

October 3, 1996

THE STAGE

apause
A NEW MAGAZINE
ABOUT THEATRE
ON SALE NOW AT NEWSAGENTS
SUBSCRIPTIONS 0171 313 1991

FARRAHS

Sound & Vision
Hire · Sales
Installation

Tel: 0171 371 7111

Unit 6 Parsons Green Depot
33-35 Parsons Green Lane, London SW9 4HS

INCORPORATING TELEVISION TODAY

Established 1880

No 6025 80p

LIGHT ENT REVIEW

A lot of feeling and respect



Great style – Lynn Holland at the Landmark Hotel

Landmark Hotel

Lynn Holland

There were many cabaret night-spots in the West End in the days I first encountered the teenage Lynn Holland, who seemed far too young to be up so late singing the better pop songs of the day and interpreting the far more sophisticated numbers of Edith Piaf.

But the years have gone by, the West End is a very different place and Holland has worked in places all over the world since that time, having now settled down into a jazz style with which she seems very comfortable, with only one Piaf song to remind me of the days when we were younger.

She was appearing at one of the Sunday jazz lunches at the magnificent Landmark Hotel, accompanied by an unusual duo of Martin Jones, master of the mellow-toned flugelhorn, and pianist Colin Frechter.

Her repertoire goes back to an era before either of us was born, when jazz was making its way out of New Orleans and into the cities of the north, which means songs like Careless Love, Basin Street Blues, Nobody Knows You When You're Down and Out and novelties such as Vo-De-Oh-Do. She puts them across with great style in a voice that proclaims her to be one of the top white blues singers in this country, a lowdown voice but one with feeling and respect for this elemental music.

The Landmark presents other fine singers in its Saturday night dinner dances, such as Maxine Daniels and Barbara Jay, backed by musicians of their own choosing.

Peter Hepple