



SUE MCCREETH
LOOK BACK AND LOVE

Sat Nam; She Want Him; Keep This Love Safe; Even If Now; Nut Tree; The Air Is Blue; Mother Sister Father Brothers My Man Child And His Mama; Night Chill; Oher Times We Fly; Only Here; The Dancer; Ettu Enna; Till I Am In The Wrong Place; Infinity (73.14)

McCreeth (v, g, p, kyb) & various personnel including Martin Shaw (t); John Horler, Paul Harrison (p); Dave Green, Andrew Cleynder (b); Ian Salmon (elg); Mike Varty, John Donaldson (kyb); Stuart Brown, Steve Brown (d). London & Edinburgh, 2002-2017.

Tru-Nu 355
★★★★

Inside the cover of this CD are 11 small photographs of Sue McCreeth that, at first glance, seem to suggest 11 different women. The differences are mainly in hair colour and arrangement but the difference in her music from track to track here is much more marked – perhaps no surprise as this CD anthologises 15 years of work.

Her voice is full and flowing with

deep resonances and dark harmonies. She stretches her voice in word and wordless format on *Sat Nam* as the rhythm section provide a pulsing beat. *She Want Him* is full of stretched-out long notes as the backing group slow down the tempi to ballad time; a very different approach to the opening selection. John Horler's boppish piano provides a familiar jazz hook but the voice is different; probing, searching, stretching for fresh sounds. Although very much in a supporting role throughout, the accompanying musicians make a vital contribution to the end result.

Keep This Love Safe is more conventional (slightly) with Sue's voice tracing a love call against a sturdy ballad backing and Salmon's guitar injecting a blues call. Electric piano on several tracks gives an illusion of late 70s music but it is only illusion; the voice is new jazz throughout. Every track on this 70+ minute disc is fresh and slightly different to the one before it and Ms McCreeth is offering a new look at jazz singing that is all her own. It's all original material, and it would be illuminating, I suspect, to hear what she does with a jazz standard. But the original compositions are strong and very personal, as indeed is her voice throughout. For more on Sue McCreeth see the profile on page 3 of JJ June 2016.

Derek Ansell