



## FIELD OF BLUE - STILL

2001

BLACK BOX

HARVEY BROUGH: PRODUCER

FINANCIAL TIMES - DECEMBER 2000 - DAVID HONIGMANN

Utterly uncategorisable was Still by Field of Blue (Black Box): a version of "Ain't Necessarily So" with spacy, stabbing wah-wah guitar, something like Cassandra Wilson; Nick Drake's "Fruit Tree" awash with vibes and psaltery; Jacqueline Dankworth's own songs deceptively easy, assured in this company. Part jazz, part folk, part blues; a form of fusion as idiosyncratic as anything from the Asian Underground.

THE TIMES - OCTOBER 2000 - CLIVE DAVIS

Jacqueline – one of our best singers regardless of category went one better on a song lifted from a forthcoming film project.

THE TIMES MARCH 2001

A delicate Nick Drake-ian innocence and simplicity pervade Field of Blue's Still (Black Box). Led by Jacqueline Dankworth, this is a brave band who perform almost all their own material here, with the exception of a respectful rendition of Drake's Fruit Tree. The songs are largely composed by Dankworth but, as you might expect with someone with that surname, it's her voice which is of principal interest on this collection of engaging songs from the heart. And what a voice it is: confident, clear, with conspicuously English enunciation and an irresistible lower register.

# harveybrough.

JAZZWISE FEBRUARY 2001

Jacqueline Dankworth has recorded before with Black Box, a solo album (For all we Know) and an appearance with the Mick Foster Group. Here she makes a third debut of sorts with Field of Blue, an outfit which steers around mainstream jazz into high-class pop territory and whose lyricality summons comparisons with other gentle musical spirits such as Everything But The Girl. Ms Dankworth fronts the band with Harvey Brough, formerly of the Wallbangers, but while her distinctive vocals weave a lazy spell through this thoughtful compilation, the result is very much a team effort.

The album which kicks off with a spaced out "Ain't Necessarily So", includes several original tunes, such as the catchy "Day After Day", and a fragile little piece by Brough and keyboards player John Miller which includes the memorable line 'I may not be Richard Branson/but every dog must have his day'.

there's a great vibes and psaltery intro into Nick Drake's "Fruit Tree" setting just the right groove for Dankworth's gently keening entrance. Anthony Kerr also pitches in on marimba and Julian Siegel provides strong backing on bass and saxes.

All in all there's plenty of invention, soul and wit here, and sufficient changes of pace and attitude to keep a hardened jazz fan occupied. Rachelle Thackray

FLOOT.COM - FEBRUARY 2001

"Still" is the second album from the group of mature musicians that comprise "Field of Blue", headed by the rich sweet voice of Jacqueline Dankworth. Distinctive and soulful, these songs are beautifully balanced with meaningful lyrics, touching on a whole spectrum of blues and jazz styles from the romantic and smooth (The Blues Don't Really Care), to "Brand New Heavies" style Acid Jazz (Change Your Mind). Using an interesting combination of instruments and techniques, from the fond plucking of a medieval harp to bluesy guitar and sultry sax, Field of Blue create a stunning soundworld which you can't help but let under your skin. Be transported through the shades of blue that this album presents, finding along the way a big weight at the bottom of your stomach, the brightness and sparkle of daylight, and the coolness of an ice cube. You can find "Still" nestled alongside the finest new talent to emerge from the UK, in Black Box Record's jazz series (now on Floot) - guaranteed to surprise and stimulate!

# harveybrough.

BOZ MAGAZINE : CORK FESTIVAL NOVEMBER 2000

Eclecticism is no bad thing, but the programmers of the 23rd annual Guinness Cork Jazz Festival encouraged such diversity that the very word jazz seemed to split at the seams, writes Patrick Catling.

Overall, the festival offered something to suit every taste. For me, the brightest star of all was Jacqueline Dankworth. She said her jazz conditioning began when she an embryo. Since the cutting of the cord, Jacqueline has asserted her own musical individuality with an inherited voice of warm contralto depths and exciting upper-register flexibility, sweet and smooth enough for the romantic poetry of songs of her own composition and, when the time is right, capable of great controlled strength without stridency. She sang twice in Cork, to enthusiastic capacity audiences. Harvey Brough, late of Harvey and the Wallbangers, now Jacqueline's husband, had written some beautifully balanced arrangements for their group, Field of Blue. With Mark Johns, guitar, Anthony Kerr, vibes, Julian Siegel, bass, and Roy Dodds, drums, he smiled fondly and plinked a psaltery, a medieval miniature, horizontal harp, even as Jacqueline surprisingly sang "Going down the freight yard, baby/And catch me a freight train". Talk about eclecticism!

JAZZUK - FEBRUARY 2001 - JOHN FORDHAM

Jacqueline Dankworth is nobody's mimic, and her career has taken an intriguingly personal course. The stylish and subtle Field of Blue go from strength to strength, and as usual the choice of materials and sensitivity to them is as much a part of the deal as the playing.