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CLEVEDON JAZZ CLUB are offering an information service to New Orleans, trad and mainstream bands and venues. The idea is to build up an easily accessible Directory of Venues. Contact Trevor Tomasin at Trevor@clevedonjazzclub.co.uk or call 07778 003359

CLARE TEAL was declared the first ever winner of the Deacon's Award, given to the outstanding artist on the Marlborough Jazz Festival. Recently signed by Sony Jazz, her fourth album, *Don't Talk* is now out.

NO DISSING JAMIE Cullum, but since he's had quite a few accolades lately, might not the **MOBO** organisers have considered Jason Yarde, Dennis Rollins, Julian Joseph, Pat Clahar or Robert Mitchell for the jazz prize?

ON THE SLIDE is a collaboration between the Cheltenham Jazz Festival, Youth Music and the Gloucestershire Music Services. Linked to the Endangered Species Programme the idea, involving Dennis Rollins, is to build a trombone choir from scratch and premier a special commission in next year's festival.

ALEC AND FAITH SYKES have sadly withdrawn from the sharp end of operations at Wakefield Jazz. Two amazingly popular figures, who have done so much to create one of the best venues on the circuit, they'll still be around in the background as the club continues to prosper. Claire Martin's date on December 3 with Ian Shaw looks set to be a sell out.

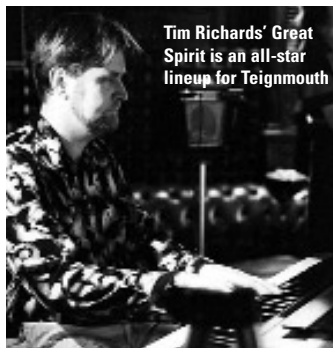
JAZZ HOT, founded in 1935 by Charles Delaunay, is the oldest jazz magazine in the world, and about to celebrate its 70th birthday. Hugues Panassie and Boris Vian are among the famous contributors, and current Editor Yves Sportis sustains a splendid, high quality product full of well written articles and superbly reproduced photographs. We wish Jazz Hot the very Happiest 70th.



raps...

Rise and rise of Teignmouth Jazz

TEIGNMOUTH JAZZ FESTIVAL is the last of the year on November 19-21, masterminded in its eighth season by Kevin Buckland. Buckland told us: 'Every year there has been a percentage increase in the number of concerts we do. This year there will be 40, with everything from ragtime to Vervan Weston playing *Tessellations*, which is built on 52 pentatonic scales from around the world.' Bands include an expanded Tim Richards Great Spirit, with Jason Yarde, Ed Jones and Roger Beaujolais - plus drummer Cheryl Alleyne making a welcome comeback - and also Jonathan Gee's Italian project, Anita



Tim Richards' Great Spirit is an all-star lineup for Teignmouth
Wardell, Ray Powell's Trio, Stan Sulzmann, Bradley Webb's Ko, and a variety of locals.

Clubbing News

NEW JAZZ CLUBS in London are sprouting all over, following the closure of the Vortex while it moves house. Guitarist Deirdre Cartwright and bassist Alison Rayner are relaunching their Blow The Fuse night at The Lion, a well-equipped bar opposite the old Vortex premises in Stoke Newington Church Street - first up is Annie Whitehead, on November 12, and Carol Grimes, Barb Jung, John Etheridge and Ed Jones are on the way.

Meanwhile, Christine Tobin and guitarist Phil Robson open at the old Tufnell Park Tavern (now the Progress Bar) with a Thursday series starting November 4 with the F-ire Collective and Robert Mitchell. Tobin and Crass Agenda also play the venue on November 18. And over in Kingston, west London musicians including Tony Woods, Tim Whitehead, Stan

Sulzmann and Eddie Harvey have opened the Ram Jam Club (*see page 10*) at the Grey Horse, 46 Richmond Road. Jam sessions and workshops are also promised, check 020 8549 8709. Lastly, though it's not exactly a jazz club, former Barbican programmer Ed Simpson has some alternative events in the London Jazz Festival at Brixton's Ritzy Cinema, including fine singer Julia Biel on November 17.

Former tenor saxophonist **Terry Childs** has taken over the **MU's Jazz Section** from **Bob Bennett**. **MU jazz musicians who are not members of the section should contact Terry on 020 7840 5530 to join.**



JAZZ PHRASES – WHAT THE JAZZ PAPERS SAY

OCTOBER'S JAZZWISE leads with a cover and major feature on Gwyneth Herbert (also interviewed by Mark Gilbert in *Jazz Review*), the latest Brit singer to be signed by a major label, Universal. Wise and welcome reminders from Herbert that British jazz has been alive and kicking long before she arrived, and how much she admires local singers like Christine Tobin, Liane Carroll, and Ian Shaw.

Also in *Jazzwise*, a fascinating four pager by Edwin Pouncey on Albert Ayler, to coincide with the issue of a four-box set of the great revolutionary's work. Andy Robson has a good interview with multi-reedsman Theo Travis – how many jazz musicians can you imagine speaking up for bands like King Crimson and Pink Floyd? Mark Gilbert's *Jazz Review* blindfold test with guitarist Larry Carlton is a standout of the October issue, getting beyond the usual gizmo talk (though Gilbert is a guitarist himself) and getting Carlton enthusing about music by Joe Pass, Eric Clapton, Robben Ford and John Coltrane. Much better than the cover feature on Brad Mehldau, where Martin Langley, an excellent writer, struggles to get the enigmatic pianist to say anything of real interest.

Finally, warmest congratulations to *JARS*, house magazine of the Ronnie Scot Club, on reaching its 150th issue under the idiosyncratic leadership of its editor, Jim Godbolt, one of the last remaining 'characters' of a bygone jazz world. Still an entertaining, unpredictable and at times infuriating writer, Godbolt looks back on 150 issues – and the September/October edition is crammed with reminiscences and congratulations for a wide-range of contributions and from William Hague to Bruce Forsyth and Paul McCartney.

Editorial

IT DIDN'T MAKE HEADLINES, but a public speech back in the summer by Nod Knowles, the respected programmer of the Bath Jazz Weekend and Music Director at the Arts Council of Scotland, raised some absorbing issues. Knowles was filling in some gaps for an academic audience in France, about the history of jazz in Britain, and its political and social implications.

Knowles recounted the story of the 1930s Musicians' Union's role in keeping the American jazz pioneers away from the British jazz fans who were desperate to hear them play in person. But this hot potato was about the only way in which jazz appeared to have any political significance at all in the 1930s and 1940s - the popular perception of it was as vivid but lighthearted dance music, then escapism from the tough economics of the Depression, then a symbol of the patriotic wartime alliance between Britain and the US.

The situation didn't change much in the 1950s, either. Jazz was left behind - seen as a folk-art, and therefore not of lasting substance - when postwar governments began to fund high-culture as part of a general programme of rehabilitation. And when music with popular roots did begin to make a wider cultural impact with the '60s British rock boom, jazz wasn't generally perceived to be significant in it then, either, except by its loyal fans.

Knowles told his audience that, though arts-establishment attitudes to new and experimental forms of music have become marginally more liberal in Britain since New Labour's arrival in 1997, and Arts Council funding has indisputably increased, old attitudes still die hard. Despite four Arts Councils hard at work in the UK, and an apparent public embrace of ethnic and non-European musics in recent times, there is not one jazz festival in these islands that employs a full-time, permanently-salaried director in the way that would be considered axiomatic for classical music. And the level of collective organisation of jazz activities in France and parts of Scandinavia (as was briefly seen, and then discontinued in the UK with the demise of the Regional Jazz Organisations of the 1980s) has few parallels in the UK at all.

You hear the word 'jazz' a great deal in the popular media these days, but at the roots there is still much work to be done. It's a challenge we all face as we look forward to 2005.

JazzUK wishes all its readers a musically diverting year to come. And in case you think we're killjoys, obsessed with the plight of a wonderful music, here's a brighter message, just as heartfelt: **A VERY HAPPY CHRISTMAS TO ALL OUR READERS!**