

demanding job as an acoustical engineer for the BBC amongst others, whilst Al played with many of the top London mainstream players as well as with the Fairweather/Brown All Stars.

Two further, apparently diverse, Scottish exports were the Clyde Valley Stompers and bassist Ronnie Mathewson. The Stompers, together with their ebullient vocalist, Mary MacGowan, had considerable popular success both in Scotland and in England in the late 1950s and early 1960s. Mathewson joined them on bass but soon graduated to the bands of Alex Welsh, Tubby Hayes, and the Clarke/Boland Big Band. A far cry from Lerwick in the frozen north!

A word too about our vocal talents. From Ella Logan, in the 1930s, to Carol Kidd, in the 1990s, many of our singers also graced the British and American bandstands.

But what of the Scottish home scene? The Scottish cities saw the usual tours of the Ellington, Basie, Herman and JATP groups in the 1950s and 1960s. An important additional factor in the 1980s and 1990s was the existence of the Platform/Assembly organisations. Those had Arts Council support and they organised, and continue to organise, tours by notable British and American musicians. This was particularly so in the 1980s and 1990s when the Scottish cities saw visits by such as Lee Konitz, Warne Marsh, Art Farmer, Teddy Edwards, Jimmy Knepper, Joe Newman, Billy Butterfield and Tal Farlow, etc. Those were good days!

Jazz Festivals in both Glasgow and Edinburgh became established in the 1980s and continue to flourish — albeit in somewhat debased currency, for example, with Jools Holland and the Average White Band as headliners in the 2016 Edinburgh Jazz and Blues Festival.

Little wonder then, that there is presently a small but vital core of young top-class jazz musicians in Scotland. Apart from the “Assembly” organisation, this is largely due to Edinburgh-based Tommy Smith. A teenage prodigy on tenor sax, Smith gained a scholarship to Berklee, where he formed associations with Herb Pomeroy and played with Gary Burton’s Quartet in the 1980s. A man of great energy and ability, he has not only led his own top groups but has organised what became the Scottish National Jazz Orchestra, a world-class band. It features many visiting American and continental jazz stars, including Gary Burton, Mike Stern, Joe Lovano and Arild Andersen. Several of the bands featured soloists who are also world-class, including Martin Kershaw (alto sax), Konrad Wiszniewski (tenor), Brian Kellock (piano), Aidan O’Donnell (bass), and Alyn Cosker (drums).

Almost as important, Smith has taken the time to form a junior orchestra — the Tommy Smith Youth Jazz Orchestra. It features youngsters under 23 years of age. The expertise and enthusiasm of this group almost blows the roof off the various venues where they play throughout Scotland!

On the more traditional, mainstream side, the excellent Ken Mathieson eight piece Classic Jazz Orchestra revives the best of Jelly Roll, Duke, and Benny Carter. Duke Heitger, one of the world’s leading mainstream trumpet stars, frequently guests with the orchestra and fits in like an inspired finger in a Scots glove.

Finally, because the music that it plays really sums up what

I have been trying to say about the amalgam of Scottish and jazz traditions, I should mention the quintet led by Edinburgh trumpeter Colin Steele. His group has successfully managed to combine jazz and folk elements into its repertoire and has releases on the international A.C.T. and other domestic labels.

So, north of the Border, the beat goes on ....! ■

#### SUGGESTED LISTENING (*The sidemen mentioned are Scottish*)

1. Benny Carter (with Tommy McQuater, Duncan White and George Chisholm, 1936/37), “The Classic Years,” Prestige Jazz, CDS GPO 972.
2. Fats Waller (with George Chisholm and Alan Ferguson, 1938), “Music, Maestro Please,” Jazz Collection ORO 107.
3. Ambrose Orchestra, 1935-45, Vocalion CDVS 1959.
4. The Squadronaires (1940s, with McQuater and Archie Craig on trumpets, George Chisholm, Andy McDevitt (on sax) and Jock Cummings on drums), “There’s Something in the Air,” Decca Eclipse ECM 2112.
5. Ted Heath, “At Carnegie Hall” (first American tour, May 1956, with Bobby Pratt, Duncan Campbell, Eddie Blair (trumpets), Henry McKenzie (clarinet), Wally Smith (trombone)), Laserlight 820 950-2. Spotlight on Sidemen/Our Kind of Jazz, 1957/58 Vocalion CDLK 4130.
6. Johnny Keating (with too many Scots to list!), “Swinging Scots/ British Jazz 1956/7,” Vocalion CDNJT 5304.
7. Jimmy Deuchar (50s), Complete Tempo Recordings, Acrobat ADDD 3105.
8. Bobby Wellins (tenor) (with Stan Tracey and Jackie Dougan (drums)), “Under Milk Wood Suite, 1965,” originally Columbia (E) 33SX 1774, reissued on the Steam label; and with the Scottish National Jazz Orchestra: “The Culloden Moor Suite” with a CD on the Spartacus label.
9. Joe Temperley, “Concerto for Joe,” composed by Jimmy Deuchar and featuring Brian Kellock on piano, 1994 HEP CD 2062; “Sinatra Songbook” NYC 2008, HEP CD 2093.
10. Alex Welsh. Many reissues on the Lake label, particularly “Music of the Mauve Decade” and “Echoes of Chicago” 1959/61, and featuring Archie Semple, Lake LACD’s 62 and 215.
11. Sandy Brown and Al Fairweather: “Sandy Brown’s Jazz Band/ Sidemen,” “McJazz and Friends” (1950s), Lake LA CD 58 and 133.
12. Clyde Valley Stompers 1956-61, Lake LA CD 303.
13. Tommy Smith Orchestras. Scottish National Jazz Orchestra, “In the Spirit of Duke,” “American Adventure,” Spartacus CDs STS 017 and 018; Youth Jazz Orchestra, “Emergence,” STS 016.
14. Ken Mathieson Classic Jazz Orchestra, “Salutes the Kings of Jazz,” Lake LA CD 261.
15. Colin Steele Quintet, “Through the Waves,” (2005) ACT 9436-2; “Even in the Darkest Places” (2015), Gadjemo Records, Gad 002 CD.
16. Vocals: Ella Logan, “From Glasgow to Broadway,” Sepia MCPS 1003; Carol Kidd (with Sandy Taylor and Dave Newton (pianos), “Best of Carol Kidd Volumes 1 and 2,” Linn AKD 042 and 043.