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## EDITORIAL

Totally uplifting...

**T**revor Stent, who runs Fest Jazz in Châteauneuf-du-Faou, Brittany, sent me a link for a young Berlin band called The Ragtime Nightmare, playing *Kinklets* (not the easiest of tunes). Yet another great young band from Europe – they swing, perform to a very high standard, love what they are doing and play as a team! For me, totally uplifting...

Back to the UK, also totally uplifting are the likes of the Tenement Jazz Band and The Vitality 5, encouraging many young musicians to play our music. Good luck to you all – stick to your guns – that's what us oldies had to do when **we** were young, Traditional jazz being threatened with the emergence of the Beatles and so forth.

Talking of us oldies, it is really totally uplifting the way our spindly legs are still strong enough (just!) to support the cause, playing with the same verve and energy as in years gone by.

A final totally uplifting celebration – the young couple, Pam Cook and John Shillito getting married (*see page 27*). I saw John in 2017 when he played with the Trevor Richards Trio at Plön Jazz Festival, north Germany. He sang a beautiful version of *A Hundred Years From Today*, the title of which *does* beg the question... ■

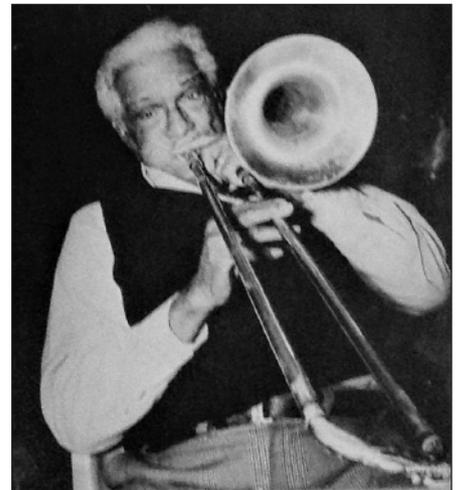
**Jim McIntosh** (*repeat after me...*)

## Looking after the Legends

by Dave Donohoe  
**Louis Nelson**

**O**ver several years, this great and very popular trombone player was our most frequent visitor. I'd got to know him on my 1971 visit to New Orleans, so that helped, and over the years I began to look upon him as a true friend.

When he died, the headline in the 'New Orleans Music' magazine said 'Farewell Mister Nelson.' I can explain the origins of 'Mister'. Louis always introduced himself simply as Nelson, and informed me once that only his real friends called him Louis. (I was eventually promoted to this status.) Anyway, during our residency at The Crown in Manchester, one of our weekly regulars was a man named Alan who had an art gallery in the city. 🖱️



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One night I was asking him how it was doing. He told me that sales were fairly steady, but the top sellers were the prints of Mister Lowry. I asked him about his constant use of 'Mister' when referring to L.S. Lowry. He informed me that it was simply a sign of respect. I related the story to Johnson, our late bass player, and from then on we used the name Mister Nelson whenever his name came up. Ken Pitchford told a few people about our referral, and eventually it began to be used amongst musicians in Europe. If anyone has a different version then it will be like the real Heidi House or Robert Burns' birthplace. There is only one.

One Sunday lunchtime I offered to take him to the Grey Horse pub in Oldham to hear The Magnolia. He immediately put his dentures in and picked up his trombone. I feigned surprise and said, "Oh, are you taking your instrument?" He replied, "Of course, I am. I know what you boys are like. When I arrive I'll be expected to play." It was true, and to everybody's delight he obliged. The truth was that he wouldn't miss a chance to have a blow, anywhere, anytime. I've been at impromptu parties with him and as soon as a trombone was produced, if he wasn't invited to play he would ask the owner if he could borrow it, even if its owner had only played one tune.

One of the most memorable incidents happened in a small village near to Sleaford on a quiet Sunday afternoon. We were on our way to play with the local band at Boston Jazz Club. Ivan Jessop, the bandleader, was a fellow trombonist and had a butcher's shop in the small village of Kirton, Lincs, where we were going to stay. Although I had been before, I was unsure of where to turn off for our destination.

The village was deserted apart from an elderly couple walking towards us. I pulled up and wound the window down to ask directions to Kirton. They began explaining to me, then suddenly spotted this brown hand in the passenger seat and began stooping lower to obtain a look at the rest of him. This seemed to irritate Nelson and he frowned at them, at the same time making coughing, growling sounds to show his annoyance.

Eventually the couple were bent double, talking to me whilst never taking their eyes off Louis. As we drove off, he said, "What the hell was wrong with those folks?" I explained to him that he was probably the first non-white person that they had ever set eyes on. This didn't change his mood, however, and we travelled in silence for a while. I found my turn off and we went along a single track road. The only relief from the total flatness in all directions was the occasional pile of rotting turnips. This seemed to be the last straw for Louis, and he suddenly exploded, "God damnit Dave, where the hell are you taking me? Nobody lives around here." He only slipped back into his normal calm self when we reached our destination and could relax with welcoming people and refreshments.



*Dave and Louis*

Sometimes when we were on the road, Louis would call out a song, and if I knew it, ask me to hum it to him at a slow to medium tempo, then tell him when I stop to breathe. When I stopped to take in more air, he told me that I should keep humming for the whole sixteen bars, and then breathe. I eventually learnt the technique by making sure my lungs were completely empty before I took the first breath. A simple lesson, but one that I have found to be extremely helpful.

One day while staying with us, Louis asked me if I would drive him into Ashton-Under-Lyne as he needed some paste for cleaning his dentures. I needed to drop something off at my parents' house, and as they lived not far out of the town, I drove there when we had done his errand. I asked him if he would like to pop in and meet them? He replied, "Damn right I would!" They still lived in the same mill worker's terraced two-up two-down that I was born in. They welcomed him in, and my mum instantly produced tea and biscuits which were gratefully accepted. As we drove away, Nelson's first words were, 'Them's nice people Dave. Them's proper people.'

I must say at this stage that although I knew Louis Nelson to be very articulate (his parents being a doctor and a school teacher) he occasionally enjoyed speaking in the vernacular, maybe from mixing much of the time with less educated musicians than himself.

The following Saturday night, as we arrived for Nelson's concert with us in Manchester, our drummer, the late Ian Rose couldn't wait to relate the following story: Ian was very friendly with my younger brother Mike, who also is no longer with us. He was a frequent visitor to my Mum and Dad's house, where Mike still lived. He had called to pick up my brother during the week, as Mike didn't drive. My mother told him I had been round the previous day with my friend from America and that he was very nice and accepted a cup of tea and a biscuit. Ian couldn't

get over the fact that people were travelling from miles around to watch a performance by the famous trombonist from New Orleans, whereas all that mattered to my mum was that he was my friend, was very nice, and had a cup of tea with them.

On later visits his lady friend/partner, Sue, accompanied him on his tours, and stayed with us a couple of times.

At the end of every visit, before we drove to the airport, Louis always emptied his pockets of all sterling coins for my children to share out.

Soon after one of his trips he sent over pencils for all of them, engraved with 'Louis Nelson Trombonist' on one side, and each of their names on another side. He had become like an uncle to them.

Talk about nice and proper people! ■

**Dave**

Hi Just Jazz,  
With reference to Jim McIntosh's request for reports/photos about Lyme Regis Jazz Jurassica 2021 in the August edition of Just Jazz.

Overall, the renamed Lyme Regis Jazz Festival was a great success and the organisers must be congratulated on being the first UK festival to re-appear during the pandemic – Bude is still not happening at the end of August.

Apart from evening concerts in the Marine Theatre, the music was presented from an outside marquee each lunch-time/afternoon. It was very well organised by an outstanding team of volunteers that did not include any jobsworths.

We were struck by the number of excellent young local musicians and were led to believe it is because of a charity that encourages music teaching in local schools.

The one sour note is concerning Jim's reference to the derogatory remark about 'trad jazz, umbrellas and marching bands' – an interesting marketing concept to insult potential customers!

I sent a note to the Director via the website pointing out that it seemed odd that a jazz event could manage to include not a single note of the original music from its source. It is particularly sad because there are so many good New Orleans musicians based in the South West.

I did not receive a reply, but do not know whether my note was received.

Best wishes,  
**Bob Maggs, Bristol.**

Hi Just Jazz,  
With reference to the photograph, on page 4, in the August issue (Dave Donohoe article), the clarinet player is Mike Mayer and not Keith Box. The 'unknown' banjo player, I think, maybe Mike Lewis.

Best wishes,  
**'Mac' Mac Donald, Devon.**

Hi Just Jazz,  
Congratulations on some knowledgeable and fascinating reviews from a variety of contributors in the August edition.

I used to play a bit of cricket so I was intrigued by Matthew Wright's book review of 'Jazz and Cricket – An Unlikely Combination'.

It reminded me of a match between my team, Weymouth, and visitors Stanmore. We were putting up members of the visiting team that night and our captain said; "Mike, you can put George up, he's umpiring for Stanmore and he's interested in jazz." What he meant by "umpiring FOR Stanmore" soon became clear when the aforementioned gentleman gave me out LBW. It was (obviously) an outrageous decision! Naturally, I shared this opinion with George in the bar afterwards. But we soon moved on to jazz and it was only then that I found out that he was George Webb of the legendary Dixielanders.

Later we went home and spent some happy hours at my piano together. Some brandy was consumed. A memorable night!

Regards.  
**Mike Denham, Dorset.**

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# Farewell to Stan McDonald

(1935-2021)

by Dave Radlauer

**S**tanley 'Stan' Montrose McDonald, Jr. loved the music of Sidney Bechet, his wife Ellen, their historic semi-rural Massachusetts home and a hard-driving rhythm section pushing him. He was born and raised near Boston, spending most of his professional life and music career in or near Massachusetts.

Stan was a co-founder of the premier Traditional Jazz ensemble of North America, the New Black Eagle Jazz Band, appearing at festivals and concerts, and on radio and television. This article is drawn from a 2011 interview and the award-winning radio show, *Visiting Stan McDonald*.



## Origins and Inspirations

The touchstone of Stan's music was Sidney Bechet. Emulating his sound, McDonald became one of the foremost proponents of his style, praising his *"broad, big, rich tone and vibrato, very innovative phrasing and that he's unique in the way he handles a song... When he's playing with another horn he knows just the right note to play and where to play it."*

Early in life Stan developed a keen interest in music, starting piano at age seven, taking up the alto saxophone at age fourteen. Playing in high school dance, marching and concert bands, he meanwhile taught himself improvising by playing along to favourites on radio and records. Jamming with other budding jazz cats, by age sixteen he sat-in on alto sax with drummer Tommy Benford at the *Log Cabin Club* in nearby Denham, Massachusetts.

For more than half a century the McDonalds owned an historic house in semi-rural Sherborn, Massachusetts. It had been the domicile of a prominent local citizen, *"built in 1838, the home of Revered Edmund Dowse, pastor of the village church for 67 years. Of course, it's a job to keep it up, but I'm proud to have it."*



*Stan at age 15 playing alto with his Aunt Carrie on Christmas Eve, 1949*

From the early 1970s onward, Stan collaborated in creating a couple of remarkable bands that were strongly influenced by his extensive repertoire of Bechet tunes: The New Black Eagle Jazz Band and Stan McDonald's Blue Horizon Jazz Band.

## The New Black Eagle Jazz Band

The Black Eagles formed in a merger of McDonald associates (pianist Bob Pillsbury and trombonist Stan Vincent) with cohorts of **Tommy Sancton** (cornetist Tony Pringle and banjo player Peter Bullis). Clarinet player Sancton was a follower of George Lewis with genuine New Orleans family roots in Preservation Hall and had run a loosely organised New Orleans Revival-style group in the area known as the Black Eagles, hence the designation "New."

McDonald performed with the New Black Eagle Jazz Band at hundreds of appearances and concerts, on radio and television



and as guests of the Boston Pops and other symphony orchestras. He played dozens of festivals, their four European tours and regular local gig at *The Sticky Wicket Pub* near Boston. McDonald was integral to the New Black Eagle from its inception in 1971 to his departure in 1981:

*It was a committee of the whole for one thing. Every member was committed to the excellence of the band. We rehearsed a lot and got deeply involved in digging up things that hadn't been played often. It was not run by one individual, although three of us really established most of the policy – me and Tony Pringle and manager Peter Bullis.*



*The New Orleans Jazz Doctors*  
WITH STAN McDONALD AND  
FEATURING GIL ROBERTS, BANJO

TONY PAPPAS, MGR.  
20 CALIFORNIA AVE.  
SPRINGFIELD, MASS.

STAN McDONALD  
219 AMITY ST.  
AMHERST, MASS.

*On local public television, 1957*

### Jazz at UMass 1950s

In the mid-1950s McDonald was enrolled in the **University of Massachusetts at Amherst** (UMass). Taking up the soprano saxophone he formed a series of jazz groups that played at fraternity parties and the *Sportsman's Club* in nearby Hadley: *"We played the fraternity circuit all throughout New England... At that time, our kind of music was the music of choice at fraternities."*

Teaming up with horn player **Tony Pappas** they developed one of the first Traditionalist/Revivalist groups around Boston:

*We played things that nobody else played – Oliver and Morton stuff. There was one Jazz joint called the Log Cabin in Denham and that's where I actually got my first experience playing with a live band. That is, with a fully functioning Jazz band, not some little pickup high school group.*

*Tommy Benford was the drummer at that point. It was right next to Mosley's-on-the-Charles Dance Hall, which was a famous dance hall.*



*The New Orleans Jazz Doctors, mid-1950s. McDonald (left), Roberts and Pappas (center), long-time associate, Stan Vincent (right)*

### Paris, Summer 1958

All this performing was briefly interrupted by McDonald's 1958 studies at the Sorbonne in Paris. He went for a course in 19th Century French literature, credited toward a degree in English literature, but confessed to spending more of his time with local jazz musicians and *les femmes*.

He got a chance to sit-in with clarinet player Mezz Mezzrow and was invited to an evening with Albert Nicholas, one of his favourite clarinetists. They drank cognac and listened to his French recordings that weren't available in America.

### Showman Gil Roberts

With Tony Pappas, McDonald launched The New Orleans Jazz Doctors, coaxing former showman Gil Roberts out of musical retirement. **Gil Roberts** (1896-2002) was a stellar African



*Stan and Gil Roberts, 1957*

American banjo player, singer and performer. In the 1920s he had been a minor star, recording with the Blue Ribbon Syncopators and touring internationally.

Stan located him, literally, shoveling coal in an Amherst fraternity hall basement:

*In the 1920s and '30s he played in 34 countries in Europe and North Africa, including for [Egyptian] King Farouk's harem. He was shoveling coal in the furnace room of the Lord Jeff [fraternity] Club. Tony Pappas, my trumpet player and I went down and met him in the furnace room and got him to join* 🙌

our band we called *The New Orleans Jazz Doctors*. That was about 1955.

*Gil played with us from then up into the '60s. Of course, he'd sing and shout and everything. He was the life of the party, always. He would always evoke a tremendous response from the audience. He would stamp his foot to the rhythm. Fling the banjo around his head without dropping it or missing a stroke.*

*He was one of the warmest, kindest people I've ever known. He would advise the band in a very constructive way about how we might sound better. One of the most remarkable things is that he lived to be 106. He died... in 2002.*

In the mid-1950s McDonald's bands frequently played for fraternity parties as far away as Pennsylvania and Troy, New York:

*They had parties up there that would start at 2.00 in the morning... And we'd play like 2.00 to 5.00 and then catch a few hours' sleep and then drive back and play a 'milk punch' party [bourbon with milk] at Middlebury College from noon to 2.00.*

These groups often included future Black Eagles, trombonist Stan Vincent and piano players Robin Verdier or Bob Pillsbury: *"Those were great days and we were indefatigable. We'd stay up all night and not think a thing of it."*



Stan, 1970s

## Trumpeter Doc Cheatham

Stan worked at high-profile Classic Jazz venues in and around Boston Harbour. Early versions of New Black Eagles performed often on the **Jazz Boat**, a popular venue for uninhibited musical cruises on Boston Bay. Celebrated trumpet player **Doc Cheatham** (1905-1997) substituted for Tony Pringle on numerous occasions:

*Doc was one of the nicest people I've ever played with. Modest, very warm and friendly. Just a perfect person to play with. You could never quite predict what you thought were going to hear. It would always be a little bit different...*

*His phrasing was much more modern than I would have imagined. Really quite unusual and unpredictable. He often*



*played behind the beat and was full of surprises. But all within... a relatively restrained style.*

*He wouldn't get pyrotechnical or play sixteen triplets in a row. Or screech. Unlike some other players. Restrained is maybe not quite the right word. He was very, very consistent.*

## Stan McDonald's Blue Horizon Jazz Band

After departing the New Black Eagle Jazz Band he formed **Stan McDonald's Blue Horizon Jazz Band**, a fine ensemble reflecting his mature outlook on the music.

Stan wooed an old comrade from university days out of retirement, trumpeter Walt Miller: *"He played with Buck Clayton in Paris, I think, years and years ago. He had a very deep grounding in the music and the history and the sources. That always enlarged our depth."*

Blue Horizon made quite a few recordings, performed at dozens of Jazz festivals, on radio and television and the famed Hatch Memorial Shell on the Charles River in Boston. Playing regularly at the Sherborn Inn about a mile from his vintage home they were often joined by special guests. For years Stan was visited by piano player Ralph Sutton who stayed in Sherborn with the McDonalds:

*He played with his trio and me from 1995 to 2000. He died in 2001. He'd make an annual appearance here and we packed the place. I'm telling you his rhythm was so supportive as a pianist, as much so as anyone I've ever played with, maybe more.*

## With Pianist Sammy Price

Stan worked with Jazz piano great Sammy Price more than once, joining him at the pleasant *Sandy's Jazz Festival* on the Massachusetts North shore. Stan proudly quoted Price, who said:

*'McDonald is running Sidney Bechet a close second. I want McDonald and this drummer [Jack Pagnotti] at my funeral.' A fantastic showman. He produced and recorded recordings with Sidney Bechet, which were just wonderful.*



Stan and Walt Miller in the mid-1960s at MIT. Photo by Dick LeFave

*He challenged me for sure because he wanted to expand his role beyond just playing supportive background to my solos. So, he would play very challenging stuff. We played a Blues once and he played every key on the piano, changing keys every twelve bars to see if I could hack it. He could drive you; it was sometimes sink or swim with him.*

### Emulating Bechet

Sidney Bechet's expression of passionate emotions is key to understanding why McDonald was so completely taken by his music:

*There's a brooding element in Bechet that runs deep in me too. So that's where the emotion comes from that you can put into*



Stan's favourite portrait, by Jeff Davis

*any [song]. Brooding, nostalgic, romantic – the passion Bechet plays with is the hallmark of his playing.*

*When I first heard his recordings, I was simply astounded and taken totally. They never cease to amaze and enrich me. I used to spend hours and hours playing along with his recordings. And I'll say shamelessly, that I copy, to this day, many of his phrases and play them note for note. But I'm also able to use his style on all kinds of material.*



In some photos, McDonald bore an uncanny resemblance to a well-known movie maker who played reeds

### The Passion of Stan McDonald

McDonald was a passionate and emotional man – that much is apparent from his music. He faced vexing complications in his personal and professional lives. His split with the Black Eagles was traumatic resulting in litigation: *"It was like getting divorced from six people at once."*

Stan had deep concerns for his son Andy, who had developmental challenges. His divorce from Andy's mother and loss of custody were distressing. Anyone who, like me, received his besotted late-night calls knows of his struggles and preoccupations, but also his optimism and generous nature.

McDonald spoke directly and eloquently through his instrument and in communication with the larger body of jazz history. Engaging us through his heart and horn, Stan McDonald left an expressive legacy.

*I get very bored by people who may be wonderful technical players but aren't expressing anything, whether it's joy or sadness or whatever. I want to hear some personal emotion.*

Find more music or hear the award-winning radio profile of Stan McDonald at the **Jazz Rhythm website:**

[www.jazzhotbigstep.com](http://www.jazzhotbigstep.com)

### Thanks and Additional Sources

Thanks to Stan and his wife Ellen McDonald

*Stan McDonald: Playing it with Passion*, George A. Borgman, Mississippi Rag, February, 2003

Biographical Material on Stan McDonald compiled by Alan C. Webber abstracted from liner notes for *Dawn of the Blue Horizon Jazz Band*, 1983 ■

**IMPORTANT**

*We regret that we are unable to accept unsolicited CD, book or concert reviews*

# CD REVIEWS

## **The Fred Hunt Trio**

### **Elegie**

#### **No label: No number**

Total playing time: 54m 00s

*After You've Gone; This Is All I Ask; Indiana; You've Changed; Elegie; You Took Advantage Of Me; Wherever There's Love; Pearls On Velvet; Lullaby Of The Leaves*

Fred Hunt (piano), Ron Rubin (bass), Leenie Hastings (drums)

Recorded at the Pizza Express, Dean Street, London, February, 1978

These days in (what I suppose we have to call) British Mainstream jazz, real piano trios – rather than in-house rhythm sections – are rarer than they used to be. Leaders like Lennie Felix or Eddie Thompson could hold an evening's attention without the addition of horns and perhaps the last of such recitalists was Fred Hunt; long an alumnus of the great Alex Welsh bands, but equally able to operate as a solo attraction, and whose recordings as such are too rare for comfort.

On Dave Bennett's new production, Hunt's trio, completed by two British giants, bassist Ron Rubin and the irreplaceable Lennie Hastings on drums, is caught in superb headlong flight at London's Pizza Express in 1978. Its leader (and my own friend and playing colleague of over ten years), Hunt operated naturally in the stylistic area of Joe Bushkin or Gene Schroeder. He was automatic first call for cornetist Wild Bill Davison in Britain, but left to himself could launch into a riveting pianistic solo flight recalling Earl Hines at his most spectacularly creative. And that is exactly what happens here. Every one of these nine tracks, carefully programmed for contrast, is a (truly) world-class display of piano mastery ranging from a headlong and relentlessly building *Indiana* to a rhapsodic *Wherever There's Love*. Bonuses include Hunt's witty classically-based *Elegie* and his well-remembered signature-feature *Pearls On Velvet*.

And like Bennett's other production ('Yank Lawson/Wally Fawkes Big Four', similarly reviewed in this issue), his CD is notable for exquisite artwork and (of course) unfaultable sound quality. Aficionados of great piano jazz (regardless of its geographic origin) should make sure to add this rare and beautiful issue to their collections: available from: [blackbird@waitrose.com](mailto:blackbird@waitrose.com) or by mobile: 07871 129191. ■

### **Digby Fairweather**

## **Ayr Jazz Club 2018**

### **A Look Back In Time**

#### **Practical Sound System: No number (2x CD)**

Total playing time: CD1 • 78m 00s CD2 • 75m 00s

#### CD1

South • Kit Carey Jazz Band

*Good Queen Bess* • Kit Carey Jazz Band

*Si Tu Vois Ma Mere* • New Phoenix Jazz Band

*Dans Les Rues D'Antibes* • New Phoenix Jazz Band

*Riverside Blues* • New Phoenix Jazz Band

*Struttin' With Some Barbecue* • Mike Daly Rhythm Kings

*Black Bottom* • Mike Daly Rhythm Kings

*Buddy's Habit* • Lazy River Jazz Band

*Old Rocking Chair* • Lazy River Jazz Band

*Hiawatha Rag* • Lazy River Jazz Band

*Royal Garden Blues* • Washington and West Coast Jazzmen

*Avalon* • Washington and West Coast Jazzmen

*Chinatown, My Chinatown* • Washington and West Coast Jazzmen

#### CD2

*Sweet Louise* • Martin Bennett's Old Green River Band

*Blue Turning Grey* • Martin Bennett's Old Green River Band

*It's Been A Long Time* • Martin Bennett's Old Green River Band

#### CD2

*Storyville Blues* • Savannah Jazz Band

*Buddy Bolden's Blues* • Savannah Jazz Band

*Stranger On The Shore* • Savannah Jazz Band

*Joe Avery's Piece* • Vieux Carré Jazzmen

*Lord, Lord, Lord* • Vieux Carré Jazzmen

*Yellow Dog Blues* • Vieux Carré Jazzmen

*Up A Lazy River* • Dave Donohoe Band

*Battle Hymn Of The Republic* • The Three Bears

*When My Dreamboat Comes Home* • Dave Donohoe Band

*Water From An Ancient Well* • The Three Bears

*Curly Headed Baby* • 'Spats' Langham's Hot Fingers

*Jet Black Blues* • 'Spats' Langham's Hot Fingers

*St. Louis Blues* • 'Spats' Langham's Hot Fingers

*Entertainer Rag* • 'Spats' Langham's Hot Fingers

*Running Wild* • Mike Daly's Rhythm Kings

*Rudolph The Red Nosed Reindeer* • Mike Daly's Rhythm Kings

I would like to mention this double CD to our readers. It is a compilation of tracks put together by Stuart McClean of performances by various bands recorded at the Ayr Jazz Club in 2018. Stuart, who runs a small production company, Practical Sound Systems, is selling this CD to raise funds for the club and to keep it up and running in the future after we clear the pandemic. Anyone interested, please contact Stuart on: 01292 590773. ■

### **Pete Lay**

## Albert Nicholas

### Albert's Blues & The 44 Gerrard Street Session

Cadillac Records: SGC77CD03

Total playing time: 76m 45s

*Salée Dame; Rose Room; Albert's Blues; Wolverine Blues; It Had To Be You; Jazz Me Blues (1); Sweet Substitute; China Boy; Endie; Shine; Jazz Me Blues (2); Wrap Your Troubles In Dreams; Ain't Misbehavin' (A); Royal Garden Blues (A); Indiana (A); I Found A New Baby (B); Rose Room (C); High Society (A)*

Tracks 1-12

Albert Nicholas (clarinet, vocal), Cuff Billett (trumpet), Richard Simmonds (piano), Brian Turnock (bass), Barry Martyn (drums)  
Recorded in Brussels, 5 September, 1966

Tracks 13-18:

**(A)** Humphrey Lyttelton (trumpet), Keith Christie (trombone), Albert Nicholas and Wally Fawkes (clarinet), Bruce Turner (alto sax), Paul Simpson (baritone sax), Johnny Parker (piano), Nevil Skrimshire (guitar), Jim Bray (bass), Stan Greig (drums)

**(B)** Alan Elsdon, Gerry Salisbury (trumpets), Mike Collier (trombone), Albert Nicholas (clarinet), Bix Duff (piano), Nevil Skrimshire (guitar), Graham Burbridge (drums)

**(C)** Albert Nicholas (clarinet), Nevil Skrimshire (guitar), Ernie Price (bass), Peter Appleby (drums)

Recorded at Richardsons Rehearsal Rooms, 44 Gerrard Street, London, January, 1956

**A**lbert Nicholas was one of those New Orleans' clarinetists blessed – like Lewis and Burbank – with a celestial tone which deserved to have been recorded much more often in the course of a sixty-year career. One of the great originals, he was with Buddy Petit and Manuel Perez before joining King Oliver in Chicago in 1925. He graduated to New York in 1928 and began a five-year association with Luis Russell. The revival of the late-1940s reinvigorated his career and he played with such as Bunk Johnson, Kid Ory, Art Hodes. He was based in Europe from 1953 onwards and visited this country three years later, the moment the ban on overseas musicians was lifted.

This most welcome release by Cadillac Records is compiled from two sources that providence has decanted upon us. The first ten tracks were originally released on Doug Dobell's 77 label and feature the Creole clarinetist in fine form with English stalwarts of the period, Cuff Billett, Richard Simmons, Brian Turnock and Barry Martyn. This came about because Martyn's band, touring Europe, found themselves in Nicholas's company in Brussels. For good measure an extra two unissued tracks from the session are added.

Of even greater interest, not least by virtue of being totally unissued, are six vintage tracks recorded ten years earlier at Richardsons Rehearsal Rooms in Gerrard Street – in reality a

basement in China Town – with some stellar names of British Jazz, including on four of them Humphrey Lyttelton and his band. A small number of acetates of these 1956 recordings were issued privately by Dobell who gave one to a member of his staff at the famous record shop. The fortunate recipient was John Jack, the founder of Cadillac. Years later, they have resurfaced and been re-mastered to a pretty high quality.

There are many fine performances on all tracks from top-class British musicians who are happy to act as foil to Nicholas or come on strong, depending on the jazz imperative of the spontaneous moment. The London session is a fascinating taster of the real steamy shadows-on-the-wall after-hours stuff, Humph clearly inspired to play without reserve. *Royal Garden Blues* puts us on another plane if not on our way to a different planet, all throttles open. *Indiana* overflows with largesse, liquid lucre cascading from the Humph horn of plenty, Wally Fawkes, Bruce Turner, Paul Simpson and the great man rolling with the swell.

Ian Christie in original sleeve notes described Nicholas's tone as having that 'amazing light singing quality that can change from soothing gentleness to fierce intensity in a flash'. Personally, I seem almost to hear the pure tones of polished cellos and sparkling crystal bells combined, in its gentler humour, as in a gloriously inventive *Rose Room*, Nicholas, at the beating heart of a quartet. And I am totally gripped by the warmth of its caress in more passionate play, for example in the two full-on versions of *Jazz Me Blues*.

Yes, it is the beautiful clarity, endless inventiveness and sheer enchantment of Nicholas's playing that stipple goose-bumps on the spine, from the moment he brings us in with the Creole song most associated with him, *Salée Dame*, until he takes us out in fine feather with *High Society*.

The long wait has certainly been worth it – but, dare one ask, what took it so long? ■

**Andrew Liddle**



## Joe Venuti & Eddie Lang

### Stringing The Blues – Their 52 finest, 1926-1933

Retrospective: RTS 4386 (2 x CD)

Total playing time: CD1 • 79m 37s CD2 • 82m 31s

CD1 • 1926-1929

1. *Black And Blue Bottom*; 2. *Stringing The Blues*; 3. *Bugle Call Rag*; 4. *Eddie's Twister*; 5. *Just The Same*; 6. *Doin' Things*; 7. *Goin' Places*; 8. *For No Reason At All In C*; 9. *I'm Somebody's Somebody Now*; 10. *Kickin' The Cat*; 11. *Beatin' The Dog*; 12. *Cheese And Crackers*; 13. *A Mug Of Ale*; 14. *Wringin' And Twistin'*; 15. *Perfect*; 16. *Penn Beach Blues*; 17. *Four String Joe*; 18. *Dinah*; 19. *The Wild Dog*; 20. *The Man From The South*; 21. *Wild Cat*; 22. *Church Street Sobbin' Blues*; 23. *Two-Tone Stomp*; 24. *In The Bottle Blues*; 25. *Jet Black Blues*; 26. *A Handful Of Riffs*; 27. *Bullfrog Moan* 🐸

## CD2 • 1929-1933

1. *Freeze And Melt*; 2. *Walkin' The Dog*; 3. *Runnin' Ragged*; 4. *Apple Blossoms*; 5. *Put And Take*; 6. *Really Blue*; 7. *I've Found A New Baby*; 8. *Little Girl*; 9. *I'll Never Be The Same (aka Little Buttercup)*; 10. *Oh Peter You're So Nice*; 11. *To To Blues*; 12. *Beale Street Blues*; 13. *After You've Gone*; 14. *Farewell Blues*; 15. *Someday Sweetheart*; 16. *Pickin' My Way*; 17. *Some Of These Days*; 18. *Raggin' The Scale*; 19. *Hey Young Fella!*; 20. *Jigsaw Puzzle Blues*; 21. *Pink Elephants*; 22. *Sweet Lorraine*; 23. *Doin' The Uptown Lowdown*; 24. *The Jazz Me Blues*; 25. *In De Ruff*

Joe Venuti (violin) and Eddie Lang (guitar) jointly or separately on all tracks with various personnel including Bix Beiderbecke (cornet and piano), Vic Berton (percussion), Rube Bloom (piano, vocal), Bing Crosby (vocal), Jimmy Dorsey (clarinet, saxes, cornet), Bud Freeman (tenor sax), Benny Goodman (clarinet), Annette Hanshaw (vocal), Lonnie Johnson (guitar), Carl Kress (guitar), Miff Mole (trombone), Don Murray (clarinet, baritone sax), King Oliver (cornet), Adrian Rollini (bass sax, goofus, hot fountain pen, vibraphone), Charlie Teagarden (trumpet), Jack Teagarden (trombone, vocals), Frankie Trumbauer (c-melody sax, bassoon), Clarence Williams (piano, celeste, vocal)

Joe Venuti and Eddie Lang were ubiquitous figures on the white New York jazz scene of the 1920s, appearing together on literally hundreds of records and separately on hundreds more. Yet they also seemed to exist in a little world of their own – a world of Neapolitan romanticism that produced some of the most exquisite examples of Chamber jazz ever recorded. Though very different characters they were, musically, almost two halves of a single entity, their approach based upon the mazurkas and polkas of old Italy, but played in 4/4, combined with their love of the repertoire of the Original Dixieland Jazz Band and (in Lang's case, though not Venuti's) a natural affinity with the Blues.

Such was the intensity of their musical partnership that even when they worked together in other peoples' bands, arrangers often just left a 'window' of eight, sixteen or thirty two bars, confident that the two of them would fill the gap to perfection.

As ever, the Retrospective label has put together an excellent compilation, with tracks selected by Ray Crick, good sound restoration and remastering (by Martin Haskell), full personnel details and a perceptive and informative booklet essay by (in this case) Steve Voce.

Both Venuti and Lang (childhood friends in Philadelphia) seem to have been natural musicians right from the beginning and both were trained in 'solfeggio', described by Venuti (in a 'Downbeat' magazine interview) as "the Italian system under which you don't bother much about any special instrument until you know all the fundamentals of music. It's the only way to learn music right."

Thus, by the time they recorded the earliest sides in this collection (1926, though both had been recording for three years before then), they were both highly skilled instrumentalists, Venuti having a violin technique that (it's said) attracted an offer from the Detroit Symphony Orchestra, while Lang had developed a style and technique that would influence jazz guitarists (including players as diverse as Django Reinhardt and Freddie Greene) for years to come, and even now can be detected in the work of Marty Grosz, Spats Langham and Martin Wheatley.

The 'Joe Venuti & Eddie Lang' sides (CD1, tracks 1, 2, 6, 7, 21) and the 'Joe Venuti & his Blue Four' (CD1: tracks 10, 11, 12, 13, 16, 17, 18, 19, 20, CD2: tracks 3, 4, 5, 6, 7, 8, 9, 11), quite properly constitute the backbone of this compilation and provide an excellent overview of Joe and Eddie playing together on recordings that they controlled, either alone with each other, or with such chosen companions as Frank Signorelli, Rube Bloom or Arthur Schutt on piano, Adrian Rollini on bass sax (plus his goofus and hot fountain pen) and, when first-choice Rollini was not available, either Don Murray or Jimmy Dorsey on reeds. *Four String Joe* is notable as an early example of Venuti's party-piece, whereby he wrapped his bow round the neck of the violin and played all four strings at once: a gimmick, perhaps, but a highly musical one. *I'll Never Be The Same* is the first recording of the lovely tune by Matty Malneck and Frank Signorelli (originally called *Little Buttercup*) that – with words by Gus Kahn added – would later be sung by, amongst others, Billie Holiday and Frank Sinatra.

But there are other gems to be heard along the way, including the pair's backing (with Rollini and percussionist Vic Berton) of singer Annette Hanshaw (CD1, track 9) and Lang's beautiful solos (with Signorelli) *Perfect* and *Church Street Sobbin' Blues*. Then there are the two lovely sides by the inspired triumvirate of 'Tram Bix & Lang', *Wringin' And Twistin'* and the exquisite *For No Reason At All In C*. Lang's finest performances, however, are generally considered to be his ground-breaking collaborations with the African-American bluesman Lonnie Johnson (CD1, tracks 23, 25, 26, 27). These extraordinary performances, for which Lang adopted the name 'Blind Willie Dunn' were, many years later, recalled by the great Johnson as his "greatest musical experience." My only criticism of this compilation is that the finest of the Lang-Johnson collaborations, *Hot Fingers* and *Blue Guitars*, are not included.

However, there is another treat to be heard: the 22 October 1931 session by 'Joe Venuti/Eddie Lang & their All-Star Orchestra' that produced *Beale Street Blues*, *After You've Gone*, *Farewell Blues* and *Someday Sweetheart*. These are outstanding tracks that are closer to 'Chicago style' than they are to the 'New York school' and must rank amongst some of the hottest sides ever recorded. The Teagarden brothers are in superb form (with Jack

taking a couple of characteristic vocals), Goodman manages to combine his early 'hot' style with a smooth, almost elegiac intro to Someday Sweetheart, and Venuti is clearly inspired by this youthful company. The rhythm section, though less star-studded than the front-line, does a splendid job, producing a smooth, driving 4/4 that looks ahead at least five years to the early Swing era: any weaknesses that Lang's rhythm playing may have occasionally displayed on earlier records is long gone – perhaps as a result of his collaborations with Lonnie Johnson.

Tragically, Eddie Lang died on 26 March, 1933 following what should have been a routine tonsillectomy. Venuti was shattered, but carried on (this compilation closes with four sides from October 1933 where Dick McDonough replaces Lang) and towards the end of his life (he died in 1978) forged a new and highly successful partnership with tenorist Zoot Sims. Venuti was a legendary joker and hell-raiser, but right to the end, whenever the name of Lang came up, he would become suddenly serious and confess that never a day went by that he didn't miss his childhood friend.

This is a splendid survey of the lost world of Venuti and Lang: you could describe it as Scott Fitzgerald set to music. ■

**Jim Denham**



### **Yank Lawson-Wally Fawkes Big Four**

**Live At The Pizza Express 1986**

**No label: No number**

Total playing time: 76m 00s

*Beale Street Blues; Honeysuckle Rose; Just A Closer Walk With Thee; Spain; Makin' Whoopee; China Boy; St. Louis Blues; Georgia On My Mind; Sweet Georgia Brown; I Can't Give You Anything But Love; Undecided; Spain (alternate take), St. Louis Blues (alternate take)*

Yank Lawson (trumpet), Wally Fawkes (clarinet, soprano sax), Paul Sealey (guitar), Mick Hutton (bass)

Recorded at the Pizza Express, Dean Street, London over two nights May 7 and 8, 1986

**W**ere it not for record-producer Dave Bennett we might never have had the chance to hear trumpeter Yank Lawson – more usually heading up the legendary Lawson-Haggart Jazz Band, or later, the World's Greatest Jazz Band – in an intimate quartet setting. Recorded live at the Pizza Express, Lawson's regularly tough almost truculent playing is matched here by Wally Fawkes; proving here on both soprano and clarinet that he has long been the easy equal of American contemporaries like Kenny Davern. Indeed Fawkes' constantly creative contributions, particularly on soprano (and extra welcome in view of his rarity on record in later years) at times almost threaten to overshadow the work of his American leader.

But Lawson's playing, once described by his trumpet partner of many years, Billy Butterfield as "full of piss and vinegar", are similarly distinguished not only by his regular strong-arm contributions, but on selections like *Just A Closer Walk With Thee*, an unexpected but delightful delicacy and tenderness.

Guitarist Paul Sealey's nimble single-string lines and regular exquisite excursions into the chordal solo territory of Carl Kress or Dick McDonough re-confirm his position as one of Britain's greatest (and, still somehow, most under-rated) guitarists. And Mick Hutton's flawless bass, throughout this collection, regularly becomes the sole platform for Lawson's solo explorations with his trademark open-closed Harmon mute.

Bennett's production, recalling Bechet-Spanier (and appropriately titled 'The Lawson-Fawkes Big Four') is distinguished, as ever, by supreme sound quality and, decorated with his unmistakable calligraphic artwork and photography, is as beautiful to look at as it is to hear. This unique collectors' item is unquestionably one jazz CD of anyone's year and available direct from its producer: [blackbird@waitrose.com](mailto:blackbird@waitrose.com) or by mobile: 07871 129191.

Don't miss it! ■

**Digby Fairweather**



### **Vintage George Lewis – 1963**

**The George Lewis Ragtime Band – Live In The USA 1963**

**Upbeat Jazz: URCD317**

Total playing time: 55m 26s

*Panama; Just A Closer Walk With Thee\*\*; Washington And Lee Swing; Walking With The King\*\*; Burgundy Street Blues; Ice Cream\*\*; Chinatown, My Chinatown; Careless Love\*; Maryland, My Maryland; Till We Meet Again*

George Lewis (clarinet), Avery 'Kid' Howard (trumpet), Jim Robinson (trombone), Charlie Hamilton (piano), Emanuel Sayles (banjo, vocal\*), Alcide 'Slow Drag' Pavageau (bass), Joe Watkins (drums, vocal\*\*)

Recorded in Boston, Massachusetts, July 5, 1963

**O**ne thing that could said about the George Lewis Ragtime Band is that they were continual tourers when not working back in their 'hometown'. They were also among the most popular visitors to clubs and festivals in the USA and around the world.

Despite various changes in personnel over a 30-year existence, some things remained constant – Jim Robinson, Slow Drag and Joe Watkins. On trumpet, Kid Howard made many visits with band, occasionally Thomas Jefferson, Alvin Alcorn and Percy 

Humphrey, but it'll be Kid Howard who most will remember and luckily here for the listener, he is really on song.

When Lawrence Marrero left the band in 1956, it left a big hole to fill, as it was with Alton Purnell. Rhythmically the band never sounded the same, albeit replaced with more than competent replacements. Two of the better replacements are here on this CD – Charlie Hamilton and Emanuel Sayles, and happily the rhythm section have their soul together.

In 1963, the Lewis band made a tour of New England, playing concerts; one was in Peterborough, New Hampshire on July 3, 1963. This session was released on a two-CD set on 504 CDS 69 A/B. The recordings on this new Upbeat CD are taken from a concert two days later. Unfortunately, a proportion of what was recorded wasn't good enough hi-fi wise to put out another two-CD set. These tracks were originally issued on a 504 production – 504/KB CD 71. However, confusion reigned, and the CD didn't take off. A lot of fans thought the tracks were the same as those on the double set and didn't buy it.

I hope that by Upbeat re-issuing this CD, it will help stop the confusion and will head to the collectors' CD players. There are faults with the recording balance and the overall gung-ho approach of the band, but hell, it swings and stomps along. 'Old mens' – never – they're still punching it out, like they did thirty years earlier at the Gypsy Tea Rooms. Okay, nothing spectacular about the repertoire, but there's a couple of tunes that don't turn up too often in a Lewis show; *Washington And Lee Swing* and *Maryland, My Maryland*.

Warts and all, I can recommend this CD. ■

### Pete Lay

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## The London Swing Orchestra

### Jazz and Swing on Screen

#### Upbeat Jazz: URCD316

Total playing time: 63m 53s

Track listing and relevant movie/TV programme

*You're The Cream In My Coffee* (title music for 'Mrs. Bradley Murder Mysteries'), *It Had To Be You* (version used in 'The Great Gatsby', 1974); *The Mooche* (title music of 'The Cotton Club', 1984); *The Charleston* (as used in 'It's A Wonderful Life', 1946); *Jealousy* (as used in 'Death On The Nile', 1978); *Title Music* (Theme from 'Jeeves And Wooster', 1990); *Jeepers Creepers* (as used in film 'Jeepers Creepers', 2001); *Blue Moon* (as used in film 'A Single Man', 2010); *Top Hat* (title song from film 'Top Hat', 1935); *Anything Goes* (as featured in film 'Indiana Jones And The Temple Of Doom', 1984); *In The Mood* (as featured in 'Radio Days', 1987); *Fools Rush In* (as used in 'Scorpio Rising', 1963); *Sing, Sing, Sing* (as

used in film 'Florence Foster Jenkins', 2016); *I Can't Get Started* (as featured in 'Ziegfeld Follies', 1936); *Who* (from film 'Till The Clouds Roll By', 1946); *Beyond The Sea* (from film 'Beyond The Sea', 2004); *It Had To Be You* (as used in film 'When Harry Met Sally', 1989); *Now You Has Jazz* (from film 'High Society', 1956); *Fly Me To The Moon* (from film 'Space Cowboys', 2000); *Mack The Knife* (from film 'What Women Want', 2000)

Graham Dalby (director, vocals), Peter Whyman, Chris Caldwell, Richard Exall, Steve Hamilton (reeds), Mike Lovatt, Mike Henry, Paul Jayasinha (trumpets), Mike Innes, Gordon Brown (trombones), Clive Dunstall, Neil Angilley (piano), Paul Scott (bass), Dave Holmes (guitar, banjo), Steven Vintner (drums), Martin Loveday (violin)

Recorded in London, 2012

It is impossible to write a review of this CD without first knowing a bit about Graham Dalby, the founder, leader and vocalist of the London Swing Orchestra. A trawl through Graham's interests, achievements and incredible enthusiasm for music (of all sorts) goes some way to explain how he got to this point in his life: born in 1957, and growing up in the south east (mainly Kent), it quickly became apparent that Graham was in love with music. After an interlude in the Hong Kong Police, he soon left with an ambition to further his musical knowledge. From 1980, he began studying singing and conducting at the Trinity College of Music. Both during this time and since, Graham played, composed, conducted and sang in numerous concerts, productions and choirs. The music was varied, often from the classical repertoire but, through it all, he frequently flirted with other diverse musical styles. One project was the formation of a 1920s/'30s swing style band under the name 'The Grahamophones', which later morphed into the Orchestra on this CD, now known as the London Swing Orchestra. The orchestra featured a singer/crooner, none other than Graham himself, and played music which typified the style played by the bands of those decades.

In 2012, the LSO (no, *not* the London Symphony Orchestra) recorded a series of four CDs for Liz Biddle's Upbeat Jazz label, under the titles 'The Roaring Twenties', 'The Elegant Thirties', 'The Birth Of Swing' and 'The Rise Of The Crooner', which are pretty self-explanatory. This latest CD cherry-picks twenty tracks, five from each of those CDs, and presents them as music from off the screen (both large screen and TV). They are collated here in that same order, and that defines a noticeable change in styles every five tracks. This is especially noticeable when you hear the *two* versions of *It Had To Be You* (one from the '20s and the other, recalling the Harry Connick Jr. treatment from 1989). Apart from the arrangements, which clearly evoke those periods, the vocals, by Graham Dalby, echo the feel of the different eras. It so happens that Graham, who is a very capable vocalist, can slip between those styles with seeming ease.

For those of you (as readers of Just Jazz) who are most comfortable with the last ten (post Swing-era) tracks, you might be surprised by the choice of arrangements. In trying to present a vocal version, Graham has come up with lesser-known versions (e.g. the vocal version of *Sing, Sing, Sing*). However, if, like me, you are comfortable with nostalgia, all twenty tracks have it in abundance, though the terms 'jazz and swing' are only distantly applicable to tracks such as *Jealousy* and the *Jeeves And Wooster* theme.

The London Swing Orchestra is a very accomplished ensemble: Graham Dalby is doing a fine job in keeping music from a bygone era alive. The players, such as trumpeter Mike Lovatt, are impeccable and the resulting sound produced is as good as it gets from any ensemble I can bring to mind. As an example, just listen to Mike on *I Can't Get Started*: I rest my case. ■

**Barry Clare**



## **Gregg Stafford and Michael White**

### **Praying and Swaying At The Cross**

#### **Upbeat Jazz: URCD315**

Total playing time: 68m 41s

*Nobody's Fault But Mine; 29th & Dearborn; I Shall Not Be Moved; Saturday Night Function; Canal Street Blues; At The Cross; Fusty Bottom Blues; Bye And Bye/Saints; Flee As A Bird To The Mountain; Lead Me Saviour; Blues In The Night; Bugle Call Rag; 29th & Dearborn (alternate)*

Gregg Stafford (trumpet), Michael White (clarinet), Reide Kaiser (piano), Emil Mark (banjo), Colin Bray (bass), Taff Lloyd (drums)

**S**anctity and Muesli! I wonder if Taff Lloyd, who played drums (as only he could) on this recording, remembered those words. They were uttered by Ed O'Donnell, dryly introducing a spiritual, punning on the Sankey and Moody revivalist songbooks popular during the closing decades of the nineteenth century, which provided many of the spirituals that found their way into the New Orleans jazz canon. Taff, seated at his traps behind Ed, laughed as loud as any of the few who understood the allusion. "Was that spontaneous?" I asked later. "I might have heard Colyer say it," Ed growled.

If Ed, and possibly Ken, believed no programme was complete without a couple of spirituals, but three were too many – too cloying, too syrupy, perhaps – here is the antithesis, lots of spirituality leavened by a couple of secular pieces. And it works!

Gregg Stafford really needs no introduction to *aficionados* of the idiom as the powerfully driving trumpeter who assumed leadership of the Young Tuxedo Brass Band in 1984 and the Heritage Hall Jazz Band in 1992. But it is truly difficult to believe, alarming even, that this great musician, of what we still tend

to think the new generation of New Orleans' musicians, is now only just on the sunny side of the age street, at number 68.

Classically-trained clarinetist Michael White is of similar vintage, and both men were in the same marching band formed in the 1970s, The Fairview Baptist Church Marching Band, playing presumably much the same sort of material featured on this recording. He formed the Original Liberty Jazz Band in 1981, specifically to preserve the musical heritage of his native city.

Their natural empathy certainly suggests years of playing together and they are buoyed by the presence of some fine musicians in a rhythm section that might almost have been borrowed from Sweet Mary Cat, one of the hottest jazz bands in France. Reide Kaiser, the king of Canadian Jelly Roll specialists, Emil Mark, banjo and Colin Bray, string bass, have all recorded with Jacques Gauthe's band, as has Bill Bissonnette, who produced this recording and originally released it on his Jazz Crusade Label in 2000. Having cut his teeth with Ed O'Donnell, Taff Lloyd must have been an obvious choice once his availability was known!

Mike Pointon, in his customarily informative sleeve notes, perfectly captures the band's almost paradoxical achievement in the way they 'recreate a dance hall atmosphere' while going through 'a repertoire of spirituals characteristic... [of]... funerals in the Crescent City's hallowed tradition.' Scan the track list and you will get the drift. You may also be slightly surprised to see such as Ellington's *Saturday Night Function* (played in lugubrious tones) and, not least, something which develops into a hard-driving hot-riffing take on the wonderful and rarely heard *29th & Dearborn*, a piece that relates to a suburb of Chicago, from the pen of Richard M. Jones. Perhaps I shouldn't say it's one of the best things on the CD since it's pretty much the odd one out, but it is. White certainly pays homage to Dodds who recorded it in 1926, and reveals a bravura of his own.

We strut out in fine style with *Bugle Call Rag*, Stafford full on and Taff contriving enough rhythms in, out, around and about the marching beat to animate a second line, if not arouse the dead – and remind us of what a superb drummer he is. Wonderful track and, for this critic, more inspiring than the spirituals. ■

**Andrew Liddle**



## **Helen Humes**

### **Three Classic Albums Plus**

Songs I Like To Sing! • Swingin' With Humes • Helen Humes

#### **Avid Jazz: AMSC1397 (2x CD)**

Total playing time: CD1 • 80m 30s CD2 • 80m 51s

CD1

1-12: Songs I Like To Sing!

1. *If I Could Be With You*; 2. *Don't Worry 'Bout Me* 3. *Mean To Me*;



4. *Every Now And Then*; 5. *I Want A Roof Over My Head*; 6. *St. Louis Blues*; 7. *You're Driving Me Crazy*; 8. *My Old Flame*; 9. *Million Dollar Secret*; 10. *Love Me Or Leave Me*; 11. *Imagination*; 12. *Please Don't Talk About Me When I'm Gone*

13-24: *Swingin' With Humes*

13. *When Day Is Done*; 14. *Home (When Shadows Fall)*; 15. *There'll Be Some Changes Made*; 16. *Some Day My Prince Will Come*; 17. *I'm Confessin'*; 18. *S'posin'*; 19. *Pennies From Heaven*; 20. *The Very Thought Of You*; 21. *Baby Won't You Please Come Home*; 22. *Solitude*; 23. *I Surrender Dear*; 24. *My Blue Heaven*

CD2

1-12: Helen Humes

1. *You Can Depend On Me*; 2. *Trouble In Mind*; 3. *Among My Souvenirs*; 4. *Ain't Misbehavin'*; 5. *Star Dust*; 6. *Bill Bailey*; 7. *When I Grow Too Old To Dream*; 8. *A Good Man Is Hard To Find*; 9. *Bill*; 10. *'Taint Nobody's Biz-ness If I Do*; 11. *I Got It Bad And That 'Aint Good*; 12. *When The Saints Go Marching In*

13-26: *Classic Singles 1927-55*

13. *If Papa Has Outside Lovin'*; 14. *Garlic Blues*; 15. *It's The Dreamer In Me*; 16. *Blues With Helen*; 17. *Blame It On My Last Affair*; 18. *Fortune Tellin' Man*; 19. *Be Baba Leba*; 20. *Blue Prelude*; 21. *Central Avenue Boogie*; 22. *They Raided The Joint*; 23. *Today I Sing The Blues*; 24. *Married Man Blues*; 25. *Rock Me To Sleep*; 26. *Real Fine Daddy*

Helen Humes (vocals) with various personnel including the following: Art Pepper (alto sax), Ben Webster (tenor sax), Shelly Manne (drums), Andre Previn (piano), Barney Kessel (guitar), Benny Carter (alto sax), Frank Rosolino (trombone), Mel Lewis (drums), and on the Classic singles she is backed by, amongst others, Count Basie (piano), Buck Clayton (trumpet), Harry James (trumpet) and Marshall Royal (tenor sax)

**A**VID Jazz continues its Classic Albums series with a remastered two-CD release from Helen Humes, complete with original artwork, liner notes and personnel details; 'Songs I Like To Sing', 'Swingin' With Humes', 'Helen Humes', plus a bonus 'album' of fourteen Classic vintage singles.

AVID admit they have taken their time in paying tribute to the great Helen Humes, but they wanted to get it right, they wanted to select the best albums that truly captured Miss Hume's huge vocal talents. When they had her first three albums already lined up, finding a fourth album was difficult, as Helen decided to take a break from recording that lasted until 1973! How would AVID make up that fourth album? How about some of her early singles? Hey presto, with a little bit of searching they found fourteen super sides recorded by Miss Humes between 1927 and 1955. The double album set was complete. AVID decided to start CD1 with her second and third albums and follow on CD2 with her first release followed by the Classic early singles, in my opinion I think it worked out pretty well.

Helen Humes, born in Louisville Kentucky in 1913, was steeped in the Blues and Gospel music from a young age via the church, and this comes across strongly in her vocal performances. She performed with, amongst others, the Harry James Big Band, Count Basie's Orchestra and was accompanied by such musical luminaries as the likes of Art Tatum and Teddy Wilson! The high regard she was held in can be seen by the incredible line-up of jazz musicians who are featured on these fine selections.

I happily recommend this CD. ■

**Pete Lay**



## **George Webb's Dixielanders 1945-1948**

### **The Pioneers Of British Traditional Jazz**

#### **Upbeat Jazz: URCD313**

Total playing time: 63m 06s

Owen Bryce (cornet), Eddie Harvey (trombone), Wally Fawkes (clarinet), George Webb (piano), Buddy Vallis (banjo), Roy Beckwith (drums)

*Georgia Cakewalk; Copenhagen*

Recorded in London, 8 January, 1945 (Decca tests)

Personnel as above but add Reg Rigden (cornet), Art Streatfield (sousaphone), Roy Wykes (drums) replaces Roy Beckwith  
*Come Back Sweet Papa; New Orleans Hop Scop Blues; Dippermouth Blues*

Recorded in Derby, 2 December, 1945

*South; London Blues*

Recorded in London, 9 November, 1946

*Intro: London Blues; The Saints; Riverside Blues; Sugarfoot Strut; Hesitating Blues; Down In Honky Tonky Town; Intro: London Blues; Smokey Mokes; Lewisada Blues; Jenny's Ball; That Da Da Strain*  
Recorded in London, November, 1946

*Buddy Bolden's Blues; Canal Street Blues*

Probably London, c 1947

Humphrey Lyttelton (trumpet), Wally Fawkes (clarinet), Harry Brown (trombone), George Webb (piano), Buddy Vallis (banjo), Art Streatfield (bass), Roy Wykes (drums)

*Weary Blues; End Announcement Rex Harris and George Webb farewells; The Saints*

Recorded in London, January, 1948

**I** have to admit that a wave of nostalgia swept over me when I unpacked this CD, because when I started playing in 1951 these men were already legends – as it says on the cover they were the pioneers.

Dear old George looks exactly the same in the photograph on the front cover as he did all his life, and he played in the same

manner all his life as well. I was fortunate to know him and play with him for a good many years and his enthusiasm for jazz never diminished. The same can be said for at least three members of the Dixielanders – cornetist Owen Bryce, clarinetist Wally Fawkes and trombonist Eddie Harvey (even if he did change direction in later years) for a number of years.

The next thing I noticed was the eclectic variety of tunes they played, especially considering the comparatively few 78 records available in those days from which to select material. The most important point was that nobody else was playing them at all. This is what gave the Dixielanders their uniqueness – that and the verve and drive that these young men gave the music. Although the opening tracks, which were tests for Decca are naturally a little nervy, the clarinet of Wally Fawkes is completely assured, witness the breaks at the end of *Georgia Cakewalk* like those on the Art Hodes record and the melody statement at the beginning of *Copenhagen*, a tune rarely attempted by beginners. The addition to the rhythm section of Art Streatfield's sousaphone, the replacement of the drummer by Roy Wykes and the addition to the front-line of cornetist Reg Rigden made a big difference as the next three tracks show, with the rhythm section much jauntier and the ensembles more cohesive with Eddie Harvey playing magnificent tailgate trombone at twenty years of age. In fact all through the record his solos charge out of the ensembles like a young Lou McGarity and there's nothing wrong with that. He returns to playing a healthy traditional trombone part when the ensembles return. By the time the band cut some tracks for Decca he was obviously highly thought of because he got a mention by name on the label of *South* although I have to say that I think Wally's solo just as good, as was his exemplary work on *London Blues* which the whole band played magnificently, having a sense of relaxation achieved by very few English bands.

The next eleven titles come from sessions done for the Overseas Broadcasting Programme called 'Swingtime' for our armed forces abroad and have never been heard in this country before. The balance is good and you can even hear George in the ensembles. The interesting thing for me is to hear how they adapt the material to suit the time constraints, most of the tunes being only two and a half minutes long. Nothing essential gets lost; *Riverside Blues* is a good case in point and Louis Armstrong's tune *Sugarfoot Strut* has a cleverly arranged solo chorus which features Wally, Eddie and George without sounding too contrived. *Hesitating Blues* starts with the introduction Muggsy Spanier recorded, but was cleverly adapted to include the clarinet and trombone in turn. They wisely decided to blow it as a down home blues rather than using the more sophisticated melody that W.C. Handy wrote.

With the exception of the *Lewisada Blues*, which is really a slow version of *My Bucket's Got A Hole In It*, the remaining titles in

the 'Swingtime' broadcasts are faster and show the excellent ensembles of which the band was capable, although I must mention the two trumpet breaks on *Jenny's Ball* because it highlights the way the two of them worked together. On all the tracks they lead the ensemble strongly, ensuring the melody does not get lost along the way. The routines were never too repetitive either with *Buddy Bolden's Blues* having a solo melody statement by the trombone followed by one of the cornets leading the ensemble, followed by the other cornet leading the final ensemble. Only one and a half minutes but very satisfying.

The final tracks feature Humphrey Lyttelton as the only trumpeter and the band begins to sound like the later Lyttelton band which of course evolved from the Dixielanders.

This CD is a marvelous and important piece of history, lovingly put together by Michael Pointon who contributed his customary intelligent and informative sleeve notes. Charlie Crump must also be thanked for his part in this most estimable project. However, it was the late Jim Godbolt who was so enamoured of the band that he became their general factotum and took it upon himself to keep as much of their music as he could, particularly the discs of the Overseas Broadcasting Programme. It is most fitting that this CD is dedicated to his memory. ■

### Geoff Cole

*Hi Just Jazz,*

*In response to Malcolm Walton's article in the August edition, I would like to remind him of the days when smart casual would have been frowned upon. I'm sure it is a case of 'horses for courses'.*

*Cheers,*

**Pete Lay**, *South Nutfield.*

By courtesy of Eric Webster



## Back in the saddle again

The audience at the spacious café in Folsom, Louisiana, was treated to an exceptional musical treat as Barry Martyn, John Previti, and John Royen joined Dr. Ben Redwine in a tribute concert to Barney Bigard, the renowned New Orleans clarinetist from the early days of jazz. This sleepy suburb of New Orleans is home to the Giddyup Café; where open beamed ceilings and hardwood floors house art throughout, comfortable leather couches, and café tables and chairs for an intimate ambiance. The café welcomes music enthusiasts to listen in a warm, comfortable setting. The audience was wowed, as the quartet swung their way through the evening of Traditional jazz. It had been a long year missing out on musical events as the world struggled through the pandemic and the crowd was ready.

While limiting his exposure to other people, drummer Barry Martyn had been waiting for the opportunity to get back into the music scene in New Orleans to play his drums as he's done since 1955. Meanwhile, Dr. Ben Redwine was preparing for his planned presentation about Bigard to the Potomac River Jazz Club in Washington DC. During his research, Redwine was able to find and read several of Martyn's books and then learned that Barry resides in New Orleans. Mr. Martyn, a renowned author and jazz historian, who played with Barney Bigard in the 1970s, and Ben met to interview Martyn about his experiences with Bigard as well as all things Traditional jazz. A friendship was struck, and they began to plan a way to parlay the presentation into a musical tribute.

Born in London in 1941, Martyn, a jazz fanatic, came to New Orleans when he was just 18-years-old and has been a fixture in the Traditional jazz scene in the Crescent City to this day. He was the first white musician in the United States to join a black

musicians union. Touring the world with his band, the Legends of Jazz, he exposed the rest of the world to the unique sounds of New Orleans Jazz. Barry brought his well-honed drumming experience to the crowd at the Giddyup; he entertained us providing rhythmic support, singing, and interjecting humorous stories of his life. While playing, he finessed his performance with nuanced dynamics, frequently using brushes to soften his sound. His playing and performance harkened back to a time when the band was more than just the music – it was entertainment. Nodding to each musician and calling the audience's attention to the soloists, Martyn gave the concert the feel of hearing jazz in a New Orleans speakeasy.

Ben Redwine, a clarinetist equally accomplished in classical and jazz, led the band with introductions that were filled with little known facts about the writers and performers of the historic pieces they performed. His playing feels like a throwback to another time, yet with a polished and rich sound not often heard. Masterful in his renditions of classic tunes, Redwine drew the audience in, enticing them in the intimate setting of this group's performance.

Dr. Ben had an illustrious career in the US Navy premier band in Annapolis, Maryland until his retirement in 2014. Free to move to the heart of jazz, he and his wife, Leslie, moved back to Louisiana and the music scene that continued to pull him closer. He earned a doctorate from the Catholic University of America and has since distinguished himself as an authentic New Orleans jazz musician. He has been featured at the famous Dew Drop Jazz and Social Hall on the north shore of Lake Pontchartrain, where many New Orleans musicians jammed after long nights performing in New Orleans.

While in the Washington DC area, Dr. Ben played and recorded with the Redwine Jazz Trio, featuring John Previti on bass. Notably, John has the distinction of receiving the Washington DC Area Musicians Award in 2002 for best musician in the Metro area. From Southern Maryland, Previti is considered the guitarist's bass player; he has performed with Charlie Byrd, Doc Cheatham, Paul Simon, Buddy Emmons, Les Paul, Arlen Roth, John Allred, Bill Allred, Ed Polcer, among numerous others.

Staying in close touch, Previti connected with Redwine on his trip south, and Ben invited him to join him in playing in the jazz clubs and on the Bigard tribute concert. Thus, the band and the audience were gifted with Previti's musical prowess. John Previti was equally impressive in his rhythmic support and in his musical interpretations. The audience was enraptured as he soloed and the other musicians showed equal apprecia-

Both by courtesy of Anna Hoover



tion of his contribution to this performance. Clearly enjoying his participation in the concert, he was rewarded with great appreciation from the audience.

Rounding out the group was John Royen on piano. Originally from Washington DC, he moved to New Orleans in 1976 to learn from the best jazz musicians in town, including studying with the great Don Ewell. He continues the stride piano tradition playing solo and as a member of many of the best New Orleans bands. He has performed, toured and recorded with many contemporary jazz greats including Pete Fountain, the Dukes of Dixieland, the Louisiana Repertory Jazz Ensemble, Duke Heitger's Steamboat Stompers, Tim Laughlin and Independence Hall Jazz Band. John has been playing for over 20 years with the Preservation Hall Jazz Band and has performed at the Kennedy Center, the US State Department, the National Press Club, the Smithsonian Institution, the New Orleans Historical Jazz Park, as well as touring nationally and internationally.

Royen's keywork was polished and showed off his years of experience as a solo performer. We were all particularly moved by his performances of two of Willie the Lion Smith's pieces, *Here Comes The Band* and *Echoes Of Spring*, dedicating the latter to his wife, who was in the audience.

The entire evening was a magical success – audience members milling about expressing their appreciation for the musicians and wondering aloud when this grouping might have a repeat performance, all while the musicians packed up their things to venture back out into the dark, humid Louisiana night. Royen and Redwine live nearby, Previti was preparing to return to the DC area the following morning, and Martyn packed up his gear for the ride south to his home in New Orleans. At his home in Bywater, the historic neighbourhood in New Orleans, Barry continues to be connected and friends with the many musicians who live nearby. The Redwine/Martyn collaboration did not end after the concert. Barry is re-establishing the Pelican Jazz Trio, this time, featuring Dr. Ben Redwine for new and old jazz lovers, alike. ■

**Anna Hoover**




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020 8502 4701 [events@nationaljazzarchive.org.uk](mailto:events@nationaljazzarchive.org.uk)

*Dear Just Jazz,*

*Re: Page 4 of the August edition. It is definitely Mike Mayer on clarinet, not Keith Box. Mike always played with his right leg and foot wrapped tortuously behind the calf of his left leg. I think the drummer is Guy Fenton, but unsure about the banjo player... maybe John Shillito might know.*

*Regards,*

**Derek Cheesbrough, Plymouth.**

**I wonder what they said...**

This is photograph three in the series submitted by Mick Wilkinson, which started in the July edition. Any captions will be welcome!

**Just Jazz**



*Jim Douglas and Chez Chesterman*

# The 9th Ryedale Trad Jazz Festival

24 to 30 July, 2021

**W**e are up and running again, thank goodness, and have just completed a very successful week's jazz thanks to loyal audiences and great bands. And what a relief that it took place at all with the numerous uncertainties and delayed 'release dates' as the country moves to 'irreversible freedom'.

Our Jazz Society's activities are on a cottage industry scale compared to some – basically we are a one week, one venue, one band per evening annual festival together with a once a month jazz club – but we still have to face the same tasks and challenges as the larger organisations. Being smaller does have some advantages, one of which is flexibility. Outlining some of the issues we have faced over the past two years will probably illustrate this; and the success of our past week (I'm writing this on July 31) together with our plans for 2022 certainly show that Trad jazz is alive and kicking.

So where were we two years ago? The 2019 festival had been successful and we were looking forward to implementing a plan to change the festival week from a 'Monday to Saturday' event to a 'Saturday to Friday' one.

Most of our audiences are from outside the Ryedale/Pickering area and many come to spend days out visiting local attractions – jazz in the evening is a great way to round off the day, except that many were missing the Saturday because it was 'going home day'. And our new holidaymakers arriving on the Saturday only had the opportunity of one jazz session. Why did it take so many years to plan this change when audience members had been suggesting it for years? Inertia, I suppose, but also, although we are small and flexible, it can take two years to carry out any change because of our forward planning policy. We'd inherited the format from Pickering Jazz Society's 25-year run and I believe the pattern was first set by when school summer term ended and when the venue was available. It had worked, so we stuck to it, but now there were other factors. Weekly tickets had been introduced and a Sunday Spirituals



Savannah Jazz Band

had become an established part of the festival. So these were the steps to the change: decision taken 2018, planned and advertised in 2019, implemented in 2020 – except it wasn't because the 2020 festival never happened. Covid happened instead.

Late March last year the country went into lockdown with the expectation that it would all be over in 12 weeks. Oh, good, because our festival wasn't going to start until July 25th which would give a breathing space of about a month, so we set a 'final decision' date of June 23rd for cancellation – or not. In the end things got so bad we cancelled a week earlier, offering ticket holders their money back or roll-over tickets for 2021. A heart-warming number chose 2021 tickets and some gave part of their ticket money as donations – fantastic.

Also late in 2019, we were beginning to book our bands for 2021 because for some years it has been policy to work 18 months ahead on this. We are then in a position to prepare festival flyers to distribute at the preceding festival – our targeted advertising. This meant that all our bands were booked before the words coronavirus and covid entered our everyday language. Weren't we fortunate!! And, as I said earlier, we've just had a jazz week none of us will ever forget. Audiences longing for live jazz have lavished praise on us as a committee for presenting one of the first post pandemic events to be put on in the country. And the musicians have all relished the opportunity to play together and to a live audience for the first time since March last year. We had seven evening bands, Savannah, New Orleans Heat, Harmony Hounds, Deeside Dixies, 7th Street, Tame Valley Stompers and Emily Bacon's Goodtime Gang, each performing a very professional, high standard programme, but in such contrasting styles – variety, variety, variety. There was one fringe event, a guitar/sax duo, St Hilda's Well, who played for donations to Young Lives vs Cancer (£216 raised). And there was our now regular spirituals concert by jazz club residents, Ryedale Jazz.

When we finally had to cancel our 2020 festival there was also that awful feeling of letting down all the bands we had booked – unavoidable, but very keenly felt nonetheless. We immediately invited each of these bands to play at the 2022 festival –



Deeside Dixies

our 10th, from Saturday 23 to Friday 29 July. Not only did they all agree, they will come on the same weekday as arranged for 2020 so all the negotiations to avoid other gigs and residencies, etc, are unnecessary this time. The Saturday to Friday evening band order is Washington Whirligig, Mardi Gras, Vieux Carré, Lazy River, Pedigree, Old Green River and, finally, Eagle. The spirituals will be by our Ryedale Jazz again and we intend to expand the Fringe programme – these will be put on our website when arranged: [www.rydalejazz.com](http://www.rydalejazz.com)

There have been many ups and downs as we worked towards this 9th festival, not least all the uncertainties about dates and easing of restrictions and, as I found out at the last session of the week, one musician already taking regular covid tests through work was 'pinged' last minute and had to take an extra test and to prove 'negative' before three members of that band were allowed to play. Our committee has had its problems too. Eight amateur pensioners, one health-scare resignation, but fortunately replaced almost immediately by a volunteer, one moving miles away but still intent on serving the Society, one avoiding contact because of permanent COPD and one quite recently suffering a stroke, incapacitated but slowly recovering. On the positive side, all the jobs were done that had to be done, preparations in case covid rules weren't relaxed sufficiently had been put in place with high-level ventilation in action and sanitisers everywhere. Latest information emails or letters were sent to all ticket holders, attendance was limited, there were no on-the-door ticket sales, track and trace details were prepared and attendance recorded. In spite of all the extra work Amy had still managed to collect thirteen raffle prizes per session and raised an average of about £200 per night – an essential factor in our budgeting. And we all – audiences, musicians, committee – had a great festival.

Roll on 2022 – at least that's irreversible. ■

**Wilson Hepplestone** Secretary, Ryedale Jazz Society

## Congratulations!!

We would like congratulate John Shillito and Pam Cook who got married on August 16th.

We wish then a long and happy marriage.

**Just Jazz**



Dear Just Jazz,

Re: Tom Stagg's article in the August edition. He forgot to mention the Elvis Presley movie, 'King Creole'. Although filmed in Hollywood there are some very nice location shots around the French Quarter.

With regards 'The Girl Can't Help It', Tom forgot to mention that Abbey Lincoln and Ray Anthony were in the film. Although I suspect it was a typo, it is Loring 'Red' Nichols not Loving 'Red' Nichols.

Regards,

**Leonard Charles**, Newcastle, Co. Down.

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# Bradford on Avon Jazz Club

I went to Bradford on Avon Jazz Club on July 30, for their first session in eighteen months. While there I took the opportunity to photograph organiser Gerald Griffin and his partner Tania. Gerald will be 90-years-old in October. As a rough estimate, Gerald and his co-organiser Basil Hazel have presented four hundred jazz evenings; his enthusiasm and energy has not waned one bit.



Club organisers Basil and Gerald wait at the door of the Victorian School House to welcome the Golden Eagle Jazz Band, the first post-restrictions band to visit the club



The band on arrival at the Victorian School House, the home of Bradford on Avon Jazz Club ... raring to go!

A brief report on the re-opening...

## Golden Eagle re-opens Wiltshire club

Bradford on Avon Jazz Club opened its doors for the first time in eighteen months to welcome the Golden Eagle Jazz Band led by Kevin Scott. The band from Surrey and South London is a favourite, having made several visits to the popular Wiltshire club. With some regular club members having to self-isolate, the evening was not the usual sell-out, which allowed for social distancing. Organisers Gerald Griffin and Basil Hazel were, however, well pleased with the evening it was so nice to be back after such a long enforced break. It was encouraging that some supporters had travelled from as far away as Cirencester, a round trip of more than seventy miles to be at the re-opening. ■

**Robert Coles**

Dear Just Jazz,  
Having seen the banjo attack photo of that great player Johnny McCallum, I attach one of the late fine trombonist Clive Burton, preparing to roast my instrument at a barbecue event. It failed to ignite.  
Yours,  
**Ken Ames, Dorset.**



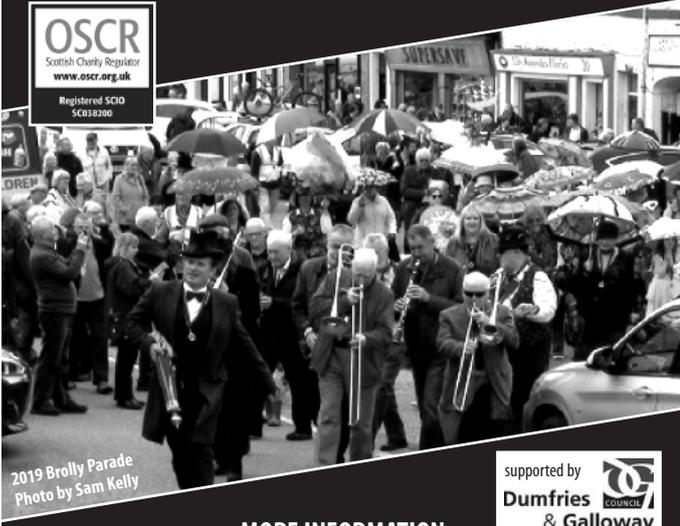
Hi Pete,  
Please see picture of Syd Childs. The latest Gambit Jazzmen fan...  
**Ben B. Childs, Cornwall.**



(Ed: Anyone else remember those T-shirts – must be over 30 years ago. Do any other readers have old T-shirts with band logos of the time?)

# 23rd Kirkcudbright Jazz Festival

## 14-17 October 2021



2019 Brolly Parade  
Photo by Sam Kelly



**MORE INFORMATION**

on Facebook and on [www.kirkcudbrightjazzfestival.co.uk](http://www.kirkcudbrightjazzfestival.co.uk)

### TICKETS BY POST

Send order and cheque made out to 'Kirkcudbright Jazz Festival' to: Leon McCaig, 90 St. Mary Street, Kirkcudbright, DG6 4EJ

### TICKETS

Full Festival (Thursday to Sunday) - £60  
 Full Day (noon to 11pm) - £22  
 Afternoon (noon to 5.30pm) - £12  
 Evening (5.30pm to 11pm) - £12

Programmes available from mid August 2021  
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### TICKETS ONLINE

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### BANDS APPEARING

Auld Toon Stompers • Eagle Jazz Band  
 EeBee and the 3 Jays\* • Jake Leg Jug Band  
 Jazz By 5 • Rose Room • Savannah Jazz Band  
 Storyville All Stars • The Big Easy  
 The Harmony Hounds • Washington Whirligig  
 Pente Asteria Band\* featuring Tom Kincaid,  
 Ewan Bleach, Jamie Brownfield, Jim Swinnerton  
 and Jack Cotterill

Brolly Parade with the KBT Festival Parade Band  
 Jazz Church Service

\*Specially recruited for this Festival

Dear Just Jazz,

Whilst I agree entirely with Malcolm Walton (August Just Jazz) about the funny uniforms worn by some bands in the 1960s, they were a bit of fun at the time. However, I cannot agree with his animosity to the 'black and white' culture of many Traditional jazz bands of today.

In favour, I would put forward the defence of the 'black and white' as follows:

- (a) It is simple and avoids the libertarians, some of whom would naturally be unkempt.
- (b) It identifies the musicians (very important if you wish to get quick service at the bar).
- (c) It gives a sense of officialdom, in the way that waiters and pallbearers working at the function have.
- (d) A 'telephone' band (many of those in these days of gig shortage) is given a sense of community.

Being a 'bit trendy' would, in most cases, be like mutton dressed as lamb - I wouldn't want to be tattooed or pierced, thank you very much; neither do I look good in skin-tight jeans with a cod-piece. I doubt that it would attract any more of the younger fraternity.

It is necessary to add that on the odd occasions I have seen Malcolm over the years he has always been well dressed, but there are many others who are not. Surely, when folk have hired you or paid to see you, it is only fair that you make an effort to look presentable and, in the absence of a proper uniform, 'black and white' is the answer.

WB - y = 100% PA. Q.E.D.

Yours Sincerely,

**Jim Hurd**, Potters Bar.

Dear Just Jazz,

I recently had the great pleasure of seeing John Maddocks and his band at the Bay Jazz Club. As is my wont I had my camera with me and asked John if he minded me taking a few photos. He very graciously agreed, but with one very strict proviso. Just before I took a shot I was to; 'tip him the wink', so that he could hold his stomach in! Not only a great musician and bandleader, but a lovely bloke with it. I enclose a couple of my efforts which show him in great shape. Keep up the good work John and thanks for a great session.

My best wishes as always to my fellow jazzers.

**Royston Rose**, Longstanton, Cambridge.



Hi Just Jazz,

With regards to the picture of Clinton Ford on the front cover of the July edition, I thought this was a better photo of Clinton. It's a great record, especially 'The Pig Got Up And Slowly Walked Away'.

Stay Well.

**Eric Webster**, Laubenheim, Germany.



## Clinton The Clown

Clinton Ford with George Chisholm  
and the Inmates  
Produced by John Schroeder

### Side One

My Baby's Wild About My Old Trombone  
The Old Bazaar In Cairo  
He Played His Ukulele As The Ship Went Down  
The Pig Got Up And Slowly Walked Away  
The Night I appeared As Macbeth  
The Biggest Balalaika In The World

### Side Two

Riley's Cowshed  
Fan-Dance Fanny  
The Old Fashioned Bustle My Grandmother Wore  
When It's Night Time In Italy, It's Wednesday Over Here  
Rhymes  
Burlington Bertie

## La Grande Motte first Classic Jazz Festival

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near Montpellier  
1-3 July 2022

Jean Pierre du Bois, former banjo player with the French jazz band, Les Hot Antics, has his own band now, Jazz à Bichon. He's planning to start up a new jazz festival in the South of France, next summer.

Any musicians or bands interested in participating, please email: [jazzfestgrandemotte@orange.fr](mailto:jazzfestgrandemotte@orange.fr)

If possible, please include any relevant information, such as videos, personnel, etc.

## Diana Clark



I first met Diana in a coffee house in Staines, Middlesex, when she was 13 and I was 15. We were friends since teenage life. She took up singing and went to Australia where she became a big hit. I never knew her first husband, but then she married an American trumpet player, Warren Clark. He wanted to come back to America. He played in a big band, Russ Columbo, one of the 'real' big bands.

They came to New Orleans and they stayed at my house on Burgundy Street before renting an apartment on Dauphine Street. I was working at the Storyville Jazz Club on Decatur Street in a band with Wendell Brunious, Freddie Lonzo, Chris Burke, Justin Adam, Lloyd Lambert and me on drums. She came there and asked if she could sing a couple of numbers with the band. Diana came on stage. It was a packed house. She turned to Justin and said; "*Nobody Knows You When You're Down And Out*, the normal Bessie version." Justin said "Bessie who?" I had to explain to her that Justin wouldn't know Bessie Smith. Just sing the song and he will follow you, don't worry about it. That was just one of those funny things, Justin didn't know who she was talking about.

Diana sang around town and then her and Warren split up. She met and then married Geoff Gilbert, an English banjo player, with an Australian accent (he was living for a long time in Australia). They were very happy together until he died just a couple years back. She was all by herself. I talked to her two or three times a day. We used to talk about all the good old jazz times. The last time we spoke together she was a little disoriented. The next thing I heard was that she had died. There was a tribute to her in New Orleans in August. 'A Celebration Of Life'.

She was a good friend. I miss her. ■

**Barry Martyn**

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# THE ALBUM



Albert Nicholas © Val Wilmer



Ben Pollack, Kid Ory, Emma Barrett, Johnny St. Cyr, Louis Armstrong and Sharkey Bonano performing at Hollywood Knickerbocker in 1961  
By courtesy of Los Angeles Times Photographs Collection



Eagle Jazz Band Pete Lay Collection



Johnny Dodds Rudy Dodds Collection



Lester Bouchon and Santo Pecora By courtesy of New Orleans Hot Club



Keith Smith, Brian Turnock, John Defferary By courtesy of Brian Turnock

# George Chambers MBE

## Trailblazer for New Orleans jazz in Ireland

**T**rumpeter/bandleader George Chambers, who died on July 29, did much to keep the sound of New Orleans style jazz alive in Ireland for more than fifty years. Born in Belfast in 1939, George took up trumpet in 1955 and first played with the Crescendo Jazzmen in the late 1950s and early '60s. His early influences included the Ken Colyer and Chris Barber bands leading to his discovery of such pioneers as George Lewis and King Oliver. Chambers formed his Apex Jazz Band in 1966, the same year he first organised the Belfast Jazz Society. The Apex band achieved a devoted following at such popular residencies as the Golden Jubilee in central Belfast, despite the ongoing 'Troubles' in Northern Ireland at that time, which often deterred audiences from going out at night. George's enthusiasm for Colyer's music led to booking Ken's Jazzmen at his club, replacing his own group as a special attraction. Ken became a close friend, praising George's integrity and commitment to New Orleans music during difficult times in his memoirs. By the '70s, although he'd given up bandleading, Colyer often appeared with the Apex band as a guest, usually with his pianist Ray Smith.

Many other visiting jazzmen starred with the band over the years, including Sammy Price, George Masso, Alton Purnell, Dick Wellstood and Monty Sunshine. The Apex developed an international reputation and made many festival appearances in Holland, Germany and the USA. Together with leading jazz broadcaster Walter Love and Jim Daly, Chambers formed Ulster

Jazz Promotions and initiated the Hollywood International Jazz Festival in County Down, where many top jazz artists performed between 1991 and 2008.

Key figures in the Apex band were founder-members bassist Bill Dickson and banjoist Victor Staley. Other talented local musos including clarinettist Trevor Foster and his brother, trombonist Rodney, multi-reedman Bill Bryson and drummer John Wilson were featured at different times in George's line-ups. Such fine musicians ensured that the band made a valuable contribution to jazz in Ireland through their live performances and broadcasts, earning George an MBE for his services to the music he loved.

I had the pleasure of being a regular guest with the Apex Jazz Band during the 1990s and 2000s, sometimes staying with George and his wife Jessie in Belfast and often with Bill and Bette Dickson in their country home in Killyleagh. Ray Smith and I played with the band at such events as the Sacramento, Cork, Edinburgh and Hollywood festivals where they were invariably well-received. I shall always remember those enjoyable times with great affection. ■

**Mike Pointon**



L/R: Bill Dickson, George, Victor Staley

there's **NO** business like **SHOW** business...



Upton upon Severn Jazz Festival • 2007

By Robert Coles

Hi Just Jazz,

It was wonderful to hear real live New Orleans music again at The Old Duke, Bristol...! See photo of Tim Newman's Celebration Band; Tim Newman (trumpet), Tom Whittingham (trombone), Phil Ward (clarinet), Ray Smith (piano), Roger Wells (drums), Roger Bonsall (banjo) and Spike Kennedy (bass) – I am hiding on the left hand side.

Meeting Pete Child's widow Carolyn there reminded us of an old, but true story: when Pete replaced Roger with Tom on the drums, Roger wistfully commented that he was the first drummer in the history of jazz to be replaced by a trombonist!

Best wishes,

**Bob Maggs, Bristol.**



All by courtesy of Pete Godfrey unless otherwise credited

# Pete Godfrey Jazz Pianist

**P**ianist/keyboard player Pete Godfrey began playing in an offshoot of a school jazz band, the Down South Seven, at the age of 16. Thereafter, as well as having a 'day job' with BT for forty years, he played in several Sussex-based bands, including Group 4, the Arun Valley Jazz Band, Jack's Royal Quintet, the Vanguard 2 Jazz Band and Bailey's Lucky Seven. He then joined the Anderida Jazz Band and the Stane Street Jazzmen in the late 1970s, the Rio Grande Hot Tango Orchestra (RiGHTO) and the Original Society Syncopators led by Megs Etherington in the 1980s, Brian Cotton's Cotton Club Jazzmen and the 'original' Sussex Jazz Kings in the 1990s.

Starting in the '70s, as well as being in regular bands, he was freelancing and deputising with other bands and began to accompany numerous visiting American jazzmen including Buddy Tate and Al Grey (ex-Count Basie Orchestra), Willie Cook (ex-Duke Ellington), Al Casey (ex-Fats Waller guitarist), Yank Lawson of the World's Greatest Jazz Band, Warren Vache, Wild Bill Davison, Scott Hamilton, Randy Reinhart, Jake Hanna, Frank Tate, Franz Jackson, Haywood Henry, Herbie Hall (Ed Hall's brother), Benny Waters, Kenny Davern, Duke Heitger, Harry Allen, and Dan Block.

On top of that there are all the British jazz musicians (etc) that Pete has accompanied, in no particular order: Humphrey Lyttelton, Nat Gonella, Kenny Ball, Kenny Baker, Bobby Wellins, Pete

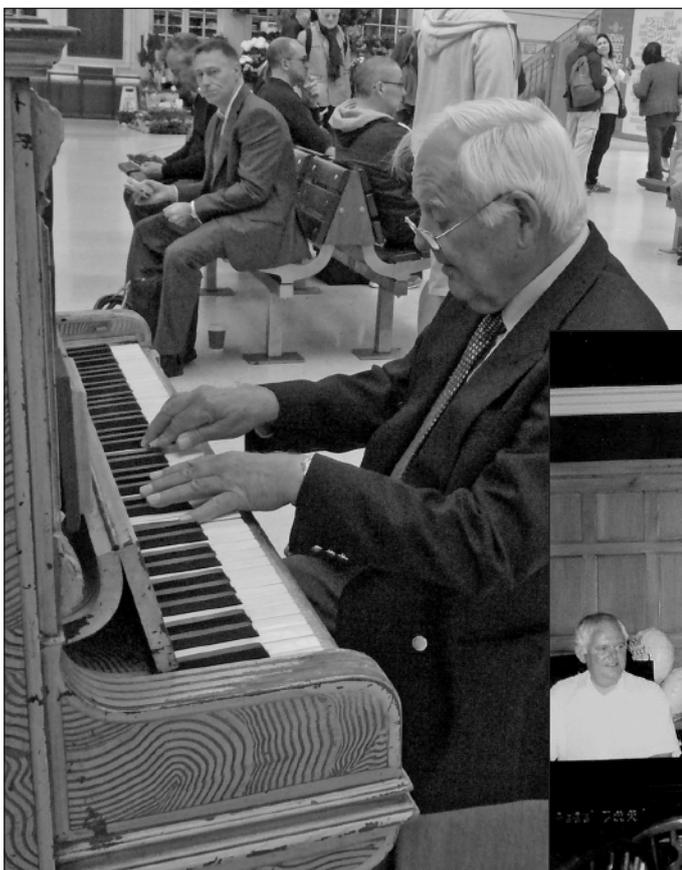


Anderida Jazz Band • King's Head, Burgess Hill, Sussex

Allen, Alan Elsdon, Alex Garnett, Ian Christie, John Armatage, Cuff Billett, Amy Roberts, Ken Sims, Stan Bourke, Beryl Bryden, Andy Dickens, Geoff Cole, Randy Colville, Dougie Cooper, Dougie Richford, Jim Douglas, Cy Laurie, Jumpin' Jack Gilbert, Bill Greenow, Will Hastie, Alan Jackson, Teddy Layton, Spike Milligan(!), Jimmy Edwards(!), Nick Millward, John Mumford, Mick Mulligan, Malcolm Murphy, Roger Nobes, Alan Pendlebury, Steve Thompson, Piers Clark, Paul Sealey, Jim Shepherd, Charlie Short, Chuck Smith, Pete Strange, George Paterson, Julian Marc Stringle, Mac White, Ray Wordsworth, Micky Cooke, Chris Gower, Ian Bateman, Roy Williams, Digby Fairweather, John Barnes, Harvey Weston, Bruce Turner, Trevor Whiting, Andy Cooper, Alan Cooper, Alan Barnes, Bobby Worth, Dave Mattacks, Malcolm Mortimore, Dave Shepherd, Tony Carter, Mike Snelling, Dick Charlesworth, Roger Marks, Chris Walker, Hugh Rainey, Lyn Falvey, Danny Moss MBE, Jeanie Lambe, Enrico Tomasso, Campbell Burnap, Ron Drake, John Rees-Jones, Richie Bryant, Denny Ilett, Mike Piggott, Pete Morgan, Mick Hanson, Ronnie Ross, Geoff Simkins, Dave Gelly, John Wurr, Goff Dubber, Karen Sharp, Katie Brown, Steve Brown, Rod Brown, Gerry Brown, Phil Brown, Lester Brown, and Les Brown.

Venues he has played at include Ronnie Scott's (London), the

By Terry Shearing



Peter at Brighton station • 4 October, 2017



Anderida Jazz Band plus Doug and Dory Whitfield • Ravenswood Hotel, July, 1994

100 Club Oxford Street, the Royal Festival Hall, the Dorchester, the Café Royal, Claridge's, numerous other prestigious hotels, the Bafta Theatre, the London Boat Show, the Brighton Dome, Goodwood Races, Goodwood House, Goodwood Park Hotel, Henley Regatta, Arundel Castle and the Concorde Club at Eastleigh, near Southampton.

Pete has also appeared at many other jazz clubs including Steyning, Brighton, Plymouth, Bude, Crewkerne, Hastings 1066, Dover, Axminster, Bradford-on Avon, and Chichester. Amongst guests he has entertained are the Duke of Norfolk, Lady Sarah Clutton, Lord Carrington, Winston Churchill (the younger's) family and distinguished friends including Jeffery Archer at Winston Churchill's daughter's wedding.

Pete has also appeared at many jazz festivals in Britain and abroad, including Hay-on-Wye, Bude, Keswick, Birmingham, Reading, Upton-upon-Severn (in-Severn sometimes!), Lyme Regis and Gran Canaria.

He played with Chris Walker's Swingtet on P&O and Saga cruises, and has also guested with many bands in the UK (recorded and broadcast on TV and radio with a few) including Chris Walker's Swingtet, Brian Cotton's Cotton Club Jazzmen with Roy Bower and Chris MacDonald, Good Vibes featuring Dave Jones and guitarist Frank Taylor, Tony Robinson's Chicago Jazz Aces with Roy Sear, Creole Jazz, Bill Harvey's Sounds Like Jazz, Campbell Burnap's Jazzmen, the Dave Shepherd Quartet and Dave Shepherd Dixielanders, the Phil Brown Swingtet, the Harry Strutters Hot Rhythm Orchestra, Sid Bailey's Tailgate Seven, the Urban Gin House Band, Pete Curtis' New Orleans Echoes, John Roberts' Jazz Band, Andy Woon's trio/quartet, etc, Piers Clark's trio, and



*Gerry Brown and the Mission Hall Band • Henhayes*



*Assorted Nuts • Six Bells, Chiddingly, 30 July*

was a regular member for several years with Gerry Brown and the Mission Hall band. He also runs his own band, Pete Godfrey's Jazztet and is a regular member of Assorted Nuts.

Numerous experiences include being interviewed on live TV whilst playing the piano to an audience (you try it!), and playing in a six-piece band to an audience of three, one of whom fell asleep during the (loud) trumpet solo!

Pete likes to try out pianos when he finds one, if allowed or asked, and has done so at venues such as Stockholm Opera House foyer, Melbourne seaman's mission, Tilba village hall, New South Wales, but maybe the strangest location was in a tunnel which led to the waterfront under the old jail in Fremantle, Western Australia.

Apologies to anyone left out! Pete told us that it would take another six months to list everybody. ■

**Just Jazz** with Pete Godfrey's assistance



*Recording • 31 January, 2007*

## More Observations... Memories... Ramblings...

by Clive Wilson

*Certain events stand out in my memory.*

**W**hen I was twelve, I went on a canoe/camping trip organised by Mr. Partridge up the River Thames starting at Hammersmith. Another boy, Alan Crisp from the same parish, shared one canoe with me and Partridge and another boy, Patrick, shared the other. We camped each evening on the riverbank and aimed to get to Windsor by the end of the week. You could swim in the Thames in those days, and camp wherever you wanted. The first night we camped on an island just above the first lock, and when the tide came in overnight, it washed our canoes away up river. Partridge had to swim to retrieve them. After a week we had made it as far as Maidenhead, so caught the train back to Paddington.

Years later, Alan decided to visit New Orleans and look me up. But he had no idea where I lived or anything. His wife, Caroline, said he was crazy; he'd never find me, a needle in a haystack. But on their first day they decided to take the Mississippi River cruise on the Natchez. Although Caroline said that Alan was crazy to think he would find me, he insisted that all he had to do was ask the first musician he saw, and they would know me.

"There he is!" exclaimed Alan, looking at the band. "I told you I'd find him."

"Oh Alan," she said despairingly. "It can't be, you're crazy."

But it was, and I was the first musician he'd seen. We have kept in touch ever since. This kind of event (synchronicity) is entirely to be expected and, indeed, common in New Orleans.

I was walking up Charing Cross Road (West End, London) late one night (in 1962 or '63) with Robin Harper, when we came across a bookseller with a cart on the street. (Robin eventually became the first Green Party member of the Scottish Parliament, and the Rector of Edinburgh University.) "You must read this one," said Robin. It was 'The Leopard', so I bought it. I met the bookseller later at Speakers Corner in Hyde Park. He was John Pilgrim, and one of the speakers. I saw him many times thereafter. One Sunday he interrupted his speech, when he said; "There's someone here in the crowd who is the greatest orator in the world (after Hitler and Winston Churchill)." And he certainly was. I don't remember his name, but he had flaming red hair and a beard.

Years later, when I was living in New Orleans and selling my own record label 'New Orleans Records', one of our distributors, now living in Wales, was none other than John Pilgrim, who turned out to be a great fan of New Orleans Jazz.

Although it is axiomatic to say; "The bigger the government, the bigger the corruption", New Orleans is plagued by more than the usual. And perhaps the state of our roads is the most obvious example of that. On most of the side streets you really need a four-wheel drive, high clearance vehicle to negotiate the pot holes (at 5mph, no less!). Apparently there is no coordination between the Sewage and Water Board and Street Maintenance. What might take three days to repair in Europe or the UK, can take up to two years in New Orleans. At the time of writing, the city is losing 55% of its water supply to leaks. Part of the problem is that many of the side roads have no reinforced foundation. They simply lay gravel on the dirt and cover that with tarmac. And since the land is subsiding at one to two inches per year and the ground water level is rising – the city is six feet below sea level at its lowest – I have heard via a consultant to City Hall that, eventually, what used to be a swamp will become swamp once again.

"What!" I said. "In 50 years?"

"No. In 20 years." And that was five years ago.

Notwithstanding, New Orleans is one of the friendliest, most hospitable places on earth. You either love it or you hate it.

In my previous 'observations', I listed many trumpet players that I have heard, and wrote about some of the drummers and banjo players in the article, 'New Orleans Jazz Characteristics'. But what of other musicians?

I was lucky to play extensively with the bassist Frank Fields, initially with the Papa French band, and later with my own band. I have never heard or experienced a steadier, big toned bass player. Of course Ray Brown was extraordinary, I heard him both with Oscar Peterson and with his own quartet. We had two bass players here in New Orleans who played like him, Gerry Adams and Everett Link. When I played in a trio with Gerry Adams and Gene Pelas on the guitar, it was like floating on a magic carpet. The two of them had never met, yet they had complete musical affinity. Unfortunately, that is quite a rarity. Once I played a gig with just Gerry on bass, since the



*Kid Sheik Colar and Cornbread Thomas, 1982*

By Walter Eysellinck

By courtesy of Tulane University

piano player didn't show up. We never missed the piano; I could hear everything I needed.

Other great bass players that I had the good fortune to play with include 'Truck' Parham, Sherwood Mangiapane and Lloyd Lambert. But also in my past, I have heard Chester Zardis, Al Morgan, Quinn Wilson (also the most wonderful sousaphone player), 'Chink' Martin (another wonderful tuba player), 'Slow Drag' Pavageau, and Sidney Brown ('Jim Little').

I will leave the pianists, drummers, trombonists, clarinetists and saxophonists for another time.



*Sherwood Mangiapane*

Many of the musicians I knew had a nickname, and sometimes two nicknames.

Usually, the second one was unknown to the jazz fans and tourists. This, I think, probably goes back to Africa where a person had a secret name, that only a very few knew, as a protection against possible evil intentions by an enemy.

Be that as it may, Joseph Thomas, for example, was called 'Cornbread' by the fans, but 'Brother' by the musicians. William Humphrey was called 'Willie' by the fans (the diminutive form is commonly used in public), but known as 'Bill' by those old enough to have grown up with him. To me he was Mr. Humphrey. In New Orleans, you always refer to your elders like that. (Now that I am getting older, most people call me Mr. Clive or Mr. Wilson.)

Danny Barker had a secret nickname, 'Son Du', or 'Son Do' (sp?). Jeanette Kimball was called 'Marie' (her middle name) by the musicians. Louis Barbarin was called 'Barb', which sounds like 'Bob' pronounced in the American way. (By the way, Barbarin is pronounced Bar-ba-ran, i.e., anglicised French.) Isidore Washington was called 'Tuts' by the fans, but 'Papa Yellow' by the musicians. Some musicians, like 'Frog' Joseph, gained their nicknames later in life, and I have written about that in my

memoir 'Time Of My Life'. George Colar was called 'Sheik', but Louis Nelson always called him 'The Great Diz', because Nelson thought he was dizzy. There must be many others but I have not heard them.

Another issue I would like to address is occasioned by a printed remark by Tom Bethell, in which he said that he believed the beautiful music we call jazz came about because of the extreme difficulties that the African American people suffered.

In other words, he justified the conditions of slavery and discrimination by the music that came later – jazz, blues, etc.

In my response to this, I had better choose my words carefully.

We could logically extend this argument to all art in all the ages of mankind. And pretty soon, it begins to unravel. This world is filled with struggle, strife, war, hatred, you name it; always. It is also filled with love, empathy and compassion. The love, empathy and compassion is neither caused by, nor the reaction to, the strife. There have always been artists and supporting people in all cultures and in all times. To say that good things and helpful things and artistic activity justify the struggles and hard times is preposterous. As Robert Graves has so aptly said: The artist (or poet or musician) creates for the muse or the Goddess (his terms), and everything else, such as money, is incidental. If the art is composed primarily for money or by order, then it will be sterile.

Simply put, playing 'jazz' is about freedom. We play a tune or embellish a tune the way we feel it in the moment, spontaneously, within the guidelines of the harmonic structure of the tune. That's an expression of freedom – that's pure love. ■

### Clive Wilson

*More in my memoir: 'Time Of My Life', University Press of Mississippi, 2019*



By Walter Eysellinck

*'Slow Drag' Pavageau*

# The Ethos or Essence of the Harlem Blues and Jazz Band

*Submitted in support and acknowledgement of Jim McIntosh's Editorial in Just Jazz, August, 2021*

In the booklet notes to my Harlem Blues and Jazz Band CD, VoCa 408 (1979-1986), I state the following: *An examination of the matter of modifying or altering a musician's means of self-expression will bring home the fact that no pre-conceived notions on form or content exist for the Harlem Blues and Jazz Band. Al Casey plays electric guitar because that is what he chooses to play.*

The musicians of the Harlem Blues and Jazz Band perform free from constraints or notions of conforming to a static past. The emphasis is on improvisation on the thematic material of the Swing era rather than a slavish re-creation of a yesterday. Since the bulk of the musicians stem from the Swing period and are creative artists in their own right, their music, far from being revivalist, manifests itself instead as a living and breathing present, an outpouring of soul and 'story telling' consistent with the deepest roots of the musicians involved. As a consequence, the Harlem Blues and Jazz Band has its own sound and copies nobody. Stated simply, the musicians know what they are about and they have all paid their dues.

The description of the final tune, *Flying Home*, is a perfect example of the principle of musical independence. *Flying Home* was one of Lionel Hampton's biggest hits with tenor saxophonist Illinois Jacquet extending the limits of his horn. Eddie Chamblee followed Jacquet into the Hampton band and by public demand had to perform this number. There are several strains and fixed passages, which must be played and Chamblee sails through them all. A key change follows a lengthy break by the full band and at the

end Chamblee proves that he too can screech in the stratosphere. At one point, Chamblee thought that the producer might not wish to include this final touch in the present recording. So, he made certain ahead of time by broaching the matter in hopes that there would be no conflict. Meeting no resistance or counter argument, Chamblee includes this ending as he wanted.

**Al Vollmer** Technical Assistance, Hanife DEDE

PS: The VoCa 408 CD is still available from: Albert Vollmer, 54 Wendt Avenue, Larchmont, NY 10538, USA  
Email: [albertahvollmer@gmail.com](mailto:albertahvollmer@gmail.com)

By courtesy of Al Vollmer



*The band in the Autumn of 1981 • L/R: Tommy Benford (drums), Al Casey (guitar), Bobby Williams (trumpet), Eddie Chamblee (tenor sax), Johnny Williams (bass), Eddie Durham (trombone)  
Seated: Gene Rodgers (piano)*

## Fest Jazz 2021 • Châteauneuf-du-Faou Brittany

Fest Jazz, despite a pandemic, pestilence, changing the law to Vaccine Passports one week before the event... *did* take place in July and was, as usual, a great success with 2500 happy jazz fans old and young! A full report will appear in next month's issue.

By Mathieu Crochemore



Grunhild Carling By Alain Epaillard



Breton style dancing By Alain Epaillard



By Jeremy Kergourlay

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**Due to coronavirus the club has decided to suspend all activities until further notice. We are very sorry about this, but feel that it is best to have a break, and then come back even stronger!**

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Dear Just Jazz,  
Pianist John Royen's photograph in *The Album (Just Jazz, August, 2021)* reminded me, I think it must be close on 30 years ago, on one of our pilgrimages to the Crescent City that somebody – a complete stranger, but that's New Orleans – tipped us off that Royen had a regular Wednesday solo gig in a bar in the French Quarter – I forget which bar – and we duly toddled along on the next Wednesday.

The bartender told us that John Royen was not playing that day as he had flown to Washington DC for a music lesson! That a truly fine pianist, even then, should feel that he needed a lesson – and still had something to learn – is a sign of modesty and true professionalism. Long may he continue to give pleasure to all of us.

**David Holme**, Accrington, Lancashire.

Please check with your club...

Pete Lay Collection

## OBITUARIES

### Donald M. Marquis

It is sad to report that Donald M. Marquis, passed away on Thursday, July 29, aged 88.

Don graduated from Goshen High School in 1951. He then served in the US Navy from 1951 to 1955. After being honourably discharged, he attended Goshen College where he received his bachelor's degree in English, in 1959. Following his graduation, Don moved to Cleveland where he worked for American Greeting Cards from 1959-61.

In March of 1962, he moved to New Orleans to pursue his interest in the history of jazz music. After being a proof-reader for the New Orleans Times Picayune and working at the New Orleans Public Library, he became curator of the Louisiana State Jazz Museum. After retiring he was named Curator Emeritus. Don was also an author and was proud of the two books he had published. One was on pioneer jazz musician Buddy Bolden – 'In Search of Buddy Bolden', another was 'A Nifty Place to Grow Up' about his family's neighbours on Gra-Roy Drive and nearby streets in Goshen. Marquis also travelled to several countries on behalf of the jazz museum. He was interviewed by TV documentarian Ken Burns for the 'Jazz' series.

Don was a sports enthusiast, especially when it came to Notre Dame football.

Last year Don returned to his hometown to be cared for by the family. Don is survived by a nephew, Stu Swartz; four nieces, Margaret Kuiper, Goshen, Sandy Swartz, Sarah (Derek) Brady, Mishawaka and Michelle (Carl) Marquis Hubbell; several great-nieces and nephews, and a sister-in-law, Kathryn Marquis.

In lieu of flowers, memorial donations were given to the New Orleans Jazz Museum. ■

### Just Jazz

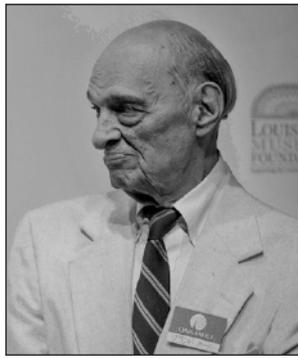
*Donald M. Marquis*

*Born: Goshen, Indiana, May 4, 1933 • Died: Goshen, Indiana, July 29, 2021*

### Phil Impey

My regrets at having to inform readers of the death of Phil Impey, on July 2, aged 84. I first met Phil during National Service 1957-58 when we both became members of the Soar Valley Jazzmen. This was a Colyer inspired band – not surprisingly two of its members, Tony Pyke and Malc Murphy later joined the Guv'nor, and Phil was becoming highly regarded as a New Orleans stylist.

Thereafter, I didn't encounter Phil until 1994, when largely through the efforts of himself, Tony Pyke and his brother Dave,



a Soar Valley Reunion Band played a weekend tour in Leicestershire. This was followed by a visit to darkest Ayrshire, where a session at Irvine's Harbour Arts Centre took place; Phil was on good form on both occasions.

Dial forward to 2006-07 when Phil and yet another Soar Valley Reunion band played in Staithes at the Yorkshire Heritage Coast Jazz Festival

Latterly Phil confined his playing activities to being a popular figure with various bands in the Leicester area. He particularly enjoyed his sessions with Malc Maddocks Hiss and Boo band.

Phil, if ultimately a trifle reclusive, was always very interesting and phone calls to him reflected his wide knowledge of jazz. Let's not forget either his amazing collection of King Oliver 78s or his heritage railway memorabilia. Hats off for a nice bloke and a fine musician. ■

**George Hewitt** ex-Soar Valley Jazzmen

### Cor van der Horst

Very sad to inform you that Cor van der Horst passed away on July 19, aged 83. Cor was the original drummer in 1971 with the Freetime Old Dixie Jass Band from Enkhuizen, Holland. He held the drum seat in for 22 years, after which he retired, always remaining a friend and fan of this legendary band. Cor was a very New Orleans style drummer, forming an excellent base for the rhythm section. Always a friend to all the Enkhuizen jazzers and musicians, he will be much missed.

On behalf of Sgt. Pepper's Jazz Club, Enkhuizen, we wish his wife Tini and the family a lot of strength with his loss. Cor – rhythm was his business! RIP.

### Sam Verbeek

By courtesy of Sam Verbeek



Very sad news indeed. Ron McKay, that great drummer with Acker Bilk, Max Collie and Phil Mason, thought that Cor was up there with best, and so relaxed with it. I particularly remember his wonderful parade bass drum playing, together with the late Jan Bok on snare. Everything 'bouncing' along so very gently... going nowhere in a hurry. ■

**Jim McIntosh**

## Bob Ringwald

Jazz musician Robert Scott Ringwald, known to most as Bob, and to a lucky few as Dad and PopPop, died August 3. He was 80.

Bob was born November 26, 1940, in Roseville, California. It was immediately clear that there was something wrong with his vision, and he was considered legally blind as an infant, becoming totally blind as an adolescent. At five, he began taking piano lessons, which became his main instrument along with guitar and banjo, and at 13, he formed his first band, The Rhythmaires. Four years later, he was able to grow enough of a beard to be able to pass for an adult to play in nightclubs as a professional musician, an occupation he held for the next six decades.

As a pre-teen, he attended the California School for the Blind in Berkeley. After a couple of years, he returned home to Citrus Heights and graduated with the Class of 1960 at San Juan High School. That same year, he married Adele Frembd, his wife of 60 years.

Although Bob was first drawn to Modern jazz, performing at local Beatnik spots such as The Iron Sandal, it was the music of Louis Armstrong that inspired him to shift his musical focus, instilling a lifelong passion for the performance and preservation of Traditional New Orleans jazz.

In 1961, he worked at one of his all-time favourite gigs, Capone's Chicago Tea Room and Pizza Joint, a club on Fulton Avenue in Arden Arcade inspired by the 1920s speakeasies. To enter the establishment, a customer had to go into a fake telephone booth, turn the crank on an old phone and push on the rear wall to reveal the club's entrance. Bob and the other members of the band used to go outside on breaks just to observe customers trying to figure out how to get in.

By the 1970s, with a family of five, Bob played piano seven nights a week, including playing piano at intermission for Turk Murphy at Earthquake McGoon's in San Francisco. He formed

the Fulton Street Jazz Band, which performed at the first Sacramento Jazz Festival in 1974, a local cultural mainstay that Bob helped organise as an original board member, although, in his typical modest fashion, he always claimed to be "just the guy who said it would never work." (The festival took place every Memorial Day in Old Sacramento and its environs for the next 44 years.)

In 2012, Bob was honoured by the festival as 'The Emperor of Jazz', which both touched and embarrassed him. Despite having been a performer for nearly his entire life, he was never comfortable having attention bestowed on him unless he was on stage with a piano. Nevertheless, Bob drew attention wherever he went. His natural charisma, authenticity and sense of humour made people fall in love with him and want to be around him.

Some of the many bands he performed in include Sugar Willie and the Cubes, which he joined in 1968; the Great Pacific Jazz Band, which he formed after having moved to Los Angeles in the 1980s; and The Boondockers, a comedy band he originally played with in the early 1960s and reunited with years later. During his time in Los Angeles, he hosted a radio programme on KCSN-FM called 'Bob Ringwald's Bourbon Street Parade', featuring jazz artists mostly from his extensive record collection.

Though he never wanted to be defined by his blindness, he couldn't help being an ambassador for changing the perception of what is possible to do while living with a disability. His dignity, humour, strength of character and courage will always be remembered and cherished by everyone whose lives were touched by his. A lyric to the song *Old Bones*, which he performed often in his later years, summed up his philosophy around a full life well lived.

*I love life, I'd like to live it again. . .*

*Just to have the chance to turn back the hands*

*And let my life begin*

*Oh yeah, I'd like to do it again*

It never failed to bring down the house. Again and again.

RIP Bob. ■

## Molly Ringwald

## Colin Bowden

Colin Bowden – arguably the best Traditional jazz drummer produced outside New Orleans – passed away on Sunday, August 1, in Suffolk.

Colin was born in London on February 29, 1932, a leap year. He only had a birthday once every four years, so we used to joke that he was only about 22 years old!

Joking aside, I last saw him in September, 2019 and, as an 87 year old, he played a storming set. He always gave 110% in his performances. A video of him playing at the age of 85 has attracted three quarters of a million viewers on YouTube: <https://youtu.be/BUHck3yewCE> and received such comments as:

By courtesy of the Sacramento Bee File



Bob Ringwald plays the piano as his daughter Molly sings at the 1982 Sacramento Jazz Jubilee



*"This is not playing drums, this is being one with the drums."*

*"Although Colin Bowden belongs to another era, he's one of the most creative drummers I've ever heard."*

I couldn't agree more!

Colin was a major influence on my own drumming and a valued friend and colleague, whom I first met in 1972, as a rookie percussionist. He gave me some sound advice. Learn the rudiments of drumming. He said he hadn't and that he could hear sounds in his head, which he could not play. I ignored the advice and years later had to follow what Colin had suggested and undo a lot of bad habits I had picked up.

Colin did himself a grave injustice. He had a phenomenal technique and one which, like all outstanding players, was totally his own. He did incorporate the rudiments, although he probably couldn't describe them. When you broke down his playing, it contained rolls, flams, paradiddles and much more, all delivered with flare, confidence and style.

Along with the late Ron McKay, Colin stands head and shoulders above the rest of us Traditional jazz drummers. To put his greatness into perspective, it is important to remember that recordings of authentic New Orleans jazz were few and far between, on these shores, in the early 1950s. He acquired that down home beat after hearing very few of the original recordings – itself a measure of his phenomenal talent.

In an interview with Mike Pointon and yours truly at Bracklesham Bay in 2012: <https://youtu.be/cPl6OyuJiZs> Colin stated he was inspired to take up drums after hearing Spike Jones' recording of *Cocktails For Two*. He bought records by Bob Crosby's Bobcats, with the legendary Ray Bauduc on drums, but the clincher was hearing Baby Dodds on the George Lewis – Kid Shots Madison recording of *Maggie*.

In 1956, he joined Ken Colyer's Jazzmen, which achieved the closest sound of any British band to the authentic New Orleans style. Of particular note are the recordings with George Lewis in 1957, which are sensational.

Colin's style, rooted firmly in Baby Dodds, evolved into his own. His snare drum press roll, his rims, blocks and cowbell patterns are impossible to copy. It was the sound of Africa, via New Orleans, lived and absorbed by a fertile musical mind and re-interpreted. The sound he got from his kit was special. He used real skin on his drums, lapping his own heads. No closed ears for Colin, he loved Big Sid Catlett, Art Blakey and Max Roach. He actually saw Gene Krupa in 1953.

Fortunately, a lot of Colin's work has been preserved on record and CDs. Any drummer seeking to play Traditional jazz needs to hear Colin and the people that Colin got it from.

He was a regular guest at my festivals, which enabled me to see him close up. We did a few duets together and I played



Scarborough, 2006

By courtesy of John Petters

alongside him at several funerals in the parade bands, most recently that of our old pal, cornetist Ken Sims in 2016.

I had arranged to visit Colin and film a detailed interview with him last year, just as the pandemic struck. Sadly it did not happen. It was, however, a pleasure and an honour to do a two-part radio interview for the Sound of Spitfire and the Syncopated Times Radio Network, with Bowden fans and fellow drummers, Pete Lay and Hal Smith. This gave us the opportunity to listen to some key recordings, to explore and dissect his drumming technique. An MP3 of the shows is available on request, free of charge to any Just Jazz readers. Please email: [tjpost@traditional-jazz.com](mailto:tjpost@traditional-jazz.com)

### John Petters

\* \* \* \* \*

Certainly in my opinion, he was the greatest New Orleans Jazz drummer ever produced in the UK and so exciting to watch let alone listen to. He had a remarkable technique and used every part of his kit – even the stands for his hi-hat! To see him play solos on the blocks was a memorable event and the only drummer I've come across that could throw the sticks in the air with supreme confidence! Of course, Ken Colyer frowned on this and Colin once told me he would only risk it if Ken was taking a sip of his beer or distracted by something else!

Only Sammy Rimington, whose autobiography I'm currently reading, is left of the genuine legends who played in the Colyer bands and I think I'm right in saying that Ben Marshall is the sole survivor of the 'original' Crane River Jazzmen.

I was 16 when I first saw Colin play with Ken and a few days later I was coming home from College on the tube when he got on the train at Clapham Common and took a seat opposite me. He was carrying a beaten-up old plastic carrier bag which he placed on his knees. I caught his eye a couple of times but at that age I was so painfully shy I felt unable to engage him in conversation.

When I went to the book launch of Ken's biography I met him there, got talking and brought up that incident of 40-50 years ago to which he said; "You should have said something. It gets so fuckin' boring sitting on the tube!" I'm so glad that I got him to sign a picture in Ken's book in which he appeared.

He played well into his eighties and was still as good at the end. A lovely guy, sadly missed indeed.

### Trevor Todd

Dear Just Jazz,

**Colin Bowden**

My wife and I were saddened to hear of the death of Colin Bowden. I played with Colin during my time with the Delta Jazz Band. He was an inspiration to me; if I closed my eyes I could have been playing with Baby Dodds. His skills were unlimited and as a result the band was guaranteed to swing. It was a privilege to play with this jazz legend. He will be sorely missed.

We offer our condolences to his wife Nicki and all their family.

**Andrew and Patricia Maynard**, Marden, Kent.

I am afraid that I have just heard the extremely sad news from Colin Bowden's family that he passed away, after a relatively short spell of ill health at the age of 89.

It certainly marks the closing of the curtains for one of Europe's finest New Orleans style drummers ever. A person who has certainly left his knowledgeable stamp upon our genus of the jazz scene and who will be remembered for many awhile by a sizeable portion of the jazz aficionados.

Never again will we be privileged to hear *That's A Plenty* played with the inimitable Bowden vigour, panache and enthusiasm.

It was a great pleasure for me to have spent time in Colin's company listening to the wonderful tales of yesteryear that included those when the Colyer Band weaved its magic to enraptured massed multitudes in Great Britain and much further afield. Not to mention witnessing first hand his numerous appearances as a drummer on the Dove Holes Jazz Club podium.

The Club's considerable involvement with the renovation of his 1956 drum kit gained a host of Brownie points for the Dove Jazz Club that were put to good use by his frequent appearances at The Centre of the Universe.

May this much respected musician, valued and trusted friend RIP.

**Roger Marshall**

\* \* \* \* \*

*Tim Phillips here – hooked on Colin's playing from the age of 17 (late 1970s).*

Looking at Facebook and other outlets I don't think enough has been said about Colin's contribution to British jazz and his mastery of a kit that was always a natural extension of himself.

One or two comments have talked about him playing 'in the Baby Dodds style' and such like. In my view, uniquely among post-jazz-age drummers and especially non-Americans, he played 100% his own style; Colin Bowden style. I realise I risk offending other drummers, especially having been at best very much part-time myself, but I hope they will take it in the spirit I intend it.

There were no compromises to his kit. Not just its vintage, not

just the calf skins, not just its maintenance, not just the perfectly-chosen cymbals etc. etc. It was vintage drum perfection. He once showed me how you could flip the hi-hat cymbals inside-out, they were that thin. There was that big, furry bass-drum beater. The fact that playing rims was all the more beautiful precisely because of the materials that his drums were made from. He used to stand his floor tom in an upturned half of its drum case 'because it made a better tone'.

And of course he truly PLAYED his drums, he didn't HIT them! The fairly heavy, wooden-tipped sticks dancing on calf; his amazingly nimble left hand playing almost imperceptible grace beats on the snare when playing swing cymbal; press rolls made of liquid honey; the bass drum 'presence', not boom or beat. He WORKED for every second of each number.

He utterly pioneered his – to be fair – largely uncompromising sound and approach. I hired him a few times for my quartet and quintet bands in the 1980s; we had a few arrangements but it was almost impossible to do them because Colin kept his head down and didn't see signals... but did I care? Did I hell. I would sacrifice any arrangement for that swing, that sound, that feeling, that pulse any day.

For a while I had a bass player who was on the modern side – Keith Rae. I suppose you would have described my bands as Swing rather than Traditional (ah, we Brits – labelling!) and regular drummer the late Frankie Walton was straight out of the Jo Jones school. He couldn't make it and Dave Bailey was driving Keith and me up the A1. "Who's on drums?" asked Keith.

I told him it was Colin and a cloud descended, muttering something about lumpy drums. He was silent for the rest of the journey. Obviously this put me on edge while pleasantries were exchanged at the venue. I thought the best thing was to call a straight, swingy tune for starters – *Lady Be Good*. I looked back to see Keith's jaw set and staring straight ahead.

"Eight bars in, Colin!" I called; and he came out with the most swinging hi-hat you have ever heard – straight out of the Jo Jones school! Keith's face lit up and it remained like that for the next two hours.

In a more traditional set-up, sitting next to Colin playing banjo was like being on a cloud carried easily but relentlessly on the breeze; AND I got to watch the master into the bargain!

There are many recordings where my drummer's ear is pricked to aspects often missed, especially by front-liners, but this one has most of my favourite elements of Colin's playing: <https://www.youtube.com/watch?v=Tfu2BnPE4VI> – at the end of the trombone solo is just one of many drum highlights.

Colin – you were (and are) my drumming hero but I know you would have hated me saying so to your face; so I metaphorically pass it on here. ■

**Tim Phillips**



## Mac Rae

**W**e were very sorry to hear that Mac Rae passed away on August 11, just about eighteen months after his brother, Dave. Bass player John Robinson sent *Just Jazz* this eloquent tribute...

### Regarding Mac Rae

Years before I met Mac I was made aware of a character of repute at the Black Horse Inn, Windy Nook, near Gateshead, Tyne and Wear. He was known as 'Barrel House Mac', a Boogie Woogie piano man that the young musos in my company tended to flock toward.

Fast forward fifteen years or more and I was fortunate to meet Dave Rae at my local Pub in Springwell Village. The local butcher introduced us, aware that we both had an interest in music. It didn't take long to meet brother Mac. They fairly quickly persuaded me to buy a double bass and started me on a different type of music, New Orleans jazz. They were both very supportive of me in my learnings. I couldn't have been very good at the time but Mac was convinced at the start that I looked like a jazzman.

Mac started with this trio, initially playing clarinet but alternating with piano on other weeks. Dave was playing banjo on some weeks and guitar on others. The reason for the alternation was that we sold ourselves as a jazz band one week and a blues band the next at the same venue. It didn't make a lot of difference either way really; following requests for Sonny Boy Williamson or Muddy Waters tunes Mac would kick in whatever piano blues took his fancy anyway.

Mac was always enthusiastic, always encouraged and praised, never criticized. The way that Mac and Dave played just blended you into doing what seemed right. They would guide you but let you find your own way there.

Further on in time I would witness the *tour de force* that was Mac on Drums. I am not speaking out of line to say that he was a clever shit. For one to regularly roll tabs and drink pints whilst playing the drums, this is not an understatement. The point is he was brilliant, 100% New Orleans, take no prisoners.

As the Rae Brothers New Orleans Jazz Band formed and developed a very special time occurred. Mac, Dave, Jim Blenkin and I were the most consistent members, initially with Ian Brown on cornet. Later Clem Avery on trumpet formed the opinion that the sum of the whole band was greater than the creation of the parts. In other words we were playing ensemble out of necessity. During this time I believe Mac reached his peak as a clarinetist in an ensemble band.

Further on down the line Mac would again play trumpet, the instrument he had led in his own band before I even met him. Dave seemed sometimes of the opinion that Mac's trumpet



By Pete Lay

playing could be somewhat raucous. Well, of course it was. How else would Mac play. He had no fear, was a natural entertainer and had an absolute purity of feeling for the music he loved.

Mac was funny, mostly the life and soul of any party, would listen to and talk to anyone and had an uncanny subliminal clip for where the next pint was coming from. His great asset was his ability to engage people, to be interested in you. Whoever it was and what ever it was about, he cared about you.

The band played over most of the UK and beyond. Whoever the personnel and wherever the band were, every one knew who Mac was. In all of the places and with all of the people, we had fun and everybody loved Mac. ■

### John Robinson

## Bobby Fox

**W**e were saddened to hear that trombonist Bobby Fox passed away on August 20, after a lengthy illness. Bobby was an excellent musician who worked with many bands in his career, including the Rod Mason Band in the 1970s. He spent some time with Pete Allen's Jazz Band.

Settling in the South West he joined up with John Shillito's band and was with him up until his illness brought about early musical retirement in 2019.

He'll be sadly missed. RIP Bobby. ■

### Pete Lay

By Heather Lay

