

*The Original Charleston; Steppin' In Society; Charleston; Steppin' In Society; Loud Speakin' Papa; Yes Sir, That's My Baby; Breezin' Along; Breezin' Along (To Georgia); Charlestonette; You Told Me To Go; Dinah; Tweedle-Dee, Tweedle-Do; Spanish Shawl; Poor Papa; How Many Times*

**B**en Selvin (1898-1980) had a long and successful career in the music business, beginning as a violinist and vocalist and ending as a music industry executive.

To jazz enthusiasts, however, he is mainly remembered as the leader of a popular dance orchestra that made hundreds of recordings during the 1920s and 30s. This CD covers most of the titles listed in Brian Rust's Jazz Records 1897-1942 from Selvin's 1924-1926 sessions, when the band was performing at the Moulin Rouge nightclub in New York City. These are interesting 'hot dance' sides and there are solos that seem to be improvised, albeit in more of a ragtime than jazz vein, although on occasion some soloists clearly indicate knowledge of contemporary advances in jazz. It's also evident that the band's arrangers were aware of the work of Fletcher Henderson and Don Redman, and one track in particular (*Charleston*) features a clarinet trio à la the Henderson Orchestra. Of added interest, *Suite 16* (from 1925) features what must be one of the earliest snare drum brush solos on record, and there is some marvellous and well-recorded drumming on *Steppin' In Society* from 1925, the band's first electrical recording.

The transfers are top-drawer and impressive, especially on the electrical Columbia sides. Not essential listening, but for those enthusiasts of 1920s hot dance, the CD is recommended. ■

**Chris Tyle**

## ***I Double Dare You*** **New Orleans Ale Stars**

**Holy Mackerel: CD 001**

Recorded March 21/22 at Holy Mackerel Studios, Burnaby, Canada

Total playing time: 64m 38s

*I Double Dare You; Say It Isn't So; Tipi Tipi Tin; Dizzy Atmosphere; The Gypsy; Panama Rag; Over The Waves; What Is This thing Called Love?; I Know That You Know; Mama Inez; Collegiate; Sweet Substitute; Black Cat On The Fence; Under Hawaiian Skies*

Simon Stribling (cornet, vocal), Gerry Green (clarinet, alto sax), Josh Roberts (banjo), Georgia Korba (double bass)

**W**hat an unpretentiously refreshing album this is! But don't let the band's name fool you – they take their music seriously. From their opening number you can feel the enjoyment generated by this small group

which certainly achieves the ambition expressed succinctly by cornetist/leader Simon Stribling in the interview fellow musician Jon-Eric Kello conducted for the notes: 'To play hot'.

Australian-born Stribling, who has appeared at many international festivals, moved to Vancouver in 2000 and last year formed this quintet which appears each week with great success at Bukowski's pub/restaurant. This fine musician has been particularly fortunate in recruiting reedman Gerry Green, a long-time member of the Grand Dominion Jazz Band, which has toured Britain many times in recent years. Gerry was born in England and has always been one of our most creative musicians in the traditional side of the music, one of the few, in fact, in New Orleans-style circles to dare use alto sax in the early 60s and defy the prejudice against this instrument. He emigrated to Canada in the 60s and our loss has been the Dominion's gain.

The rhythm section comprises two youngsters from Capilano College – Josh Roberts (banjo) and Georgia Korba (bass) whose confident swing belies the comparatively short time they've been playing, plus Karl Watt on drums, who only came to jazz about five years ago but whose driving feel for this style of music fits perfectly.

The bouncy title number establishes the joyously unified mood of the session, with smouldering cornet and mellow alto, and as a contrast, Irving Berlin's neglected ballad *Say It Isn't So* gets a tender interpretation with its melodic lead over chalumeau background clarinet. Gerry Green's original voice perhaps evokes shades of the likes of Louis Cottrell, Raymond Burke and Albert Nicholas, but is primarily his own. *Tipi Tipi Tin* gets a relaxed treatment and shows the dynamic conversational chemistry between Stribling's fiery Louis-influenced horn and Green's responsive harmonic figures, underpinned by sympathetic percussion. Perhaps a highlight for me is *What Is This Thing Called Love?* It benefits from a low-key, restrained approach from the cornet, delicate clarinet with a Creole 'edge', and lightly swinging rhythm including some Guesnon-style banjo and resonant bass.

All in all, the album gives many contrasts of light and shade. Gerry Green's feature on Charlie Love's *Black Cat On The Fence* demonstrates his fluency, and when he finally switches to alto for a rousing *Under Hawaiian Skies* his imaginative touch is shown on two articulate choruses. The climax of the session on this number is provided by some blistering cornet from Simon Stribling showing how these two accomplished musicians inspire each other. If they generate this kind of excitement together at Bukowski's, 1477 Commercial Drive, Vancouver (3 - 6.00pm every Saturday), I suggest you call in as soon as you can. But if you can't make it, you can obtain this CD via [www.simonstribling.com](http://www.simonstribling.com) I'm already booking my flight! ■

**Mike Pointon**