of the Festival of Britain – coincidentally Joe Harriott came to this country in 1951 which provided one strand. Serious has also developed a year-round connection as associate producer at the Barbican, working on programming, not only of jazz events. As for Ronnie Scott's Serious goes back a long way: the company's original offices were just round the corner from Frith Street. (The present home of Serious, incidentally, is an airy and spacious couple of classrooms in an Edwardian ex-school 15 minutes walk from Kings Cross.)

Where a venue has a rigid programming policy, that can be turned to advantage. Kings Place, a splendid 400 capacity concert hall near Kings Cross, will only programme in thematic chunks so promoters have to do three or four concerts consecutively with some kind of a link. In the Festival this has proved the ideal place for Marcus Roberts – with what John calls 'a personal way of moulding jazz tradition' – to do a series of concerts with his trio joined by ever-expanding bands from the outstanding Guildhall School of Music jazz programme looking at different aspects of jazz history.

But what of the less well-known venues? I invited John to tell me about some of the places and groups he thought were typical of the more out-of-the-way ventures promoted by the festival. He came up with a type of promotion, followed by an anecdote about a favourite venue:

'We've been interested in where collectives of musicians in different parts of London have created their own epicentre, so

you get East 17 Jazz Collective who have developed their own programme in places like Walthamstow. They have negotiated a commitment from pubs and arts centres. Or there's Way Out West, another musicians' collective that involves people like Tim Whitehead and Chris Biscoe – and also Eddie Harvey. This is the third festival running we've celebrated Eddie's birthday! The festival gives them an enhanced profile.'

'The Forge in Camden is a fabulous Italian restaurant. It was opened by a family with a great enthusiasm for all sorts of music. They built a 100-capacity concert hall at the back of the restaurant with a lovely natural acoustic and a cracking piano. This year we have a grant from the European Union to deliver a programme called Jazz in the New Europe, drawing attention to various strands in European jazz. We've used some of that funding to take a duet of Bengt Hallberg and Karin Krog into the Forge which is a perfect venue for them. The atmosphere will be absolutely right and the acoustic will suit the musical balancing act that they do. So you've got two iconic figures in Scandinavian jazz playing two very special concerts in London. Bengt hardly plays these days, but he was one of the first European bebop players.'

What is Serious' role year-round? We are all familiar with numerous tours, plus the promotion of other festivals at such places as the Sage Gateshead, but how much does Serious work outside jazz? John identifies jazz as the core of the company's work, but also admits to a commitment to world music, whilst disliking the term ('It doesn't mean very much'). The company works with musicians from all over the world, with John identifying South America, South Africa and Eastern Europe (especially the Roma) as areas of particular interest. He claims, 'The things that drive the company are quality and relationships with artists', citing such diverse performers as folk hero Richard Thompson and the Kronos Quartet from America as artists Serious has handled for years. Another Serious mantra, very world music-friendly even if he hates the phrase is, 'finding



Emilia Martensson
appearing at Kings
Place November 17th

touching points between different musical styles and different cultures.'

John talks so much of building bridges and establishing contacts that I had to raise the subject of the Olympics. How did the 2012 London Jazz Festival relate to this year's noisy neighbour? The answer is again very positive. As part of the Cultural Olympiad, Serious set up BT River of Music, concerts on six open-air stages linked by the river, each representing a continent, but with collaboration between continents. For instance Asia – led by tabla player Zakir Hussain – staged a project originally commissioned by Serious and the Celtic Connections Festival in Glasgow 18 months ago where Zakir Hussain's classical Indian group joined with an elite group of Scottish and Irish traditional musicians in Battersea Park. The range of BT River of Music is indicated by the following list of performers: Hugh Masekela, Wynton Marsalis and the Lincoln Center Orchestra, the Kronos Quartet, Jools Holland's Band and – wait for it! – the Scissor Sisters.

'We just managed our ambition of getting one participating musician from each Olympic-competing country. Some of this was helped by having Andy Sheppard's Saxophone Massive when there were 200 saxophone players in Somerset House.'

The buzz word in Olympic terms is 'legacy' and John is confident the Games will have a positive legacy for jazz and the festival: 'We went into it with a positive

sense that there was a resource there that we could make use of.' The immediate legacy is less certain: he cannot be sure what the effect will be on ticket sales – are the Londoners all spent up? – but, there again, selling tickets is more problematic in the recession anyway.

Funding is a delicate balancing act between public funding, commercial sponsorship and ticket sales. The London Jazz Festival is about to lose its prime sponsor, BBC Radio 3, but this is a prearranged decision, the sponsorship deal was always planned to expire in 2012 and Radio 3 and the festival will continue to have a strong relationship for broadcasts and commissions. The London Jazz Festival has many commercial sponsors to whom it is grateful, but just at the moment negotiations are proceeding for a new title sponsor to succeed Radio 3.

You take a festival on the scale of the London Jazz Festival and there isn't time to cover it all over a mid-morning coffee, but let's manage a quick word about commissions. John ran the Bracknell Jazz Festival as far back as the 1970s and so remembers well the time when half of jazz history was still alive and playing. Now it's no longer so, he increasingly looks to commission things which explain jazz history by shedding a fresh light on the past. This year, for instance, Gwyneth Herbert, accompanied by a group led by Alyn Shipton, revisits the music of Peggy Lee. To me the most interesting strand examines British jazz

composition, especially from the 1960s when the likes of Mike Westbrook, Michael Garrick, Kenny Wheeler, Joe Harriott, Graham Collier and John Surman first impacted on the jazz scene. As part of this strand Peter Edwards and Gary Crosby create their own response to Joe Harriott's music, Chris Garrick revisits his father's small band compositions in the company of a group of younger musicians, plus Art Themen and poet Jeremy Robson and Shabaka Hutchings, presents a totally new piece in a BBC commission. And, as for John Surman, his contribution to London Jazz 2012 is a major choral piece (another Radio 3 commission) performed on successive nights at the Huddersfield Contemporary Music Festival and the London Jazz Festival.

It's quite possible to think of organising a jazz festival in London as being easy: all those musicians, all those concert halls and clubs, 10 million potential attenders and, of course, all those fat cats in business, commerce and finance who, after a hard day, like nothing better than relaxing with a glass of Veuve Cliquot and a Wynton Marsalis CD. And I guess in some respects it is easier, but a remarkable number of the most successful British jazz festivals are based in small towns. Probably the major problem of running a jazz festival in London is obtaining a sharp enough focus to register among the counter-delights of the metropolis. And focus is something that John Cumming and Serious are not short of!
www.londonjazzfestival.org.uk



Sonny Rollins

WHAT IS THIS THING CALLED BOP?

The second part of **SCOTTYANOW'S** account of Big Bands after the Swing Era 1945-50

With the end of the swing era, big bands in the United States broke up at an alarming pace during 1946, climaxed by eight orchestras disbanding in December. While some of the major bandleaders soon formed new orchestras, it was obvious that a new strategy was needed in order to survive. The competition from pop singers, rhythm & blues and Dixieland meant that swing was no longer the thing. Why not try bop?

The Earl Hines Orchestra in 1943 was the first bebop big band, featuring Charlie Parker (on tenor), Dizzy Gillespie, Sarah Vaughan and Billy Eckstine in its personnel. Unfortunately no recordings were made and not even a radio aircheck has survived to let us know what the group really sounded like. Billy Eckstine in 1944 headed his own orchestra, featuring the who's who of bop for three years including Parker, Gillespie, Vaughan, Fats Navarro, Miles Davis, Gene Ammons, Dexter Gordon, Art Blakey and many other up-and-coming jazz greats. Eckstine kept the big band going as long as possible before finally giving up in 1947 to start his solo career. Dizzy Gillespie, who led a short-lived orchestra in 1945, had better luck in 1946 and was the pacesetter among bop bandleaders for nearly four years.

Quite a few of the swing era big bands that were still in existence in 1947 were influenced by Gillespie's example. Their arrangements and soloists became more modern that year as they searched for new directions. A major recording strike by the Musicians Union in 1948 kept professional musicians off records for most of that year. In 1949 several record labels (most notably Capitol) did their best to make bebop into the latest fad, hoping that it would become the commercial success that swing had been earlier in the decade. A great deal of unique and remarkable music was

recorded that year, but the public was not ready or willing to embrace the new sounds.

It was a very unusual situation where top jazz musicians, many of them nationally famous bandleaders who were still just in their thirties, were suddenly considered old hat and behind the times. Here is how 16 of the bandleaders (discussed in alphabetical order) tried to cope with the situation.

Louis Armstrong had been leading big bands since 1929 and, although his orchestra in the 1940s was not considered a pacesetter and barely recorded after 1942, it was a solid outfit that played Joe Garland arrangements. Starting with his appearance at the legendary Esquire Jazz Concert in 1943 and continuing with his work in the film *New Orleans* and at special all-star appearances, Armstrong was gradually persuaded that it was time to return to leading a smaller group. He broke up his big band in 1947, formed the Louis Armstrong All-Stars and never looked back.

Charlie Barnet led a series of rollicking bands during 1939-49 that could often sound similar to his idol Duke Ellington. As early as 1944, he used such beboppers as pianist Dodo Marmarosa and guitarist Barney Kessel; the 1947 edition of his band featured Clark Terry. Barnet decided to give bop a real shot in 1948 and his band the following year often played arrangements by Pete Rugolo, Gil Fuller, Manny Albam, Johnny Richards and Tiny Kahn. His trumpet section included Rolf Ericson and three screaming lead trumpeters in Maynard Ferguson, Doc Severinsen and Ray Wetzel. Barnet even had Dave Lambert and Buddy Stewart singing 'Bebop spoken here'. But despite causing a great deal of excitement, the Charlie Barnet bebop band was a commercial flop and by 1950 he was back to playing swing.

It is ironic that **Count Basie's** Orchestra, the definitive swing band, was an important early step in changing the function of the rhythm section from swing to bop. The lighter feel, with Walter Page's bass and Freddie Green's guitar keeping a steady rhythm and Jo Jones de-emphasizing the bass drum, was matched by Basie's minimal left hand. While some of the arrangements played by the band later in the 1940s were boppish and such players as Illinois Jacquet, Lucky Thompson, Paul Gonsalves, and Clark Terry were open to bop, Basie's still remained an unmatched swing band. But bad business decisions and the Count's gambling debts (from losses at the racetrack) resulted in him having to cut back to a septet later in 1949.

Cab Calloway was an influence on some of the bop singers and he featured the young Dizzy Gillespie as his trumpet soloist during 1939-41. However, he never cared for bebop. In 1948 he broke up his big band, continuing with a septet called the Cab Jivers that included trumpeter Jonah Jones and bassist Milt Hinton. In 1949 he recorded a hilarious version of *He Beeped When He Should Have Bopped* (much funnier than the earlier Dizzy Gillespie recording), making fun of both bop singing and his own 'Hi-De-Ho' style.



Claude Thornhill

Jimmy Dorsey had some slight connections with bebop, performing Dizzy Gillespie's arrangement of *Grand Central Getaway* in 1944, using Serge Chaloff as his baritonist for a time in 1946, and in 1949 employing Maynard Ferguson in his trumpet section for a few months. But Dorsey, who was admired by Charlie Parker, never crossed over and was happiest playing swing and Dixieland.

Tommy Dorsey never hid the fact that he hated bebop, and he blamed it for the decline in the band business. Still, he used such modern soloists as clarinetist Buddy DeFranco, tenor-saxophonist Boomie Richman, trumpeter Charlie Shavers and drummer Louie Bellson although he primarily had them playing swing.

Duke Ellington preceded the swing era by a decade, seemed somewhat amused by the proliferation of swing bands during 1935-45, and created his own musical world. Although business fell off a bit for him after 1945, due to his song royalties and his fame, Ellington never broke up his band. He added such modern soloists as clarinetist Jimmy Hamilton, bassist Oscar Pettiford and in 1950, tenor-saxophonist Paul Gonsalves, and modernized his writing a bit. Ellington, whose percussive piano

style was a major influence on Thelonious Monk, was never bothered by bop and he smoothly incorporated some of its innovations into his own music.

The King of Swing, **Benny Goodman**, was curious about bop, but never seemed to know what to do with it. His band in 1946 was strictly swing. After its breakup, Goodman listened to bop and in 1948 put together a modern septet, a unique outfit that also featured clarinetist Stan Hasselgard (the only time that Goodman featured another clarinetist), tenor-saxophonist Wardell Gray and pianist Mary Lou Williams. The recording strike kept this group off records although intriguing broadcasts have been released. The only Goodman recording from 1948 is a very boppish rendition of *Stealin' Apples* featuring Gray and trumpeter Fats Navarro. In 1949, Goodman led his most modern orchestra, one that emphasized the boppish arrangements of Chico O'Farrill. With Gray, trumpeter Doug Mettome and pianist Buddy Greco as the key soloists, Goodman almost sounded like a sideman in his own band, particularly on such numbers as *Undercurrent Blues*, *Bedlam*, *Egg Head* and *Bop Hop*. By the end of the year, Goodman's bop experiment was over and he returned permanently to swing.

Bop caused **Lionel Hampton** no problems for his music mixed bop with explosive ensembles, honking saxophones, screaming brass and his own showmanship. He used such musicians as Fats Navarro, Kenny Dorham, Arnett Cobb, Wes Montgomery, Dinah Washington and even Charles Mingus, recording the futuristic *Mingus Fingers* in 1947. Few could excite audiences on the level of Hampton, who could always raise the roof with *Flying Home*.

Woody Herman had a fine second-level band during the swing era, featuring instrumental blues and his own vocals. During 1944-46 Herman's Herd (later called the First Herd) was the most exciting new big band in jazz, featuring riotous ensembles, major soloists in Flip Phillips and Bill Harris, and stretching swing to the breaking point, sometimes crossing over into bop. After spending much of 1947 only

playing on an occasional basis, he formed the Second Herd. Very much a bop-oriented group and one that looked towards cool jazz, the Second Herd featured Stan Getz, Zoot Sims and Herbie Steward (soon succeeded by Al Cohn), Serge Chaloff, Red Rodney, Terry Gibbs and modern arrangements. While it became highly influential and yielded *Four Brothers*, the band struggled and died altogether before 1949 was finished.

One would not think of **Harry James** as a bebopper, but he took a solo on his 1947 recording of *Tuxedo Junction* where he could have passed for Fats Navarro. The leader of the most commercially successful jazz/dance orchestra of 1943-46, James had his music open up to the influence of bop during 1947-49 before closing the door altogether in 1950, instead opting for sounding like Count Basie's band during his remaining three decades.

Stan Kenton forged his own individual musical path, not really being part of the bebop era. Initially influenced by Jimmie Lunceford's style, Kenton achieved his goal of leading a concert orchestra as opposed to a dance band. During 1945-46 his band actually grew in popularity, balancing the complex concert pieces of Pete Rugolo with more swinging pieces featuring June Christy's vocals. Typically Kenton did the opposite of the other bandleaders. After making it through 1948, he broke up his orchestra right before the recording strike ended, taking 1949 off. And then at a time when many big bands were permanently breaking up, Kenton returned in 1950 with his Innovations Orchestra which was comprised of 38 musicians including 16 strings!

Gene Krupa was one of the main stars of the swing era and the first superstar drummer. During 1945-46 his big band evolved from a swing group to one that was influenced by bebop. Among his soloists were Don Fagerquist, Red Rodney, and Charlie Kennedy (the first big band altoist to be strongly influenced by Charlie Parker). Krupa recorded several Gerry Mulligan arrangements (including *Disc Jockey Jump*), *Calling Dr.*



Gillespie and *Bop Boogie* before moving back to swing in 1950.

1938 and he gave up in frustration.

In the swing era, **Boyd Raeburn** led a minor league outfit that played commercial music. Things changed drastically during 1944-45 when Raeburn began hiring major musicians including Roy Eldridge, Sonny Berman, Trummy Young, Oscar Pettiford, Lucky Thompson and Dodo Marmarosa. One of the earliest versions of *A Night In Tunisia* was Raeburn's recording which featured guest Dizzy Gillespie. The following year, his band became one of the most radical in jazz with George Handy's dissonant and eccentric arrangements completely changing the direction of the orchestra. The band continued to grow (adding French horns and a harp), its music got more and more avant-garde (even after Johnny Richards succeeded Handy), and somehow it survived until late 1947. Raeburn's orchestra left behind such unique recordings as *Boyd Meets Stravinsky*, *Tonsillectomy*, and *Dalvatore Sally*.

Artie Shaw was displaying the influence of bop in his clarinet as early as his 1945 recording of *Easy To Love*. After being semi-retired during 1947-48, he put together a boppish big band in 1949 that included Al Cohn, Zoot Sims, Dodo Marmarosa, Jimmy Raney and Don Fagerquist, playing arrangements by Cohn, Tadd Dameron, Johnny Mandel, Gene Roland and George Russell. Although Shaw was very proud of the band, it only lasted a few months. The public wanted Shaw to keep on playing *Begin The Beguine* in the same way he had in

Claude Thornhill's use of French horns and tuba, unisons by his reed section on clarinets, and haunting vibratoless tone colors made his orchestra the first cool jazz big band as early as 1941. His second band, formed in late 1945, had Gil Evans as the main arranger and in 1947 featured Red Rodney, Lee Konitz and clarinetist Danny Polo as the key soloists along with the leader's piano. The repertoire included Charlie Parker and Dizzy Gillespie pieces arranged in unique fashion by Evans. Miles Davis first got in touch with Evans about his arrangement of *Donna Lee* and the eventual result was Davis' *Birth of the Cool* Nonet.

By the end of the decade, the idea of big band bebop catching on commercially was over. Even Dizzy Gillespie's orchestra broke up. Out of the 16 bands discussed in this article, eight were gone by the end of 1949 with Claude Thornhill giving up before the end of 1950, Gene Krupa disbanding in 1951, and the Dorsey Brothers joining forces in a nostalgic swing band in 1953. Only Duke Ellington, Stan Kenton, Lionel Hampton, Harry James and (after forming new bands) Woody Herman and Count Basie were able to lead regular orchestras in the 1950s and none of them were playing strictly bop.

But it was a nice experiment while it lasted.

THE 26TH YEAR OF THE JAZZ OSCARS

This year's British Jazz Awards, the 26th year the 'Jazz Oscars' have recognised the best in British jazz talent, will be presented for the first time in the famous Concorde Club in Eastleigh which, if there were a Best Club category, would be up there challenging every year. The Concorde Club is an even longer established British jazz institution, founded by Cole Mathieson in 1957, its 50th anniversary commemorated in a lavish book published in 2008. The Concorde's top jazz events are usually the International Jazz Night on Wednesdays and Sunday's New Orleans Jazz for dancing. However, Monday October 22nd will be a very special jazz evening, with entertaining speeches, edge-of-the-seat envelope ripping and music from 10 or so of the UK's finest, winners of the 2012 British Jazz Awards.

But who will these winners be? There is a school of thought that believes that more variety in the nominations would be a blessing. After all the likes of Roy Williams and Martin Taylor have been in the ascendant for a quarter of a century and show no sign of going away, Dave Green and Len Skeat dominated the double bass category in the early years and are still challenging a flock of other excellent musicians for the award, Alan Barnes puts in his regular annual assault on at least three fronts. On the other hand, if Martin Taylor is the best guitarist, he's the best guitarist! At one time no award-winner was allowed to defend his/her crown so there was a different winner each year, but this was clumsy and artificial and sometimes came dangerously close to the concept of a Rugby Union tour, with the separate Saturday and midweek teams!

I recently took a look at some of the well established *Melody Maker* polls of the early 1960s and found that, with the benefit of hindsight, the decisions were mostly wisely predictable. Tubby Hayes was all over the polls, Humphrey Lyttelton and Jimmy Deuchar alternated in a battle of trumpet styles until one year Freddy Randall sneaked up on

the rails in a rare triumph for Chicago jazz. Probably the best sign of the discernment of *MM* readers is the quality of names for the New Stars award – by and large they picked the right people, Brian Dee, Peter King, Dick Morrissey. Of course there were giants in the land in those days (maybe there are now, but we haven't noticed!) and interestingly the categories with greatest signs of strain were the vocal ones, where today voters have an enviable choice. The *Melody Maker* made it difficult for itself by maintaining separate categories for Male, Female and Vocal Group. There was the year when the 1-2-3 of Male Jazz Singers was Matt Monro, Long John Baldry and Bobby Breen – a certain George Melly came fourth!

So did folks in 1962 say, 'Not Tubby Hayes again!?' Highly unlikely! The difference with the British Jazz Awards is the existence of a nominating panel. This has the advantages of recognising fine players with less popular appeal and of suggesting names to floating voters. It has the disadvantage of implying to some people that only those four musicians can be voted for. The great mystery of the Jazz Awards is The Disappearance of the Fifth Placed Musician. In a category where far more than four musicians are worthy of nomination, such as Tenor Sax, maybe 6 or 7 get a similar number of votes from the Nomination Panel. After much head-scratching and use of casting votes, the four are chosen – and what happens in the poll? The chosen four all receive ten times the number of votes of their previously close competitors!

So let 2012 be the Year of Box E! Voters can always add a name of their own choice in any category, so you have the chance to spring a surprise when the names are read out at the Concorde Club on October 22nd.

Not that there's any shortage of quality nominations in any category. For instance, if Dennis Rollins, Ian Bateman, Mark Nightingale and Roy Williams form a fairly predictable quartet

in the Trombone section, no one can doubt that any of them would be a worthy winner – and they cover a fine range of styles! The Miscellaneous Instrument category has rather more variety than the regular baritone saxists and vibes players: Alan Barnes and Jim Hart are there, but so, too, are Christian Garrick's violin and Courtney Pine's soprano sax! (I can't help noting the omission of one excellent baritone saxist who gets her nomination for Tenor Sax). The Rising Star section is especially strong this year, though some may dispute whether last year's winner (Amy Roberts) and runner-up (Jamie Brownfield) should be counted as Risen Stars – similarly with Lewis Wright who has been picking up awards from his teenage years onwards. How do you define Rising Star? The Jazz Awards does it solely on age – and a very strict age limitation it is, too – 26. It's much to the credit of the British jazz scene that there are so many established musicians and leaders in their early 20s. With James Maddren, drummer with Kit Downes and Gwilym Simcock, this is an exceptional selection, but, if you know a stunning new player our nomination panel has failed to notice, it's time for Box E!

The Big Band and Small Group categories are also full of interest, with experimental 14-piece Beats and Pieces, winner of last year's Burghausen European Young Artists Jazz Award, up against three established and highly successful big bands. And what a selection in the Small Group section! Digby Fairweather's Half Dozen defend their title against the spectacular Scots front-line-only quartet Brass Jaw, the highly original New Orleans-based group Tipitina, and the Great Wee Band, straightahead jazz from a quartet including three individual nominees: Henry Lowther, Jim Mullen and Dave Green.

Voting for the British Jazz Awards closes on October 12th. Full lists of nominees and further information can be found on www.britishjazzawards.com and votes can be cast on tiny.cc/jazzawards. Or you can use the voting form on the carrier sheet, returning it to British Jazz Awards, PO Box 944, Edgbaston, Birmingham, B16 8UT.

For tickets and information about the presentation event visit www.theconcordeclub.com.



Mark Nightingale

Photo by Merlin Daleman

The nomination panel is as follows:

Bob Weir (*Jazz Journal*) Chris Hodgkins (*Jazz Services*) Cole Mathieson (The Concorde Club) Dave Gelly (*The Observer*) David Nathan (The National Jazz Archive) Dick Laurie (*Allegedly Hot News International*) Fred Lindop (Swanage Jazz Festival) Jerry Brown (Norwich Jazz Party) John Hemming (MP) Liz Lincoln (Promoter) Lord Anthony Colwyn (Chair, All Party Parliamentary Jazz Appreciation Group) Mike Gordon (Scarborough Jazz Festival) Mike Pointon (Jazz Writer) Peter Vacher (Jazz Writer) Roger Cotterrell (Book Publisher) Ron Simpson (*The Jazz Rag*) Tony Augarde (*Musicweb International*)

Nominations for the 2012 British Jazz Awards are as follows:

TRUMPET

Bruce Adams, Enrico Tomasso, Guy Barker, Henry Lowther

TROMBONE

Dennis Rollins, Ian Bateman, Mark Nightingale, Roy Williams

CLARINET

Alan Barnes, Julian Marc Stringle, Mark Crooks, Tony Coe

ALTO SAXOPHONE

Alan Barnes, Derek Nash, Nigel Hitchcock, Peter King

TENOR SAXOPHONE

Bobby Wellins, Karen Sharp, Robert Fowler, Simon Spillett

PIANO

Craig Milverton, Dave Newton, Kit Downes, Nikki Iles

GUITAR

Dave Cliff, Dominic Ashworth, Jim Mullen, Martin Taylor

BASS

Alec Dankworth, Andy Cleynert, Dave Green, Len Skeat

DRUMS

Bobby Worth, Ralph Salmis, Sebastiaan De Krom, Steve Brown

MISCELLANEOUS

Alan Barnes (baritone saxophone), Christian Garrick (violin), Courtney Pine (soprano saxophone), Jim Hart (vibraphone)

VOCALS

Claire Martin, Liane Carroll, Liz Fletcher, Val Wiseman

RISING STAR

Amy Roberts, James Maddren, Jamie Brownfield, Lewis Wright

BIG BAND

Back To Basie, Beats and Pieces, NYJO, Scottish National Jazz Orchestra

SMALL GROUP

Brass Jaw, Digby Fairweather's Half Dozen, The Great Wee Band, Tipitina

NEW CD

Derek Nash Acoustic Quartet: *Joyriding* (Jazzzite), The Great Wee Band: *Light Blue* (Trio), John Surman: *Saltash Bells* (ECM), Karen Sharp: *Spirit* (Trio)

REISSUE CD

British Traditional Jazz – A Potted History (Lake), Bruce Turner: *Accent On Swing* (Lake), Stan Tracey: *Leader And Sideman* (Avid), *The Joe Harriott Story* (Proper)

The full results of the voting for the 2012 British Jazz Awards will be announced in the next edition of *The Jazz Rag*



Courtney Pine



Enrico Tomasso with Len Skeat and Roy Williams

Photo by Merlin Daleman



Len Skeat

Photo by Merlin Daleman



Robert Fowler

Photo by Merlin Daleman

BILL EVANSTRIO

THE VILLAGE VANGUARD SESSIONS

Essential Jazz Classics EJC 55564 (2 CDs 76:49/68:12)

One could, of course, take these discs at face value and just enjoy the beautiful sounds. In which case you would miss much of their value. The unpretentious and introspective nature of Evans' music conceals a degree of pianistic skill and invention that only the very best performers can achieve. He conjures an immediately identifiable tonal quality from his instrument and has a very personal harmonic approach which still sounds fresh after fifty years. There are subtleties, too, of timing and phrasing and a flow of creative ideas which demand serious listening.

The contributions of bassist Scott La Faro and drummer Paul Motian are also extremely important. The delicate balance created by their three-way interplay could so easily be destroyed by a wrong use of dynamics, an ill-timed phrase or poor intonation.

These two CDs cover four separate live performances from 1961. If this results in several duplications of titles, it also serves to demonstrate the remarkable consistency of these musicians, especially considering the entirely improvised nature of their music: the only form imposed on the renditions being that dictated by the tunes themselves.

The repertoire is a mix of standards and jazz originals; the interpretations are the products of the creative thoughts of three masters of their art.

HUGH LEDIGO

HOT FINGERS

IN GLORIOUS MONO

Lake Records LACD 311: 65.44

I'm not sure Spats Langham did himself any favours by his choice of stage name: it leads to the expectation of silly jaunty 1920s

songs – or, worse, a tommy gun in the banjo case! Not that I'm averse to silly jaunty 1920s songs: one of my favourite tracks on *In Glorious Mono* is *Nagasaki*, with virtuoso banjo and Danny Blyth's clarinet bouncing merrily over Malcolm Sked's tuba. But there is far more to Hot Fingers than that. At the other extreme we have the change to two guitars and string bass for accomplished Hot Club-style numbers. An occasional Gallic influence extends beyond Django to Emily Campbell's charming treatment of *La Foule* (Piaf imitation strictly off-limits) and Spats' romantic guitar on *La Vie en Rose*. Ukulele Ike's *Hang on to Me* is the occasion for manic scating as well as dusting down Spats' ukulele. Hot Fingers can do a spot of the light classical, with a lovely stately version of Grieg's *Norwegian Dance No. 2* and Ketelbey's *In a Persian Market*, complete with legato tuba solo and snake-charming clarinet. There are plenty of standards here (three Irving Berlins and a suitably exuberant *Tico Tico*, for example), but Spats does a nice line in digging up forgotten material, notably two gems from Victor Young. *The Old Man of the Mountains* is a particular delight, persuasively sung by Spats, with Danny Blyth's geriatric dance on bass clarinet adding to the fun.

RON SIMPSON

MEL TORME

SWINGS SHUBERT ALLEY + BACK IN TOWN

Phoenix 131551 (76.41)

This compilation of two LPs is disappointing - for more than one reason. I think Mel Tormé is the greatest male jazz singer of all time, but both these albums do him a disservice. *Swings Shubert Alley* is a collection of show tunes, with Mel backed by a band arranged and conducted by pianist Marty Paich. The band only includes a dozen musicians but the arrangements are intricate and busy - and so are some of Mel's vocals. His timing is miraculous and his phrasing is jazzy but sometimes he seems too clever, scating and repeating phrases over and over again. And his ingenuity obscures the

emotion of a song like *On the Street Where You Live*, which should be gentle and touching instead of showy. However, the album has the bonus of nice solos from Art Pepper and Frank Rosolino.

Back in Town features Mel Tormé with the Mel-tones, the vocal group he led in the 1940s and reassembled for this album. The trouble is that one hears very little of Mel and instead most of the music consists of the Meltones cooing sentimentally. Mel says he thought of the Mel-tones as like a sax section but this doesn't enhance their individuality.

TONY AUGARDE

ZOOT SIMS

FOUR CLASSIC ALBUMS – LEADER AND SIDEMAN

Avid Jazz AMSC 1061 2 CDS (159.09)

I don't think Zoot Sims ever made a bad record, whether under his own considerable steam or as a sideman, so the combination of artist and chosen material on this latest Avid double guarantees quality in every way.

Long time Zoot fans will know these recordings well and they include a very representative slice of the tenorist's workload during the late Fifties and early

Count Basie



Sixties. Starring Zoot Sims is a souvenir from a jaunt to Paris in 1956, *Stretching Out* (a fine Swing Era homage) is in the company of Sweets Edison, Bob Brookmeyer and regular confrere Al Cohn and *The Jazz Soul of Porgy and Bess* is an outing for New York's greatest sessionmen (Woods, Farmer, Rehak et al) which fails only in comparison to the better known Miles Davis/Gil Evans version.

The real gem however is *Down Home*, a 1960 quartet set with Dave McKenna, George Tucker and Dannie Richmond, which, with a repertoire of old warhorses (*Bill Bailey* even!) proves that Zoot could take unlikely material, mismatched personnel and a few hours to come up with a casual classic. Very recommended.

SIMON SPILLETT

COUNT BASIE

THE ATOMIC MR. BASIE

Phoenix 131563 (73.43)

BASIE PLAYS HEFTI

Phoenix 131558 (76.40)

What can one say afresh about a favourite recording? When it first appeared in late 1957 on the Roulette label, the *Atomic* album blew most of us away, its freshness and dynamic range signalling that all was well in the

Basie camp. Neal Hefti's new charts were truly inspirational, the band had settled personnel, there were first-rate soloists, in every section, notable among them the excitable tenorist Eddie 'Lockjaw' Davis, and a rhythm section that defined swing. Big band heaven! Basie had made his UK debut with this very same line-up earlier the same year and here on vinyl (yes, that's what it was then) was the enduring embodiment of its qualities, proof that our ears hadn't let us down. From the first explosive shouts of this mighty aggregation on *The Kid from Red Bank* with Basie's piano at its centre, through to the controlled smoothness of *L'il Darlin'* or the tip-toe delicacy of *Cute* and on to the roaring ebullience of *Splanky*, every track was a winner. I envy those who are coming to this music for the first time: prepare to be overwhelmed. If the second album had a less substantive impact, that was no shortcoming; Hefti's arrangements were again varied and stimulating and the band was still in commanding form, all this heralding Basie's 1950s re-birth, these superb releases (each reissued here with bonus tracks from the period) presaging a period of extraordinary success for the band and its leader.

PETER VACHER

VIRGINIA MAYHEW QUARTET

MARY LOU WILLIAMS THE NEXT 100 YEARS

Renma 6402CD (63.56)

How many tunes by Mary Lou Williams can you name? She was an important part of Andy Kirk's Clouds of Joy and a composer/arranger for such people as Duke Ellington and Benny Goodman. Yet she still didn't write many tunes that are hummable or well-known. So an album consisting mainly of her compositions may lack melodic interest. And that is unfortunately the case with this tribute to Mary Lou, belatedly commemorating the hundredth anniversary of her birth in 1910.

Virginia Mayhew says she listened to more than 200 tracks of

Williams' music but the ones she chose are hardly inspiring: mostly jazz waltzes or straightforward blues. Mayhew is an adequate but not very exciting tenorist and the best moments are provided by guitarist Ed Cherry and guest trombonist Wycliffe Gordon. The outstanding track is *What's Your Story, Morning Glory*, which was actually adapted later into *Black Coffee* and is here enlivened by Wycliffe's cheeky plunger-muted solo and interjections. This album may be useful in reminding us of Mary Lou Williams but it hardly does justice to her reputation.

TONY AUGARDE

ETTA JAMES

LIVE AT MONTREUX 1975-1993

Eagle Records B0089DOT66, 74.30

There could hardly be a better tribute to the late Etta James, who died in January this year, than this compilation from her four appearances at the Montreux Festival over the years between 1975 and 1993.

Etta James was a singer who defied categorisation. She spanned all the genres - Blues, R and B, jazz, soul and even rockabilly - and won awards in all these fields. These eleven tracks are previously unreleased material and they are all wonderful. She came from a musical line that starts with Bessie Smith, runs through Rosetta Tharpe and, probably, might end with James herself.

The disc opens with an explosive *I Just Want To Make Love To You* from the 1993 session and from that point it is uphill all the way, driving the audience into a frenzy. Her command of the crowd is astonishing. She acknowledges her hits in a gritty medley of *At Last*, *Trust in Me* and *A Sunday Kind of Love*, the last being a standout in a standout record.

But it is in the bluesy forays, *Respect Yourself* and *W.O.M.A.N.*, a salacious piece of business, that she shows her real identity and there is no mistaking her remembered pain in her sombre version of *A Lover is Forever*. The backing group which includes her

Etta James



two sons is a blues-rock band and it punches out an energy to which she enthusiastically responds.

One of the Greats in any category and, in Etta James's case, a Great in all of them.

JOHN MARTIN

ALAN BARNES/KEN MATHIESON'S CLASSIC JAZZ ORCHESTRA

THE GLASGOW SUITE: THE MUSIC OF BENNY CARTER

Woodville Records WVCD 133: 70.06

Among the increasing number of repertory orchestras and tributes to jazz greats, this is a bit different. In 1987 the great Benny Carter was commissioned to compose a suite for the Glasgow International Jazz Festival which has now been revived, but this performance by Ken Mathieson's orchestra is by way of being a premiere in its own right. The original was scored for 18 musicians; with Alan Barnes added, Ken had 9 at his disposal, not that you'd notice with his ingenious little big band arrangements. The original suite lasted 25 minutes; so, too, does this performance, but with fewer repeats and more solos. The five movements cover much of the

range of Benny Carter's work. The opening and closing movements are straight-ahead swingers, the sort of thing you'd expect from the composer of the *Kansas City Suite* for Basie. Working inwards we come to a couple of fine ballads, featuring the brassmen, Phil O'Malley with lovely legato trombone on *DN* and Billy Hunter's warm trumpet tones on *The Clyde*. In the middle is the most ambitious piece, *Waltz*, scored in the reduced version for a reed section of two clarinets, tenor sax and bass clarinet, with a masterly clarinet solo from Alan Barnes. Most of the other tracks are Carter originals, with *Symphony in Riffs* a glorious reminder of his 1930s work, but a highlight for me is the re-creation of his marvellous *Honeysuckle Rose* from *Further Definitions*, with exhilarating exchanges between all four saxists: throughout Dick Lee, Konrad Wiszniewski and the versatile Martin Foster are not over-awed by the presence of their guest who - to state an unnecessary truth - always plays immaculately.

RON SIMPSON

CHARLIE WOOD

LUSH LIFE

Archer Records 338872 43.53

One thing you can say about Charlie Wood is that he is

different. Possessing a voice somewhere between Mel Torme and Georgie Fame but with none of the former's finesse and the latter's tunefulness.

He is, apparently, a bit of a cult figure and held a long residency at the King's Palace on Beale Street Memphis which is where Fame, who contributes sleeve notes, first heard him twenty years ago.

The record, I think, is the first in this country and it will cause comment. Personally I find his voice grating and his style wearing. The pattern rarely changes from number to number as he slides up and down the notes occasionally aiming for a high one and missing. He prefers to ignore the quality tunes he has selected re-inventing them as he goes along. *Like Someone in Love* is unrecognisable and he could be in danger of being sued over *On the Street Where You Live*. *Route 66* is taken at a speed so fast that he has trouble getting the words out.

Jacqui Dankworth, his wife, is the producer of this odd album and joins him on one number *Alone Together* but that doesn't improve things.

He does play a nicely percussive piano and, I believe, good organ although he doesn't feature that here.

Charlie Wood is certainly someone different but sometimes different is not enough.

JOHN MARTIN

BILLIE HOLIDAY

AT THE STRATFORD SHAKESPEAREAN FESTIVAL

Solar 4569920 (75.09)

Billie's 1957 appearance at the Stratford Shakespearean Festival in Ontario, Canada, took place just two years before her untimely death at the age of 44. Supported by her faithful accompanist Mal Waldron on piano with bassist Ernie Cosachuck and drummer Archie Alleyne, she works through short versions of six of her regular standbys, each taken at medium tempo, sounding reasonably at

ease if somewhat contained and a touch frail. The remainder of this compilation then moves back and forth across her final years, including ten tracks made at Monterey (complete with low-flying aircraft noises!) in 1958 with Gerry Mulligan et al and the touching trio of numbers she sang in London in February 1959 while appearing on Granada's *Chelsea At Nine* TV show with Waldron and Peter Knight's orchestra, including the iconic *Strange Fruit*. Of course, all of this represents Billie performing in decline, her capacity weakened as illness and addiction slowed her down and took her energy away. The results are often plaintive but never pathetic; the outline of her style still intact even if her vocal presence is much lessened and the sound sometimes croaky. Waldron covers her tracks admirably and the audience exults in her song choices, perhaps realising they were seeing a great jazz artist approaching her final hurrah. Sad but essential.

PETER VACHER

SOPHIE MILMAN

IN THE MOONLIGHT

Membran 233541 (61.27)

Another day, another female singer. Sophie Milman is new to me but this is actually her fourth CD. She was born in the Urals (no, that's not funny), grew up in Israel and then settled in Canada. Her style might be described as rather mannered, not always distinct, and slightly sultry. Indeed, there are hints of Marilyn Monroe in her occasionally quavery voice. Yet the problem here is the same as with many up-and-coming female vocalists: Sophie is a good enough singer but she has nothing special to mark her out from the hundreds of other young hopefuls. As with many modern vocal recordings, the best part is the accompaniment. The first-class backing musicians include Chris Potter, Randy Brecker, Julian Lage, Gil Goldstein, Larry Grenadier and Lewis Nash. There is sparkling piano from Kevin Hays, and Gregoire Maret adds his Toots-like harmonica to a couple of tracks. And the arrangements give Sophie the best



accompaniments possible. If I heard her again, would I be able to single her out from dozens of others?

What the world needs now is...fewer commonplace singers.

TONY AUGARDE

ILLINOIS JACQUET

SWING'S THE THING + ILLINOIS JACQUET AND HIS ORCHESTRA

Essential Jazz Classics EJC 55570 (77.05)

Jacquet's solo on Lionel Hampton's *Flying Home*, and his subsequent concert work with Jazz at the Philharmonic may well have brought the saxophonist fame and fortune, but they also succeeded equally in masking his considerable musical subtlety. His best work was arguably done away from the JATP circus, such as on these two mid-Fifties Verve sets, which partner him with two trumpet greats, Roy Eldridge and Sweets Edison. The first, with the urbane Jimmy Jones on piano, does what it says on the tin, with a lovely *Harlem Nocturne* slipped between the grooves.

The second date has some nods to the more populist side of Jacquet, as well as some jovial interplay with the puckish Sweets. The tenorist takes a tender turn through *Stardust*, but elsewhere things are rather hampered by Gerald Wiggins' organ, the worst offender being

Learnin' the Blues, which gets dangerously close to the end of the pier.

The leader's playing throughout both dates is impeccable and illustrates what he took from – and gave to – other players such as Lester Young, Dexter Gordon and Sonny Stitt. Indeed, if you only know the honking and squealing Jacquet, try this. You'll be very pleasantly surprised.

SIMON SPILLETT

JOE STILGOE

WE LOOK TO THE STARS

Absolute NSACD01 (46:14)

Well, at last here's Joe's new album. This is a more ambitious venture than before, involving a personnel of 23 individuals and utilising Joe's abilities, not only on piano and vocals, but also on keyboards, organ, xylophone, harmonium and accordion. All but one, it's his own material, and a sharp intelligence is evident in his lyrics, which cover lively aspects of romantic moods. My feelings are mixed about words appearing in booklets, but in this case, though Joe's delivery is clear and incisive, I find it helpful.

For nine of the eleven tracks, Joe meets the expectation of substantial swinging, albeit in diverse veins. With his piano pulsation at its root, that engaging singing is encased in his superlative scoring for big band, string section and choral sounds.

CHUNG YING GARDEN IN BIRMINGHAM
Presents Jazz, Blues & Swing every Friday and Saturday

TIPITINA
FRIDAY 9TH
NOVEMBER

MATT PALMER'S MILLENNIUM EAGLE JAZZ BAND
SATURDAY
17TH NOVEMBER

RICKY COOL & THE HOOLA BOOLA BOYS
FRIDAY 26TH OCTOBER

ARTHUR BROWN JAZZ BAND
SATURDAY
27TH OCTOBER

C-JAM
FRIDAY 2ND
NOVEMBER

CHINESE JITTERBUG SQUAD WITH THE JAZZ RAMBLERS
SATURDAY 10TH
NOVEMBER

ROY FORBES QUARTET
SATURDAY 3RD
NOVEMBER

WILL JOHNS
FRIDAY 23RD
NOVEMBER

THE BROOMBUSTERS
FRIDAY 16TH
NOVEMBER

RESTAURANT OPEN ALL DAY
LIVE MUSIC FROM 8.30PM
TELEPHONE: 0121 666 6622
EMAIL: CHUNGYINGGARDEN@AOL.COM
CHUNG YING GARDEN CANTONESE RESTAURANT
17 THORP STREET, BIRMINGHAM, CHINATOWN, B5 4AT

PAT METHENY

THE ORCHESTRION PROJECT

A FILM BY PIERRE & FRANÇOIS LAMOUREUX

FILMED IN HIGH DEFINITION 3D AT THE FORMER ST ELIAS CHURCH IN GREENPOINT, BROOKLYN IN NOVEMBER 2010. FEATURES PAT METHENY PERFORMING THE COMPLETE ORCHESTRION ALBUM WITH THE ORCHESTRION ALONG WITH OTHER TRACKS FROM ACROSS HIS CAREER.

AVAILABLE ON DVD & 3D BLU-RAY FROM SEPTEMBER 24. 3D BLU-RAY WILL PLAY IN 3D ON 3D SET-UPS AND IN 2D ON REGULAR BLU-RAY PLAYERS.

eagle vision Blu-ray Disc

A DIVISION OF EAGLE ROCK ENTERTAINMENT LIMITED
www.eagle-rock.com

amazon.co.uk

The consistent flow of the whole package is achieved by what is now termed 'programming' - otherwise multi-dubbing. But unlike some instances, this is all conceived in a highly musical way. Above all, what Joe stamps on his music is enjoyment - the need for having and giving fun.

Every track invites description, but for review brevity, I will specify three that I like a lot. *The Chestnut Tree* has a great feel, richly-voiced strings, and somehow has the aura of a show song, reminding me that in *Jazz Rag* 120 he said he'd love to write a stage musical. The two slows, with his voice suitably subdued, are full of atmosphere, especially his closing take on Ray Davies' *Waterloo Sunset*. On first listen, the overall CD is quite stunning, but one is impelled to hear it all through again, and perchance to dance.

LESTOMKINS

SERGE CHALOFF

BLUE SERGE + BOSTON BLOW UP

Essential Jazz Classics EJC 55569 (79.37)

Proper gave Chaloff the big box treatment last year, but this

release usefully collates his two best known records.

The earlier 1955 material, made with a clutch of fellow Bostonians including Herb Pomeroy and Boots Mussilli, mixes ambitious writing in a West Coast vein, leavened by Chaloff's no-nonsense bopping. Ironically, despite the finely crafted scores, it is the two solo features on *What's New and Body and Soul* that most impress, with Chaloff's breathy delivery reaching Websterian levels of expressiveness.

Blue Serge is another matter altogether, the ultimate Chaloff recital and a sort of blue print for the records he could have made more of had he lived longer. The first class rhythm team of Sonny Clark, Leroy Vinnegar and Philly Joe Jones couldn't be bettered and shadow the leader through a programme ranging from boppers' anthems (*All The Things You Are, The Goof and I*) to lyrical balladry. The highspot is the genuinely affecting reading of *Thanks For The Memory* - an unlikely choice which nevertheless sounds just right. But then the whole album is perfect, the equivalent of *Art Pepper Meets The Rhythm Section* or *Getz' The Steamer* as a definitive example of mid-1950's saxophone-led jazz.

SIMON SPILLET



Serge Chaloff

BARNEY KESSEL

THREE CLASSIC ALBUMS PLUS

Avid AMSC 1064 (157.20)

This two-for-one album presents guitarist Barney Kessel in two kinds of settings. Two of the LPs here are versions of the music from a film and an opera, while the other two (with one track omitted) feature Barney with the 'Poll Winners' - alias Ray Brown and Shelly Manne. Kessel and friends make a good job of presenting the music from my favourite film, *Some Like It Hot*. *Runnin' Wild* is particularly good, with fierce solos from Barney, saxist Art Pepper and trumpeter Joe Gordon. Kessel brings out the poignancy in *I'm Thru with Love*, accompanied simply by string bass. But it is rather disconcerting when Barney tries to jazz up Bizet's *Carmen*. Tunes like the *Toreador's Song* and the *Habanera* simply don't adapt well to jazz. I'm afraid it all reminds me of Spike Jones's version of *Carmen*.

Much better are the discs by the Poll Winners, so called because Kessel, Brown and Manne won all three of the major American jazz polls in 1956. They work seamlessly together and their interplay is a joy to hear. With Ray Brown and Shelly Manne being such strong soloists, Barney Kessel doesn't have to do all the work. Another must-have bargain from the Avid label.

TONY AUGARDE

KING CURTIS QUINTET

FEATURING NAT ADDERLEY AND WYNTON KELLY

Fresh Sounds Records FSR CD 714: 79.42

This CD is a composite of two LPs released in 1960 when King Curtis wished to try out as a jazz player. These albums were *The New Scene of King Curtis* and *Soul Meeting* and they failed to establish the R and B King as a serious contender in the jazz field.

It was a good idea to choose Adderley and Kelly as men of undisputed pedigree and, indeed, Adderley is the star of the experiment, playing consistently brilliantly and exhibiting a high note capacity which has not been too evident before.

The record company spared no expense and provided Curtis, additionally, with Paul Chambers and Sam Jones on basses and Oliver Jackson and Belton Evans on drums. The performances lope along pleasantly, if a little uneasily, and Curtis is no slouch on tenor playing with more fire than soul but inoffensive overall. He is happier on the slower, blues numbers.

There is very little ensemble playing and Adderley and Kelly, as expected, make valuable contributions, adapting to the circumstances. All in all it is an unassuming little outing, but it is just as well that Curtis went back to his day job.

JOHN MARTIN

MICHAEL GARRICK

BOVINGDON POPPIES

Garrick Archive GAMG 1 (48:40)

In September 1993 I received a letter from a friend, Stuart Fordyce, a classical singer who lived in Bovingdon, Herts. He was advising me that he was taking part in a work by Michael Garrick. Attending it reunited me with Mike after a lapse of years. It is a great pity he did not live to see its long-overdue release.

Bovingdon Poppies is a prime example of Mike's flair for choral jazz. It came about after he received a poem from a lady who had heard his music on BBC radio. The subject is the creation in 1943 of Bovingdon Airfield and its significance in World War 2. The words, variously poignant and triumphant, are sung by Fordyce's baritone as The English Aviator and Harrison Sykes's tenor as The American Pilot. Alternating and weaving around them is a tremendous panoply of Garrick sound, incorporating a Chamber Choir, a Choral Society and Scott Stroman's Eclectic Voices, with a dozen strings



Michael Garrick

featuring his highly-talented son Chris, all propelled expertly by his Quintet - Steve Waterman on trumpet, Martin Hathaway on alto and soprano, Paul Moylan on bass, Dan Farrant on drums, and, of course, his own always-underlying powerful piano.

There is a wealth of effective jazz soloing, whether rhapsodic or swinging, and I recommend the album to devotees of this stimulating idiom.

LESTOMKINS

NORMAN MAPP

JAZZ AIN'T NOthin' BUT SOUL

Fresh Sound FSR-CD 693 (56.49)

Norman Mapp isn't exactly a household name, although various friends called him such things as 'the warmest human being who ever lived'. He lived from 1928 to 1988 and was apparently known as much for his songwriting as for his singing. This reissue of his 1961 album shows that he had a warm voice with touches of Joe Williams about him. Norman wrote most of the songs himself but I can't say they strike me as very clever or profound. They are the sort of songs where you can predict what rhyming word is coming up to complete unimaginative lyrics, full of clichés like 'Who cares if it's stormy weather, As long as we're together?' And most of his melodies are forgettable.

In these circumstances, one's attention focuses on the splendid backings provided by a quintet which includes Clark Terry, Seldon Powell and Tommy Flanagan. Terry's unique trumpet (flugelhorn?) adds fascinating punctuations to the vocals, while Seldon Powell plays some fine solos on flute as well as tenor sax. Seldon's value is underlined by the inclusion of three bonus tracks which he recorded with a rhythm section in 1961.

TONY AUGARDE

TROYKA

MOXXY

Edition EDN1033 (45:12)

Troyka are a trio made up of Chris Montague (Guitars, loops) Kit Downes (Hammond Organ, piano and Fender Rhodes) and Joshua Blackmore (drums). The band members have individually composed the material but it's skeletal and lacking in depth, serving only to serve as a loose base for collective improvisation. The front line of guitar and keyboards along with Blackmore's impressive drumming sets a heavy pace which after several titles becomes quite repetitive. There are better moments - *Rest* is quite gentle with some fine guitar work from Montague, but it follows much of the companion titles by becoming rather self-indulgent and not really achieving very much, before quietly disappearing.

Ultimately, unless there is form of some kind, the improvisation will suffer - and, sadly, the music turns out to be self-indulgent and lacking direction.

GREG MURPHY

TEDDI KING

FOUR CLASSIC ALBUMS PLUS

Avid ASMC 1059 (159.18)

The four 'classics' in this case are *Bidin' My Time, To You, A Girl and Her Songs* and *All This King's Songs*, with the 'plus' being four tracks lifted from *Miss Teddi King*, and throughout King benefits from the finest of support for her rather mannered style.

Al Cohn's intelligent scoring (and trenchant improvising) is offset by George Siravo's sentimental string arranging and Johnny Richards brash horn writing, but, from a jazz standpoint, the best tracks are those with the simpatico accompaniment of Ruby Braff, Jimmy Jones, Milt Hinton and Jo Jones, which give King more room to make an impression.

Whilst the repertoire drawn from the Great American Songbook is also first class, these records are bound to suffer in comparison to contemporary efforts by Julie London and Peggy Lee, who did all this and sounded far more convincing.

The playing time is full to the brim and the remastering can't be faulted, but for the first time when reviewing an Avid double CD I've come to the conclusion that it is possible to have too much of a good thing. However, taken one sip at a time, this is pleasing stuff.

SIMON SPILLET

KENNY WHEELER / ALAN SKIDMORE

SWISS RADIO DAYS: JAZZ LIVE TRIO

TCB 02282 (65.27)

Two of Britain's finest contemporary soloists appeared in Zurich with the brilliant Jazz

Live Trio in three sessions stretching from April 1978 through to January 1980. Each man fronted the trio in turn and then they played in tandem, this allowing them to demonstrate their skills and prowess in varied and distinct ways, and happily for present-day listeners their efforts were recorded by Swiss Radio and belatedly, this is what is on offer here. It would be hard to recall any performances on record from either Wheeler or Skidmore that are superior to these. The trumpeter is in imperious form on his *A Simple Toon*, his lovely sound at its best, the playing as vibrant and centred as you could wish, the lines crackling and bright, bassist Peter Frei and drummer Pierre Favre alert and supportive. Wheeler's version of Duke's *Come Sunday* is quite sublime, an opening flurry of drums followed by the trumpeter's unexpected 'free' initial improvisation, before he settles down to play a lovely version of this time-honoured theme, Klaus Koenig's piano of equal beauty, this matched when Skidmore gets his turn, the resident trio as able in the later passages of 'out' playing as on Skidmore's more controlled ballad work. This music may date back more than thirty years but it has retained a level of intensity and creative energy that is completely compelling, this much aided by their inventive Swiss accompanists.

PETER VACHER

EDDIE 'LOCKJAW' DAVIS & JOHNNY GRIFFIN

GRIFF AND LOCK

Fresh Sound FSR-CD 690 (118.34)

When two tenor-players get together, you can usually expect a tenor battle: competitively swapping fours or eights. However, Eddie 'Lockjaw' Davis and Johnny Griffin seem to have a more co-operative approach, with each tenorist stretching out separately for their solos. Lockjaw described it as 'a contrast, not a contest'. Davis generally goes first, with his buzzy tone, running notes into one another. Griffin follows with a

more melodic style. There are also some excellent piano solos from Junior Mance, whose feeling for the blues comes through clearly.

Most tunes are up-tempo, and swing is the usual goal (which is readily achieved). This double CD contains three studio LPs recorded in 1960 and 1961. The third is a tribute to Thelonious Monk called *Lookin' at Monk*. Johnny Griffin played with Thelonious in 1958 but Monk's dislocated compositions seem to suit this group less well than the free-blowing items on the other two LPs. The exceptions are *'Round Midnight* and *Ruby My Dear*, two ballads where the playing of Griff and Lock respectively exhibits pensive concentration. I'm not sure why the sleeve-notes refer to the pianist as 'Junior Malice'!

TONY AUGARDE

NAT ADDERLEY

FOUR CLASSIC ALBUMS

Avid Jazz AMSC 1062

The Four Classic Albums are *That's Nat*, *Introducing Nat Adderley*, *To The Ivy League* and *Much Brass* and cover the period from 1955 to 1959. Adderley began to study trumpet in 1945 but switched to cornet in 1951 because he felt that he had more facility than on trumpet. *That's Nat* is a good recording. But for me it is of interest because of a comparatively rare appearance in a small group setting by Jerome Richardson on tenor sax and flute. I particularly enjoyed *I Married An Angel*.

Introducing turns the heat up somewhat with a quintet featuring Nat's brother, Julian 'Cannonball' Adderley on alto sax, Horace Silver on piano and Paul Chambers on bass.

For me, things really start to get exciting on *To The Ivy League* which also features Cannonball but with a different rhythm section including Junior Mance on piano. The band always swinging. All of the music recorded for this session is first rate but standout tracks include *Number 251* and *The Fat Man*.

Much Brass is a sextet including

Slide Hampton on trombone and Laymon Jackson on tuba making for an interesting sound.

Four albums charting the progress of an unsung hero of jazz.

ALAN MUSSON

PATTI BOWN

PLAYS BIG PIANO

Fresh Sound Records FSR 1659 (37:21)

Whereas Thelonious Monk's style was, in part, shaped by a somewhat restricted technique, one feels that Ms Bown has plenty in reserve. It is only her chosen approach to the business of playing jazz which imposes limitations on the technical resources of a highly-trained pianist. Bown's approach is forthright and punchy, much more blues and gospel orientated than Monk, but there is a shared affinity in the quirky phrasing and audacious liberties with time that were part of a decade when experimentation and individuality were the name of the game. Of ten tracks, four are by Bown herself. Not without merit but heavily based in the blues figures and gospel cadences which have become clichés but were probably quite fresh in 1959. *Waltz de Funk* is, I think, the most satisfying of these originals with its almost Chopinesque opening theme.

Of the remaining selections, *I'm Gonna Wash That Man Right Out Of My Hair* and *Sunshine Cake* depart from the usual standard repertoire, the latter boasting a simple but cleverly conceived theme statement in the form of a canon, left hand following right two bars apart.

The remaining time-honoured standards reveal Patti Bown at her most Monkish and yet her essential bluesiness saves them from mere imitation.

Listening to this CD again, I catch a whiff of the heady excitement we enjoyed in the burgeoning, non-conformist 'fifties.

HUGH LEDIGO

CATALONIA! CATALONIA!
(What makes your CDs so odd?)

The Barcelona-based labels (Fresh Sound and suchlike) are a constant source of mystery to me. For a start, I've never been able to find out whether they are all one company or semi-independent affiliates, but the greatest puzzle is why labels which put out so many intelligently and creatively assembled reissue packages are also responsible for totally crass reissues at times. I've already drawn attention to two labels reissuing the same album simultaneously, though with different bonus tracks and packaging. Now what about this?

In 1953 one of the most famous of jazz concerts took place in Massey Hall, Toronto, with an all-star group billed as The Quintet of the Year, with Charlie Parker operating under the alias 'Charlie Chan' for contractual reasons. Now Essential Jazz Classics and Phoenix Records, both of the Barcelona group, have simultaneously reissued *Jazz at Massey Hall* under the name 'Charlie Parker', though one reproduces the original sleeve, with 'Charlie Chan' on alto. And it gets worse. That booklet cover is the only difference between the two releases. Both have the same Charles Mingus track as bonus; the back insert is identical, except for label details and a reference to the booklet as containing 16 (EJC) or 12 (Phoenix) pages; the booklet (16 pages including cover) is word-for-word, photo-for-photo, page-for-page the same. What is it all about?

By the way, this expose of the bizarre marketing practices of Catalonia should not deter purchasers: Massey Hall was a seminal event in the history of bebop, with Parker, Mingus, Dizzy Gillespie, Bud Powell and Max Roach a real 'Quintet of the Year' – but don't buy both reissues!

RON SIMPSON

MARILYN MOORE

MOODY AND OH,
CAPTAIN!

Fresh Sound FSR-CD 711 (78:10)

One more set of two 'fifties LPs, and this is like two reviews in one for me. The first twelve tracks are my initial hearing of Marilyn Moore. Usually when singers are said to have been influenced by Billie Holiday, they turn out to have ample personas of their own. Ms Moore, however, very audibly, was a complete Billie clone. Since she was married to Al Cohn, who is a featured member of her six-piece backing group, you'd have thought he might have advised her otherwise. When she sings a song that Billie recorded, such as *I Cried For You*, it is an absolute carbon copy. Though I applauded the invaluable Holiday contribution to jazz phrasing, I must admit that, sacrilegiously, I did not care overly for the sound of her voice. So my enjoyment here centres on the band

sections, and the solos by Al and a favourite trumpet player, Joe Wilder.

The other nine tracks are a very different story. Livingston and Evans wrote a batch of successful Broadway musicals, but *Oh, Captain!* must be their least-known. Its score is given a jazz makeover by an assortment of luminaries in three groupings. Coleman Hawkins and Harry Edison are happily in conjunction thrice. Dick Hyman's piano mastery is in evidence throughout, teamed impeccably with either the Pettiford or Hinton bass. Tony Scott proves to be as adept on tenor and baritone as his customary clarinet.

Vocals are inserted sparingly – often one midway chorus, as in olden dance band days. On a couple of her four instances, Marilyn sounds rather less Billieish – dare I say a little bit Peyroux-like? But the highspots are being reminded of the infinitely more individual Jackie Paris on his two appealing songs. He also does a nice duet with

MM. On one called *Hey, Madame*, drummer Osie Johnson reveals a lively singing identity that should have been utilised more.

LES TOMKINS

GEORGE GRUNTZ
WITH NDR BIG
BAND

DIG MY TRANE

TOB 31102:61.06

Swiss pianist/arranger Gruntz has been attracting a great deal of attention through his original and challenging compositions and arrangements for his Concert Jazz Band, an assembly of the cream of European Jazz musicians. He has previously lent his considerable skills to providing his slant on the repertoires of Duke Ellington, Thelonious Monk and Charles Mingus, the compositions of the last two being particularly demanding.

Here he tackles John Coltrane's work, specifically the years of

1961 and '62 when the tenorist was recording for the Vanguard label. Coltrane is such an icon, some might say a deity, that to presume to arrange, or even use, his music in a big band context could amount to presumption or even sacrilege.

Coltrane fans who might approach this album with trepidation or annoyance can rest easy. This is a respectful, ingenious and expansive reworking of Coltrane's music that gives it another dimension. In particular Gruntz and the superb NDR band have captured Coltrane's unique 'Sheets of Sound' in a larger and fuller context. The opening track, *Impressions*, gives an indication of what is to come; a mighty crashing sound, intensely exciting.

Indeed, excitement is Gruntz's goal and forte and he pursues it throughout this session although there are several engaging melodic pieces and his treatment of the elegiac *Naima Mysterious* is a work of serious achievement in any musical genre.

As always Gruntz finds plenty of

space for his soloists and they, too, have absorbed the Coltrane ethos. Altoists Fiete Felsch and Peter Bolte and tenorist Lutz Buchner are remarkable and trumpeter Ingolf Buckardt is astonishing. This must now be the most progressive band in Europe. Coltrane addicts who might approach this with caution will go away raving.

JOHN MARTIN

STAN GETZ QUARTET

SWISS RADIO DAYS

Jazz Series Vol.29 TCB 02292

Taking Care of Business (TCB) is a record company based in Montreux. They have been issuing high quality Jazz recordings since 1988 covering bebop and straight ahead jazz, swing and world music. They also produce the Swiss Radio Days Jazz Series, previously unreleased live concert events recorded by Swiss Radio covering some of the legendary names in jazz.

In 1960, Jazz promoter Norman

Granz organised a Jazz at the Philharmonic concert tour throughout Europe. This featured the Oscar Peterson Trio, Miles Davis Quintet and the Stan Getz Quartet. On 8th April 1960 these groups gave a concert in Zurich. Possibly the only recording of Getz with this line up, he had been living in Copenhagen and was intending to play with locally based musicians. However, he fired both the bassist and drummer and reached an agreement with Oscar Peterson to use Ray Brown and Ed Thigpen along with the Swedish pianist Jan Johansson.

The recording features a couple of great ballads along with some faster numbers and all of the familiar Getz hallmarks; beautifully fluid lines, heart-felt and vibrant. Along with the familiar *Spring Can Really Hang You Up The Most* there is the more rarely heard up tempo number *Pernod* by Johnny Mandel. Best of all however is *I Remember Clifford*.

A very worthwhile addition to the vast Getz discography.

ALAN MUSSON



Bobby Wellins'
fabulous Birds of Brazil

Birds of Brazil
BOBBY WELLINS QUARTET
Orchestration by Tony Cox
THE DREME QUARTET
with guest, Kelley Wheeler

CD2097 Bobby Wellins Quartet
Birds of Brazil Suite
Birds of Brazil Suite, Angel Eyes, Moonray,
Song for Keith, In Walked Bud.



Spike Robinson
Very Live in Boulder, Colorado

SPIKE ROBINSON
VERY LIVE IN BOULDER, COLORADO
-EP | CD 2098

DALE BRUNING / DICK PATTERSON / DERRYL GOES

CD2098 Spike Robinson
Very Live in Boulder, Colorado
featuring: Summertime, Embraceable You, Our Love is Here To Stay, Black Orpheus Theme, Scapple From The Apple, Like Someone in Love, Moonlight In Vermont, Easy To Love, Green Dolphin Street.

CD94 Harry James *Flash Harry*
(featuring) Between the Devil and the Deep Blue Sea, I Heard You Cried Last Night, My Bidewed is Rugged, Charmaine, Shady Lady Bird, All The Things You Are, Pitter Patter Mama, You Go To My Head, How Sweet You Are, Jump Scazz & -14 more

Coming soon...

www.hepazz.com
Available from Amazon
proper.info@properonline.co.uk
Paypal



Liz Fletcher

LIZ FLETCHER

LIZ

audioLoob ALCD001 (58:14)

Liz Fletcher is the epitome of present-day clued-up lady jazz singers. She has a flexible voice, writes some of her songs, and is able to function productively amid first-rate musicians. Her delivery is stylish, but these 12 tracks pose the question of whether you can have too much style. Early on, four originals in a row are varied, with cute lyrics, and give good space to Andy Panayi on tenor and flute, Martin Shaw on trumpet and Gunther Kuermayer on piano. My preference is for *Why?*, which grooves nicely and has the neatest wordage.

I'm not sure whether it quite works to have her sing *Willow Weep For Me* while the band plays *Things Ain't What They Used To Be* underneath, but it's a bright idea. What is less to my liking on this and the following *Early Autumn* is that thing of suddenly going up into a high pitch, then down again, which seems to detract from easy continuity.

It is the next two tracks that bring about my thoughts re over-styling. The mannered, Latinised treatment of *The End Of A Love Affair* completely removes the meaningfulness this song is meant to have. Then, by contrast, on Abbey Lincoln's philosophical ballad, *Not To Worry*, Liz employs no 'tricks', and her voice sounds better, warmer, more sincere. It's also good to hear her with just the rhythm section, especially when, apart from Gunther, there's Geoff Gascoyne on bass and Sebastiaan de Krom on drums. Two more straight-ahead gems take us to the album's climax, her fully-swinging *Bring It On*. 'Let magic take me over', Liz sings. It does.

LESTOMKINS

4SIDED TRIANGLE

Pig Records PIG02 (68:18)

4Sided Triangle features Kevin Figes (baritone and alto sax), Mike Outram (guitar), Dan Moore (Fender Rhodes) and

Daisy Palmer (drums). All titles were composed by Figes (except track two by Peter Ham) and Figes' baritone work recalls Leo Parker with its bustling, uncompromising approach – this is particularly pronounced on the opening title *Evel Minx* where the group combines to be as uncompromising as possible, with heavy rhythmic emphasis. There are gentler moments, particularly on *Still*, but on this title where Figes uses alto sax, but once the gentle theme is dispensed, there seems to be little else to explore and the piece is inconclusive. On *The Bear* the muscular approach returns with Outram really turning up the distortion.

All four musicians are more than capable, but the problem seems to be in the compositions, which lack any depth or architecture, meaning there's not much to improvise on apart from chord patterns. *The Grind* which closes the disc seems to display this more than most, with the resulting music living up to the title. I don't mean to be harsh, but I have to write it as I hear it.

GREG MURPHY

HAL SMITH'S ROAD RUNNERS FEATURING REBECCA KILGORE

WAITING AT THE END OF THE ROAD

Triangle Jazz T-123CD (71:13)

The liner notes are dated 2001, so I presume the recording date must be around the same time, but it could as easily have been late 'thirties or early 'forties. All the music dates from then or earlier, and if the musicians aren't ninety years old - which they're not - then they have steeped themselves in their chosen period very convincingly.

Leader Hal Smith has a fluid, subtle drum style strongly reminiscent of George Wettling, and Bobby Gordon's clarinet work might well be a reincarnated Pee Wee Russell.

Ray Skjelbred on piano is slightly less successful. His model is clearly Jess Stacy, but a lack of fluency makes for slightly stilted phrasing at times and I feel he overdoes the tremolo effect. Bassist Clint Baker's approach dates back to the very early days complete with string slapping and even playing with the bow. There is also a rhythm guitarist who, strangely, gets no mention.

Best of all are Rebecca Kilgore's contributions. Her voice has an attractive light timbre, her phrasing is always spot on, as is her pitching. And she has no irritating mannerisms. She draws on a wide repertoire ranging from standards like *What Can I Say After I Say I'm Sorry* to typical pops of the era such as *Mutiny In The Parlour*.

Pleasant, unostentatious and totally convincing.

HUGH LEDIGO

RAVI COLTRANE

SPIRIT FICTION

Blue Note 509999 18937 2 7 (57:30)

Although only two years old when his legendary father John died, Ravi Coltrane has a burden of expectation to shoulder, which may explain why he has occupied a sideman's role for most of his career. There have been dates as leader, notably for RCA and Savoy, and some of the musicians heard previously (including drummer E.J. Strickland) are present on this new Blue Note issue.

Tenor saxophone seems to be Ravi's strongest suit - there are sounds of Joe Henderson and even Dexter Gordon to be detected in places. The personnel varies track by track, but a core band of Louis Perdano (piano), Drew Gress (bass) and drummer E. J. Strickland is present on the majority of titles. They are augmented on certain titles by tenor saxophonist Joe Lovano,

trumpeter Ralph Alessi, pianist Geri Allen and several others adding to the mix. Coltrane is impressive on tenor, less so on soprano, a notoriously difficult instrument to conquer. Coltrane had a hand in composing most of the material, some of which shows he is still seeking his own vision

GREG MURPHY

CLIFFORD BROWN / MAX ROACH QUINTET

COMPLETE STUDIO RECORDINGS

Essential Jazz Classics EJC55560 4-CD box set (76:43) (78:18) (78:20) (74:12)

For a group that existed no more than two years, the Brown/Roach Quintet made a positive mark on jazz. These four CDs constitute chronologically everything put down in the studio for 20 months of that time (August 1954 - March 1956), including all alternate or partial takes. The copious notes reveal, with a photo to illustrate, that the last live date played by the five-piece in June 1956, shortly before the tragic car accident that took Brownie and pianist Richie Powell, was at the Continental Restaurant, Norfolk.

This collection provides a number of clear revelations. Above all, the growing jazz eloquence of Clifford Brown's trumpet playing, into his mid-twenties. Through two CDs and part of the third, he pours out flowing, eventful lines alongside the consistently pleasurable tenor of Harold Land. From then on, we hear the results of his final six months, when he was newly partnered by the up-and-coming Sonny Rollins, whose approach is more voluble and off-beat. Their empathy develops steadily, and by the time, in February '56, we get to a Tadd Dameron twist on *What Is This Thing Called Love?*, Brownie has moved from sprightly to total brilliance and Sonny is at his outgoing best. Their togetherness reaches its peak with the 3/4 fun of Sonny's lilting *Valse Hot*.

Rhythmically, the other three

musicians contribute equally. The short-lived Richie Powell comes close to his brother Bud in his quote-filled solos, his arranging, and his four attractive compositions on CD3. One of the rare slow themes is his exquisite *Time*. George Morrow was one of the giants of the bass. As for the great Max Roach, naturally his drumming skills are employed to the maximum, with showcases such as on *Stompin' At The Savoy* strikingly displaying the melodic ability he had.

LESTOMKINS

TOM BANCROFT: TRIO RED

FIRST HELLO TO LAST GOODBYE

Interrupto IM003 (66:09)

Tom Bancroft is a fine drummer who has appeared on record before, notably on the Caber label run by Tom and his brother, Phil. Trio Red features Bancroft with pianist Tom Cawley and bassist Per Zanussi, on a range of compositions by Bancroft, with an opening mix of Ornette Coleman's *Lonely Woman* and Joan Armatrading's *Opportunity*. The closing title is an affectionate remembrance of singer and writer Tim Buckley (*Last Goodbye*) which has a lyrical feel despite the absence of lyrics.

Bancroft is a drummer of power and imagination but here he



Ravi Coltrane

adopts a subtle approach with pianist Cawley taking centre stage, showing great thought and technique to interpret the compositions, but the music all too often raises ghosts, seeming to lack direction in a self-indulgent manner. To sum up, where's the excitement?

GREG MURPHY

COUNT BASIE AND HIS ORCHESTRA

PLAY THE MUSIC OF BENNY CARTER

Fresh Sound Records FSR-CD 713 (72:10)

Benny Carter is one of the most remarkable musicians in jazz history. A highly gifted multi-instrumentalist, he worked with almost any name you can think of and his writing gigs extended from Henry Hall in London to film scores in Hollywood. Arguably the Basie band was at its peak on these 1960/61 recordings. It set the benchmark for big-band swing and performance standards.

Kansas City Suite is a set of ten pieces loosely connected, at least by titles, to that historic jazz city. *Vine Street Rumble*, *Miss Missouri*, *Rompin' At The Reno* have clear connotations but such titles as *Katy-Do* (referring to Basie's wife who danced there) and the *Wiggle Walk* are probably stretching things a bit. The point

CARMEN MCRAE

THE COMPLETE RALPH BURNS SESSIONS FEATURING BEN WEBSTER

Phoenix Records 13553: 75.33

Like fine wine Carmen McRae took time to mature. Towards the end of her life she was displaying an artistry which put her in the class of Ella, Sarah and Billie. She claimed that Billie was her inspiration yet it is hard to detect that influence on her style even here in these performances from her early years.

What we have here are 24 tracks from 1955, one year after *Downbeat* magazine voted her 'Singer of the Year'. At this time I would say she was more of a technical singer and she gives a musically faultless rendition of all these songs. She also brought an experience and an awareness of the new musical revolution, bebop, having paid her dues at Minton's Club, the home of the new music where she often sat in on piano.

She was never a sentimental

singer but could often project a much deeper sensitivity when she was presented with the appropriate material.

With Ralph Burns in charge of the arrangements this should have been a landmark album but Burns' scoring is minimal. He is quoted as saying he wanted to leave more space for the singer. Webster's presence, too, should have ensured a considerable and empathetic contribution, but his ballad flair is largely restricted to the odd solo.

So, having made these reservations, is there anything to be enjoyed from this album? Yes, there is a great deal to savour especially with quality ballads like *I'm A Dreamer*, *Speak Low*, *Skylark* and *Yesterdays* included. It is pleasing, also, to hear the verse on *But Beautiful*, almost always excluded by singers.

Outstanding track, by far, is her exquisite rendering of *Star Eyes*, a song on which she gives a reading of such luminosity that I would gladly pay the price of the album for this one track alone.

JOHN MARTIN

is: Carter succeeds in fusing his own compositional character with the identifiable Basie sound and the result is electrifying. The precision, dynamics, tone colours and above all swing, make these recordings quite exceptional. Apparently Basie thought so too.

In *The Legend*, Carter has, to my ears, submerged his own identity to produce eight tracks of pure Basie. The interplay of brass and reeds, the Count's piano interjections, the dynamics - and again that unique swing - are incomparable.

If I could own only one Basie recording, this would be it.

HUGH LEDIGO

PEE WEE ELLIS JAZZ FUNK ASSEMBLY

THEATRE ROYAL, YORK, AUGUST 24TH

York's Theatre Royal deserves credit for an enterprising across-the-arts policy of supporting the theatre's massive production of the medieval Mystery Plays in the Museum Gardens with a festival of soul, jazz and gospel in the Theatre itself. So it was that, whilst the actors worked their way soggily through the Bible on a wet August evening, a respectably-sized crowd enjoyed a sunny and audience-friendly session with ex-James Brown saxophonist Pee Wee Ellis and an outstanding British quartet - 'Nice band', murmured Pee Wee once or twice, telling no more than the truth. The first half remained firmly in jazz-and-ballads territory, with incisive straight-ahead tenor sax on Cannonball Adderley's *Del Sasser* followed immediately by Pee Wee sliding gently into *You've Changed*, verse and all. I am not sure how frequently this band plays together (three nights at Ronnie Scott's the next week, certainly), but all were impressively responsive to each other, with Gareth Williams a superb blend of ears, technique and imagination. The much longer second half was much funkier, though I tend to agree with the critic who opined that Pee Wee finds the jazz in funk and the funk in jazz - it's all pretty seamless. More repetitive numbers, maybe,

but nothing repetitive about Pee Wee's fluent and seemingly unstoppable tenor solos. Mark Mondesir, Lawrence Cottle and Tony Remy all excelled as Pee Wee moved steadily into James Brown territory, eventually encoring, half an hour after official end-of-concert time, with *I Feel Good*, with a no-longer staid audience joining Pee Wee in the vocals! And, to keep up the good feeling, the organ trio which had played before the start, was still doing its stuff in the foyer as we headed into the storm and thought of the actors in the Mysteries!

RON SIMPSON

SUGAR FREE SAXOPHONE: THE LIFE AND MUSIC OF JACKIE MCLEAN

Derek Ansell
Northway Books, hardback, 9780955788864, £18.00

Derek Ansell has written a good deal about jazz over the years, regularly contributing articles and interviews to various jazz magazines and authoring an earlier study for Northway, *Workout - The Music of Hank Mobley* (2008), so it's somewhat surprising to find this new book so disappointing. The biggest frustration is that it's full of tantalising tit-bits of information about McLean's life, which aren't explored in any great detail. For example, when the saxophonist loses his cabaret card we never find out exactly how and why. Likewise his incarceration - clearly a turning point - is quickly glossed over. More fascinatingly, during the late 60s McLean worked in tandem with the Black Panthers - an amazing and possibly singular accomplishment for a white musician - but we read nothing about the reaction to this from any of his colleagues and contemporaries. In fact, we don't even discover the cause of McLean's death.

The principal drawback is that Ansell relies too heavily on his own analysis of events rather than on the opinions or voices of those involved. McLean himself is quoted with alarming brevity, as is his wife (although Ansell offers an

understandable explanation for this), and there are hardly any contributions - contemporary or retrospective - from the saxophonist's fellow players. The writing style is also repetitive in the extreme; on page 39 we are told 'Blakey was the best band leader [McLean] ever worked with' and on page 41 that 'Blakey was, in McLean's opinion, the best band leader he ever worked with'. Blue Note's recording activity is described as 'feverish' three times in two pages and just how many times do we need to be told that McLean's composition *Quadrangle* didn't fit the chords of *I Got Rhythm*?

Though this may represent my own personal *bête noire*, I find that jazz biographies cannot be held together by strings of adjectives. The attempt to describe the genesis of individual jazz saxophone voices in Chapter 24, to pick a single instance, falls flat owing to a lack of technical explanation and when, in one passage, the author writes 'the piece is modal although the bridge enters a different modal area with stop-time rhythm' we

find prose hamstrung between sleeve note regurgitation and rather mock expertise.

However, there are moments of triumph. Chapter 21 is a gem and Ansell is spot-on about the music made during McLean's purple patch (page 144). He also displays an admirable lack of obsequiousness when looking at the *New and Old Gospel* album made with Ornette Coleman. There are similarly interesting observations about McLean's methods as an educator, some fascinating insights into Charles Mingus' *modus operandi* and a genuine practical understanding of how jazz musicians utilize teaching as a necessary financial crutch.

Sugar Free Saxophone is therefore a qualified success. Part missed opportunity (McLean himself didn't live long enough to complete his autobiography), part enthusiastic fan's obeisance, it probably required some streamlining and a more judicious edit before reaching the public.

RICHARD HYLIA



Pee Wee Ellis

Photo by Merlin Daleman

the 9th Jazz on a Winter's Weekend
at The Royal Clifton Hotel Southport
Friday 1st to Sunday 3rd Feb 2013

FRIDAY
Laura Jurd Quartet
Steve Waterman Big Band
Zara McFarlane Quintet

SATURDAY
Marius Neset Quartet
Dado Moroni Trio + Mark Nightingale
Jim Rotondi Band
Trudy Kerr Quartet

SUNDAY
Royal Northern College of Music Big Band
Walter Smith 111 Quartet
Alan Barnes + Anita Wardell = Johnny Mandel
Iain Dixon - Mike Walker Quintet
+ exciting fringe programme

*phone or email for free printed programme

TICKETS/PROGRAMME 01704 541790 matthewsjazz@sky.com
ACCOMMODATION 01704 533771 sales@royalclifton.co.uk

for more info go to www.jazzinsouthport.co.uk

Teignmouth Jazz & Blues Festival
16-18 November 2012

“the home of great ‘live’ Jazz music”

- Eduardo Niebla
- Alan Barnes
- Greg Abate
- Julian Costello
- Tad Newton
- Partikel

Further information from www.teignmouthjazz.org

the drum

AFRO VIBES FESTIVAL
EDGY · POWERFUL · PROVOCATIVE

8-13th October
The Drum
144 Potters Lane
Aston, Birmingham B6 4UD
0121 333 2444
the-drum.org.uk
afrovibes2013.co.uk

See the **Sibikwa Orchestra** on Saturday 13th October at The Drum as part of AfroVibes Festival.

WEEKEND JAZZ FESTIVAL
ISLE OF WIGHT

FRIDAY 22ND TO MONDAY 25TH FEBRUARY 2013

£185pp including 3 nights half board accommodation, return ferry and all jazz sessions

The Trouville Hotel presents a weekend of jazz with entertainment each evening, hosted by Denise and Tony Lawrence.

THE TROUVILLE HOTEL is perfectly situated on the esplanade just a few yards from the golden beach, the pier and the shops of Sandown.

Friday 22nd February - The Danke Lawrence Band & Kevin Grenfell
Saturday 23rd February - The Don Valley Stampers
Sunday 24th February - Matt Palmer's Millennium Eagle Jazz Band

Trouville Hotel
The Esplanade,
Sandown,
Isle of Wight PO36 8LB

Call to book:
0844 371 7480*
e-mail: info@trouvillehotel.co.uk

RON SIMPSON'S ROUND-UP OF RECENT CDS

In the 1950s it was prime time for jazz musicians on the West Coast who were high-class section players and/or had the ability to register a distinctive solo style in a few bars: recording gigs abounded on jazz, jazzish and not-really-jazz-at-all sessions with brilliant orchestras playing (sometimes) brilliant arrangements. **HOAGY SINGS CARMICHAEL** (Phoenix Records 131549: 64.25) was one of the good gigs and Harry Edison and Art Pepper in particular took full advantage! Johnny Mandel directs an 11-piece in updated arrangements for Hoagy who occasionally tries too hard to be 1950s, but generally exudes that inimitable folksy charm. The selection tends towards the poetic and wistful, with less familiar numbers such as *Winter Moon* and several missing classics (e.g. *One Morning in May*). The bonus album is a more romping affair, *The Stardust Road*, an early compilation, including Hoagy's own 1942 trio versions of *The Old Music Master* and *Hong Kong Blues*. Two more fun sessions come together on **THE JAZZ SIDES** (Phoenix Records 131546: 78.35) by **Bing Crosby**. I well remember *Bing Sings Whilst Bregman Swings* from first time round and it holds up pretty well. The songs are well chosen, no one phrased a lyric with Crosby's nonchalant grace and the band is terrific, but Buddy Bregman over-plays the 'jazz'

angle, pushing too hard and relying heavily on flaring brass. The sense that it's a Frank Sinatra session is added to by the delicious asides of (again) Mr. Edison. *Fancy Meeting You Here* with old chum **Rosemary Clooney** is an entertaining world tour, with smart new lyrics by the likes of Ira Gershwin and never-predictable arrangements bursting with tuned percussion by master-prankster Billy May. A single bonus track, *Mack the Knife* with Bob Scobey's Frisco Band, finds Bing totally in his element and Scobey sounding like a mini-Armstrong. Sweets Edison also shows up as part of a terrific sextet accompanying **Billie Holiday** in her last studio recordings in 1956-57: **THE BEN WEBSTER/HARRY EDISON SESSIONS** (Phoenix Records 131554: 2 CDs, 153.58), originally three LPs, with Jimmy Rowles, Barney Kessel and a mixture of bassists and drummers (Newport 1957 provides the bonus tracks.) It's good to hear Sweets given the opportunity to come up with some expansive open horn as well as his trademark tightly muted work. Webster is in incomparable form and the material is beautifully chosen. The only point of argument is the quality of the vocal performance. I guess listeners divide equally between those who can't tolerate the distressed state of Billie's vocal powers and those

who love the evidence of a life lived on the edge. I tend to a middle view, though inclining to the latter. Billie is superbly expressive (it's not just the presence of lines such as 'We both have a lifetime before us' that makes *We'll be together again* so moving), the voice is often surprisingly buoyant, but the times when the notes just aren't there do jar. Through the 1950s and 1960s **Coleman Hawkins**, his powers undimmed, seemed sometimes unsure how far he should run with the new generation and **THE HAWK RELAXES** (Essential Jazz Classics EJC 55530: 79.08) presents one way out of his dilemma: timeless performances of seven classic ballads, glorious treatments of the likes of *More than You Know*, with fine support from Kenny Burrell among others. I guess you can't do ballad albums all the time and the bonus album, *Soul*, is a less satisfactory affair. Nobly EJC includes a damning review by Charles Fox ('rowdy...as fuzzy as a kazoo') and it's better than that, but Hawkins' lushness of tone is rigorously excised and his creative imagination gives way to repetition: even *I Hadn't Anyone till You* comes out surprisingly funky. However, there is more tension that on *...Relaxes* and Burrell, mostly wearing his blues hat, is excellent, as is Ray Bryant. Count Basie's trumpet star of the 1950s, **Joe Newman** can be

heard on three albums of unpretentious excellence from around the time he left: **THE COMPLETE SWINGVILLE SESSIONS** (Fresh Sound FSR CD 672: 2 CDs, 109.01). From the opening track, the Basie classic *Taps Miller*, Newman is completely at ease with his fellow-'midget' Frank Wess. The second album, with the other Frank, Foster, is a little edgier, less Basie-influenced (despite *Li'l Darlin'*) with Foster at his powerful best on the original *Molasses*. Finally, Newman, always a versatile swinging and subtle player, reverts to quartet mode and reveals a taste for standards. Throughout the three sessions the impeccable pianist is Tommy Flanagan.

Of the less famous musicians whose 50-year-old albums are getting a hearing, **Joyce Collins** had a solid career as a pianist, with plenty of work in television, but her first album, **GIRL HERE PLAYS MEAN PIANO** (Fresh Sound FSR CD 712: 50.44), was followed by a 20-year hiatus – and it's not difficult to see why. The patronising tone of the title suggests a bid for novelty value, but it's the lack of novelty that troubles me. Collins was a capable pianist and her performances are assured and studied, with nice variations in her melody statements, but there is nothing to grab the attention, despite the presence of the great Ray Brown and busy drummer Frank Butler. The bonus tracks from an album by vibist Gene Estes are lively and find Collins sounding more spontaneous. I got much more out of **ANDY AND THE BEY SISTERS** (Blue Moon BMCD 1634: 45.14), though not consistently. Andy Bey, who has had a distinguished, if not prominent, career as a jazz pianist/singer, operated in a trio with his sisters for some 10 years. I don't think it did them any favours to put Chet Atkins in charge of their debut album. The voices are great, the multi-tracking effective, the material varied, but they keep reminding me of different groups (in pop or gospel, maybe) and it's only when they remind me of Lambert, Hendricks and Ross (on Arnett Cobb's *Smooth Sailing*) that I

realise what I've been missing. *Smooth Sailing* returns as one of four bonus tracks recorded in Europe with a small jazz group featuring Kenny Dorham and Barney Wilen – and that's when things become really interesting! I'm not sure how well remembered **Milt Buckner** is some 35 years after his death, but he was a pioneer of the electric organ and at one time a very prolific and popular recording artist. I find it impossible not to enjoy Milt's playing, full of his ebullient personality, but it's not the most profound jazz around. Solar Records have issued two CDs, each consisting of two Buckner albums from 1957 to 1961, with a few extra bonus tracks. **MIGHTY HIGH/MIDNIGHT MOOD** (4569916: 74.42) benefits from Kenny Burrell on the first named; **PLEASE MR ORGAN MAN/SEND ME SOFTLY** (4569921: 77.51) has, on the first album, probably the strongest selection of songs: *Gee Baby Ain't I Good to You* and *Blue Prelude* are made for Buckner and there is a delicious version of *Sermonette*. Most of the time he is operating with a quintet, including alto sax, with hefty rhythm and blues interspersed with rather delicate and melodic offerings, notably when Earle Warren is in the sax chair for *Send me Softly*.

Two releases in TCB's Swiss Radio Days Jazz Series make up two-thirds of the programme when Norman Granz's 1960 Jazz at the Phil tour landed in Zurich. In the first half the Stan Getz Quartet followed the **OSCAR PETERSON TRIO** (02302: 42.28), then after the interval it was the turn of the **MILES DAVIS QUINTET** (02312: 58.53). In musical terms the Peterson set is the more satisfying, the immaculate pairing of Ray Brown and Ed Thigpen backing a pianist at the height of his powers in a challenging programme, the intricacies of *The Maidens of Cadiz* in contrast to his finger-busting assault on various bebop favourites. However, it's the Miles set that grabs the attention. For a start I rather liked the slogan 'officially released for the first time', then, as Olivier Senn's excellent little essay in the booklet makes clear, these were fraught times for the Miles Davis Quintet. John Coltrane was already going his

own way musically and on returning to the States went his own way physically. In four long numbers Miles' concise control is in stark contrast to Trane's 'sheets of sound', relentlessly fast articulation, leading to a tension that may not be always creative, but makes for an exciting session, with Jimmy Cobb's aggressive drumming adding to the conflict!

There's nothing to say about Essential Jazz Classics' **Louis Armstrong** collection, **COMPLETE HOT FIVE AND HOT SEVEN** (EJC 55563: 4CDs, 310.22), except that it's magnificent in every way, including documentation. You can take your pick of the masterpieces on offer, from the original Hot Five of 1925 (the revelatory cornet introduction to *Cornet Chop Suey* or the supposedly accidental scating on *Heebie Jeebies*) through the addition of tuba and drums for the dynamic *Potato Head Blues* on to the already developing sophistication of the 1928 band which produced the mighty *West End Blues* and the astonishing duet of *Weather Bird* with Earl Hines. Or you can wait to the end for my favourites, the tracks that look forward to his great work with the Luis Russell Band, especially the incomparable *Mahogany Hall Stomp*. But the quality of performance is excellent throughout except from some of the singers (this is a very generous interpretation of 'Hot Five and Seven', including tracks by differently named bands and ones accompanying singers), proving the point that *Sweethearts on Parade* only became a good song when Louis sang it – here it's Lillie Delk Christian – ho hum! Less comprehensive, but also superb, is **INA MIST** (Phoenix Records 131535: 74.27) concentrating on **Bix Beiderbecke's** 1927 recordings under his own name and Frank Trumbauer's, mostly with Adrian Rollini, Eddie Lang, Don Murray and the rest. *Singin' the Blues* is pure magic of course, but so are plenty of others, notably the Bix/Trumbauer/Lang trio performances. Every time I hear these different thoughts strike me: this time the sheer authority of Bix's cornet (never mind poetry and romance); the quality of the arrangements (Bill Challis, no doubt) and the fact that Eddie Lang's early death was



Hoagy Carmichael

as big a loss to jazz as Bix's. But every time I feel sorry for Frank Trumbauer, brilliant technician and musical innovator. Nowadays his C-melody sax solos impress, but sound dated – most things do after 85 years, but not Bix and Lang. The other side of 1920s reissues comes with **AMERICANS IN EUROPE** (Jazz Oracle BDW 8068: 70.18), meticulously researched and presented (44 page booklet brimming with rare photographs) and musically interesting and pleasant. The two bands are the New Yorkers, originally led by George Carhart (Berlin, 1927-28) and Frank Guarente's World Known Georgians (Geneva, 1926). This is very much music for raccoon coats and Hispano Suizas, with the New Yorkers the more interesting band, building up a head of steam on numbers like *Clarinet Marmalade* and featuring Danny Polo (arranger and alto as well as clarinet), an under-recorded Dave Tough and notable contributions from trumpeter Evelyn 'Buzz' Bazell and guitarist/banjoist Tony Morello.

With only two new recordings this time, I found one of them difficult to relate to, certainly in jazz terms. **UKITUSA QUINTET** (Schema Records

RW 144 CD: 61.24) involves musicians from three countries, identifiable from the group name. The liner notes make much of the recording being made in 'an open mountainous region of Northern Italy' and the music actually reflects that, wordless vocals being the main 'front line instrument' in originals notable for stillness and a sense of space. It didn't involve me, but the expressive range and true intonation of the UK representative, Cleveland Watkiss, impress throughout. I always expect a sense of space with Scandinavian jazz and acclaimed young tenor saxist **Sarah Elgeti's** compositions often reflect that. However, **INTO THE OPEN** (Your Favourite Jazz yfcd 020: 61.37) reflects a comprehensive talent. For instance, the influences on the opening three tracks (with titles such as *Home and Out in the Fields*) are clear enough, then Sarah launches into the powerful bluesy *Downstairs* and switches to flute – in neat interaction with Marianne Markmann-Eriksen's baritone sax – for the gently dancing *Ringe I vand*. My one complaint is that it's inconsiderate for a relative newcomer to fill the booklet with at least eight photographs of herself and very few words.



Harry Edison

SUPER PRIZES TO BE WON!

Just answer the questions currently and send your answers to Jazz Rag Competitions, PO Box 944, Edgbaston, Birmingham, B16 8UT. First out of the hat are the lucky winners. Please write the name of the relevant competition in the top left hand corner of your postcard or envelope. If possible, add your number or email as well as your address.
Closing date: 9th November, 2012

LOUIS ARMSTRONG CDs

Discovery has kindly provided ONE copy of Essential Jazz Classics' magnificent four CD set of Louis Armstrong Hot Five and Seven.

1. Which pair of brothers played clarinet and drums in the Hot Seven?
2. Which pianist who played on many Hot Five recordings re-joined Armstrong in the late 1940s?

JAZZ AT THE FORGE

The Forge has established itself as one of London's most exciting performances spaces, with beautiful acoustics, stunning architecture and a relaxed atmosphere. ONE lucky reader can obtain a pair of tickets for a concert during the London Jazz Festival, with a glass of Prosecco on arrival. The venue offers a choice of singer Randolph Matthews with guest Acer Maple (November 11) and Loop Collective, with Rory Simmons and Fyfe Dangerfield (November 14).

1. Headlining the London Jazz Festival is the New York-born saxophonist who cemented his 1950s reputation with the album, *Saxophone Colossus*. Who is he?
2. Also headlining is the keyboard star who played with Miles Davis for much of the 1960s and is a renowned composer, notably of *Watermelon Man*. Who?

JAZZ: BODY AND SOUL

Evans Mitchell Books are generously supplying THREE copies of Bob Willoughby's superb book of jazz photographs, *Jazz: Body and Soul*.

1. Which one of Willoughby's subjects was portrayed by Diana Ross in the film *Lady Sings the Blues*?
2. Which one of his subjects first attained fame as trumpeter with the Gerry Mulligan Quartet, became as celebrated for his wispy vocals as for his trumpet playing and died after a fall from a window in Amsterdam?

NEWS OF THE NEWS

The Sandy Brown Society Newsletter is always full of surprises, not least how John Latham has found enough material for nearly 200 newsletters! There's always a comic touch, in recent issues from Steve Voce's account of Benny Green (the current *bête noire* of the SBS) accepting Andre Previn's congratulations for a radio script he'd been too lazy to write (August) and Dick Laurie's anecdote of the humiliation of an over-busy sound engineer (September). Among the more serious items is Don Mutch's account of the set of Al Fairweather's music played at this year's Norwich Jazz Party (and certainly one of the most interesting sets of the weekend)

and a story we had missed from June – the publication of Graham Blamire's *Edinburgh Jazz Enlightenment: The story of Edinburgh Traditional Jazz* (Fastprint Publishing: www.fastprint.net).

There can be just a little element of eccentricity in one or two jazz and jazz-related publications and *A Pictorial History of Gargling* (News from David Christie's *Doo Dah Diaries*) comes into that category. In fact Issue 8, published in July, has some pretty useful stuff in it, notably a full listing of the gigs of all the post-Bonzo bands: Bob Kerr and his Whoopee Band, Three Bonzos and A Piano, Idiot Bastard Band, Bill Posters Will Be Band, and the rest. An interview with ex-Bonzo Dave Clague and a piece by Mark Prescott headed *I'm a Fan* are

the most substantial chunks of editorial.

September's *Just Jazz* is, astonishingly, Number 173 and, as always, is full of interesting news and reflections, CD and festival reviews and characterful images. No shortage of those in a splendidly detailed obituary of Graeme Bell by Bill Haesler. *Just Jazz* is proud enough of its tag 'The traditional jazz magazine' to include a 4-page feature *A Jazz Banjo Life Part I* (by Cynthia Sayer) and open-minded enough to include Zoot Sims in the CD reviews.

Sandy Brown Newsletter:
01792 390055
Email doo.dah.diaries@mac.com
www.jazzuk.com/justjazz.html

JAZZ AT THE FORGE

The intimate Camden venue offers jazz and jazz-related events on Thursdays and Fridays, the latter night adding fine dining to the package in association with neighbouring restaurant The Foundry. Yazz Ahmed brings a fine quintet to the Forge (Shabaka Hutchings, Naadia Sheriff, Dudley Phillips, Jim Hart) on October 4, followed by

Nikki Schrire (5), Sam Crowe (11), the Adriano Adewale Group (12), Nick Smart's Jazz Matanzas (19), Mick Coady's Synergy featuring American alto saxist David Binney (25) and the Rob Hughes Quintet with Roger Beaujolais (26). November begins with Sailing to Byzantium: the Christine Tobin Quintet (2) before the London Jazz Festival brings a packed programme for November 9 to 18. www.forgevenue.org/whats-on/

WINNERS & ANSWERS NO. 122

JACKIE McLEAN BOOK
Congratulations to C.K. LEE of Stockport
The Connection/Miles Davis

SINATRA BOOK
Congratulations to: STAN JAMES of Ashford; JANE RATCLIFFE of Swindon and MRS. M. BARNES of Newcastle-on-Tyne.
Harry James/Nelson Riddle

SHAI MAESTRO CD
Congratulations to: ALAN BRINKWORTH of Redditch; MIKE HODGES of Abergavenny and LAURIE STEAD of Wakefield.
Gilad Atzmon/Berklee

BARNES/MATHIESON CD
Congratulations to: HEINZ HENSCHKE of Berlin, Germany; BILL WOOD of Manchester and TONY CHARLTON of Darlington.
Count Basie/Fats Waller

(We seldom get many wrong answers to a competition, but this was an exception. Cab Calloway appeared on some 70% of the answers, but, though he was in Stormy Weather, it was Fats' band that Benny Carter appeared with – not the usual Rhythm, but a 7-piece with, unusually, a trombonist Alton Moore, plus Gene Porter, Irving Ashby, Slam Stewart and Zutty Singleton.)



JAZZ AT THE PALACE
Southend's 2nd International Jazz Festival

19th-21st October 2012
Park Inn Palace
CHURCH ROAD, SOUTHEND, SS1 2AL
CONTACT: 01702 455100

PATRON: Sir Michael Parkinson
ARTISTIC DIRECTOR: Liz Lincoln

HOSTED BY
Digby Fairweather & Alan Barnes

FRIDAY 19TH OCTOBER
Back by popular demand, the star-studded LONDON JAZZ SINFONIA
Arranged and conducted by: JOHN JANSSON
Strings led by: SOPHIE LANGDON with special guest appearance by JACQUI DANKWORTH
Concert hosted by SIR MICHAEL PARKINSON

SATURDAY 20TH OCTOBER
An afternoon with our Patron: SIR MICHAEL PARKINSON
Accompanied by: DIGBY FAIRWEATHER & LAURIE HOLLOWAY

SPECIAL LUNCHTIME ITEM
Selection from the immensely successful JAZZ ON THE PIER concert with TINA MAY & DIGBY FAIRWEATHER

JAZZ IN THE FESTIVAL BAR
THE DANKWORTH DYNASTY CONTINUED with ALEC & EMILY DANKWORTH
To include their wonderful 'Spanish Accents'

SUNDAY 21ST OCTOBER
BING CROSBY REMEMBERED by:
His Record Producer KEN BARNES interviewed by DIGBY FAIRWEATHER with PREVIOUSLY UNSEEN FOOTAGE.

JAZZ IN THE FESTIVAL BAR
BASIE'S BACK by way of the irrepressible ALAN BARNES & BRUCE ADAMS

For tickets or info call 01702 339565/07775 828896 - email lizlincoln@blueyonder.co.uk
or visit our website www.visitsouthend.co.uk

Sponsored by
Essex
Chambers of Commerce

Supported by
park inn
southend
on sea