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Editor: Mark Gilbert

editor@jazzjournal.co.uk

Administration

(Mon-Thurs 0900-1500 UK)

Tel: +44 (0)7928 585397

admin@jazzjournal.co.uk (sales and subs)

Chief contributors:

| | |
|----------------|-----------------|
| Simon Adams | Gordon Jack |
| Derek Ansell | Bruce Lindsay |
| Ronald Atkins | Brian Morton |
| Graham Colombé | Simon Spillett |
| Bruce Crowther | Michael Tucker |
| Peter Gamble | Steve Voce |
| Mark Gardner | Bob Weir |
| Dave Gelly | Barry Witherden |
| Fred Grand | John White |

Photographers:

| | |
|-------------|----------------|
| Tim Motion | John Watson |
| Brian Payne | Brian O'Connor |

From the editor

It used to be that the UK followed the US in jazz, but the two now appear neck and neck. This autumn Berklee College of Music launched the Berklee Institute of Jazz and Gender Justice, led by drummer Terri Lyne Carrington, to focus on “the role that jazz can play in the larger struggle for gender justice”. Almost simultaneously in the UK Jazz North has announced it will run Jazz Camp for Girls, a series of one-day workshops for girls aged 9-13 that will “aim to address the gender imbalance in jazz”. (Look out also for Jazz North’s Alt Shift J project, offering the opportunity “to redefine the genre and the word ‘jazz’” by 3 November.) The cultural flow nevertheless still seems largely one way. We’ve had uptalking, iconitis, vocal fry and the misappropriation of “so” and other assorted garblings and there are more American voices on the Home Service, presumably because Britons won’t do that kind of work, but post-Brexit, bereft of sobering European influence, will we see further outrages along with the chlorinated Bird riffs?

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The singer and keyboard player takes Bruce Lindsay for a spin around his Hammond

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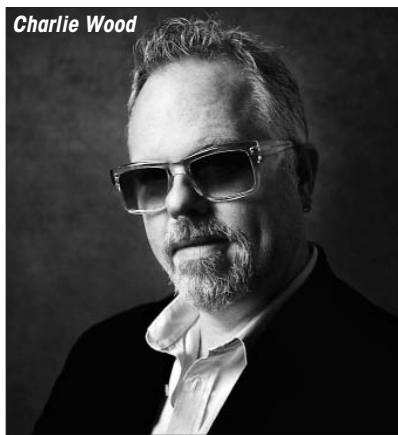
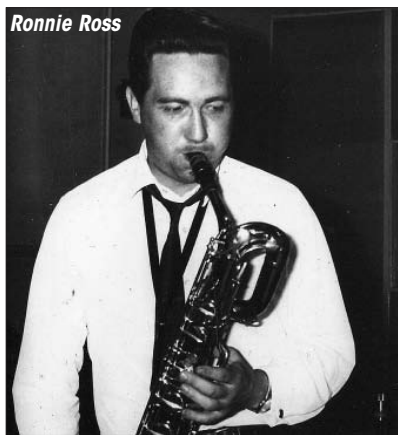
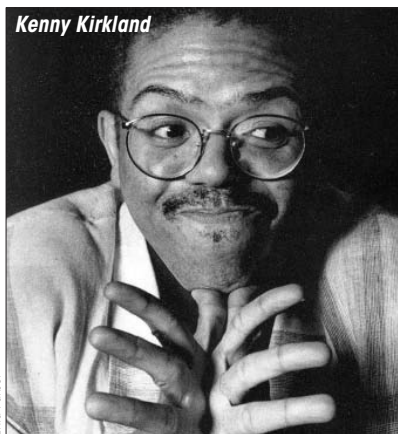
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The elder Brecker has featured often in these pages (starting around 1967) but Kevin Ryan fills in background to the trumpeter’s personal and musical journeys not often seen

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The new Soft Machine album, as well as confirming that jazz-rock lives, sends Brian Morton back to 1968 with renewed enthusiasm



Cover: Kenny Kirkland at Brecon 1998 by Brian O'Connor