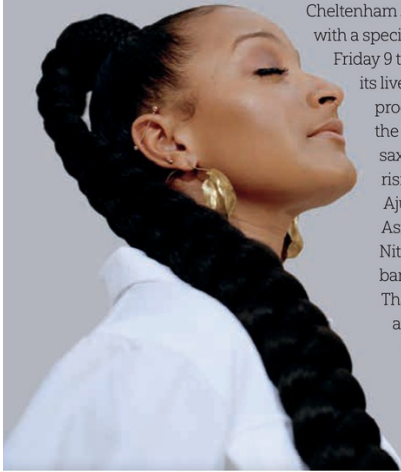


Garcia, Thackray, Ajudha, Sawney and Halsall among a star-studded line up for July Cheltenham Jazz Fest dates



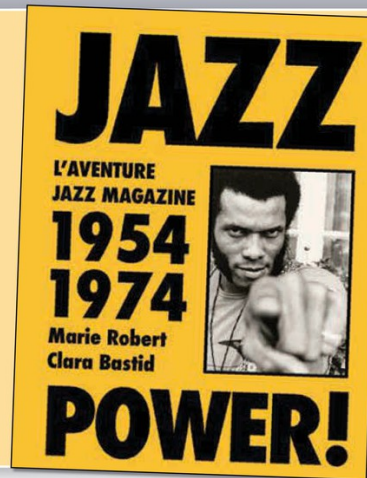
Cheltenham Jazz Festival makes its full live return with a special summer edition running from Friday 9 to Sunday 11 July, following on from its livestreamed edition in early May. The programme features appearances at the Town Hall by multi-award-winning saxophonist Nubya Garcia (pictured), rising jazz and soul singer Poppy Ajudha, and acclaimed British-Asian instrumentalist and producer Nitin Sawhney, as well as exciting bandleader/trumpeter Emma-Jean Thackeray and spiritual jazz trumpeter and Gondwana Records label boss Matthew Halsall. Closing the weekend's festivities are Penguin Café, the celebrated modern-day incarnation of Penguin Café Orchestra, who will showcase their

eclectic blend of folk, jazz, pop and chamber music influences. The festival's popular Free Stage also returns to neighbouring Imperial Gardens (situated behind the Town Hall) hosting a wide range of jazz, folk, classical, pop and latin bands from around the country. These include eight-piece pop-funk band LATIMO, an interactive family percussion workshop from GMizz, all-female ensemble Birmingham Town Hall and Symphony Hall's Rise Up, Cheltenham based rising stars Yeti's Breakfast, Maisie Gaffney and Russ Poole, eclectic folk outfit Chris Roberts Band, Bermudian-British songwriter, guitarist and singer Anna Colette and Tomorrow's Warriors rising star Sultan Stevenson. Bringing the festival atmosphere to the streets of Cheltenham, three bands: Unswung Heroes, 3D Brass and Year Of The Dog will perform roaming sets courtesy of Cheltenham BID. *Jazzwise* is festival media partner. Set times for Saturday 10 July are: Nubya Garcia (12 noon); Poppy Ajudha (4pm) and Nitin Sawhney (8pm) and Sunday 11 July: Emma-Jean Thackray (noon); Matthew Halsall (4pm) and Penguin Café (8pm). **For full freestage listings and main stage tickets visit www.cheltenhamfestivals.com/jazz**

Val Wilmer photos to feature in French 'Jazz Power' exhibition

Pictures by renowned jazz photographer, writer and *Jazzwise* contributor Val Wilmer have been selected to appear at the 52nd edition of the Rencontres d'Arles Festival, France from 5 July to 26 September. One of the most prestigious annual photography events in the world, the event features workshops and lectures alongside numerous exhibitions, with its 50th edition in 2019, attracting over 145,000 visitors. Among this year's shows is 'Jazz Power! Jazz Magazine: Twenty Years In The Avant-Garde (1954-1974)', curated by Clara Bastid and Marie Robert, the exhibition delves into France's *Jazz Magazine's* extensive picture archives that reveal the formative days of jazz in Europe against a backdrop of racial, political and Civil Rights struggles on both sides of the Atlantic. The exhibition features images that capture this crossroads in 20th century culture, with three photos selected from Wilmer's extensive archive, with photos of Muddy Waters in Chicago (1971), Rashied Ali in New York (1972) and Nina Simone, at Ronnie Scott's in London (1984) all to be exhibited.

For full details visit www.rencontres-arles.com



Back in the Day: On-trend Humph gets the beers in



"Jazz trumpeter, jazz celebrity and author of the best-selling *I Play As I Please*, a lively commentary of his life as a writer, columnist, band leader and club maestro in the modern music world of Britain" – so reads the caption for this splendidly laconic beer advert from around the time of Lyttelton chart topping 1956 'Bad Penny Blues' which catapulted Humph to the height of hipness. The brand name was prophetic too, as Humph's stellar career ran and ran right up to his passing at the age of 86...

Art Failure

Album sleeves they'd rather forget...

Dexter Gordon Daddy Plays The Horn (Bethlehem)

What the devil the usually exceptional Bethlehem Records designer/photographer Burt Goldblatt was thinking on this sleeve illustration for a 1955 early west coast quartet recording from Dexter Gordon during his stay in California is anyone's guess? Perhaps we're missing a vital fifties cultural reference here, but Daddy's little monster looks like he could be a stuffy Conservatoire student whose feathers had been ruffled by his boho father's penchant for bebop and junk. In terms of upholding standards in LP sleeve design, we should be pleased Dexter dissed his 'square' son after cigarettes became the 'cool' visual motif on the cover of many of his subsequent albums. Who's the daddy now? **Selwyn Harris**

