

CAROL GRIMES

PROFILE

Performer, Singer Songwriter, Performance Poet, Voice Movement Therapist and Musical Director of the Sing for Joy Choirs, for people with Neurological and other conditions. I have performed both in the UK and Internationally with my own Music and other Contemporary composers and as a Voice Movement Therapist.

Many Recordings made in the United States, UK, Scandinavia, Poland and Jura

For details SEE <http://www.carolgrimes.com/pages/discography.php>

Carol Grimes - vocals
Dorian Ford - piano
Annie Whitehead - trombone
Winston Clifford - drums
Neville Malcolm - bass

CDawn

Good things are always worth waiting for. A glass of good wine, a handwritten letter from an old friend, a new collection of live recordings by Carol Grimes.

And this is what we have, now, with the long-awaited "CDawn"

CONTENTS

CURRENT PROJECTS

THE SINGERS TALE a Show with songs and stories.

CDAWN A Band with Carol Grimes Dorian Ford, Annie Whitehead, Winston Clifford and Neville Malcolm.

Musical Director of **SING FOR JOY CHOIRS** for People with Parkinsons MS and other conditions, held In Kentish Town Health Centre and The National Hospital Queen Square.

Finishing and then editing two books, 'The Singers Tale' and 'Sing for your life.'

Writing **poetry** and **songs**.

2

A SELECTION OF WORK WITH OTHER ARTISTS & COMPOSERS

e.g. **THE SHOUT**

3

A SELECTION OF FILMS & VIDEO

4

WORKSHOPS/ /VOICEMOVEMENT THERAPY

5

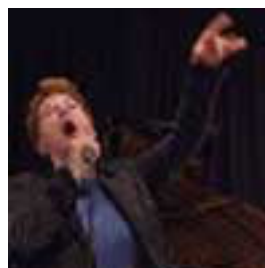
SOME REVIEWS /PERFORMANCES, REFERENCES WORKSHOPS TEACHING

6

ACTIVISM & COLLABARATIONS

7

SOME OF THE PAST WORK



1

The Singers Tale

Recently at St James Theatre Victoria London and will be performing three shows this year at the Edinburgh Festival The Singer's Tale has been assisted by a small Arts Council England Development grant.

CAROL GRIMES WITH DORIAN FORD:

22nd — 24th August at 1.45pm

The Assembly Rooms (ballroom), 54 George Street Edinburgh EH2 2LR

Book at www.arfringe.com

Some previews and reviews of the Tale so far

“Carol Grimes, the Piaf singer/songwriter of British music. This raw, in your face sublime performer takes you with her on a musical journey through her extraordinary life.”

“The Singers Tale weaves its stories, sometimes shady, mad and bad, but with music and song at their heart. From Street busker to Ronnie Scotts, from Notting Hill to Nashville and Memphis on to San Francisco from Hackney to Texas and Eastern Europe, but always returning to home, to London.”

Camden New Journal

It's a cabaret style performance that tells her story punctuated by versions of Carol's superb original songs and her varied repertoire. She has a voice and range which encompasses blues shouts, Jazz ballads and Country and Western. The final number, Sandy Denny's Who Knows Where The Time Goes as the final number was a show-stopper in several senses: it traced the emotional journey of the show, her journey through a changing music scene and most of all showed her accomplishment as a jazz performer in The Singer's Tale

St James Studio, 9th February 2015 Link: [London Jazz News](#)

“Carol Grimes has a fascinating story to tell. She also has a command of shaping and delivering words, a performance sense, and the musical and human depth and warmth to really make something of this. The story pulls in songs that reference times of her life. This project has such a strong heart, it really could go anywhere as it develops. Dorian Ford has no music, just her words in front of him. His ability to match mood or word with chord or line, to evoke the ghosts of songs past is a revelation too.”

(review by Sebastian Scotney) [London Jazz News](#)

PREVIEW/ INTERVIEW: Carol Grimes - The Singer's Tale, St James Studio, 9th and 26th Feb

Carol Grimes was one of the very first performers to appear at St James Studio (preview from 2012). In this new interview with Sebastian, she talked about the first outings of her new autobiographical project “The Singer's Tale,” for which she will return to St James Studio with performances on Feb 9th and 26th 2015.

AN INTERVIEW

LondonJazz News: What does the show consist of?

Carol Grimes: Songs, beat poetry, it's a tale interlaced with songs, a lot of them written by Dorian Ford and myself. It's in two halves with an interval. Maggie Ford is directing. Neville Malcolm is on bass, Winston Clifford drums, Annie Whitehead trombone and Dorian Ford piano.

LJN: And the title?

CG: I nicked it from Chaucer – he never wrote a tale about a singer, but he travelled through South East London, knew it, trod the same paths I trod.

LJN: Where did the idea come from?

CG: I started writing a book and songs and poems in the 80s. And when some other people told me they wanted to write my life story – they sent me a draft script and I got cold feet about what they were doing. So I had the idea I would write my own.

LJN: And then?

CG: You have to leap forward to Deptford High St where I was living in 2005. Because I'd been *born* in Lewisham, it felt like I had got back to where I'd started - and I started writing it again. I had a song at that time "*Blues for Louis*" it was on the album *Mother*, it really worked, people tell me its a Beat Poem. I aspired to be a Beatnik back in early teenage years, but was too young and green and a long way from London, where I thought I could be one.

Then I had a terrible accident, I was knocked over by two blindfolded dancers preparing for a show in Brighton. That accident held me back as performer for a while I couldn't even walk, so I picked up the book again.

By that time I'd started working with Dorian and showed him the bits and the piece that ended up as the 20 min thing you saw at MAP in Kentish Town (REVIEWED HERE) on website, in reviews- www.carolgrimes.com

LJN: And both the book and the show have progressed quite a bit?

CG: I have got a book pretty much done sitting there waiting for me to do edits which I hope to get published. And so the idea is to tour the show taken from the book, and to sell the book while on tour...

LJN: Is there a theme running through the book?

CG: Why I am writing a book? It's not because I'm a celebrity (I'm not) but other people have had lives which are just as interesting. My story goes from my birth in 1944 to now. When I write about myself I feel as if I am the fly on the wall. So the story goes through the miners' strike, through the first few gigs of Rock against Racism which were put on by Red Saunders, David Widgery and Roger Huddle. We did a pub in the East End, and the Roundhouse. If you look at the history all people talk about is Billy Bragg and Tom Robinson – and they lay claim to it , it became a much bigger thing. I got gradually left out. It is very easy to be written out of history. I did the first ever Glastonbury fair.

LJN: And mixed-race bands, reflecting the society you live in, are an important feature of your life as performer?

CG: I became aware that eighties two -tone bands claimed to be the first to be mixed race. They weren't When I started there were bands like Graham Bond, and all the Windrush generation, and the exiles from South Africa.

There there were a lot of mixed race bands.

The bigger bands in the 80s were all four white men. So I wanted to redress the balance and give people a flavour of what it was really like, life in the sixties. The changes that are still happening the venues that have been lost.

LJN: The show at St James Studio is going to bring lost of memories to life...

CG: It takes me back to London *before* the whole hippy thing. There were great bands. They reflected the city that I lived in – they were not segregated bands. It wasn't long after the austerity fifties – the feeling something good was going to happen

LJN: Do you have some lyrics from the show that capture that feeling you describe?

CG:

“Inside her room Single bed Sink and Gas Fire

She listened to the blues

Black vinyl, warm spinning

Her heart wanting the sound in her mouth”

More reviews on Web Site www.carolgrimes.com



2

Current Band, CDAWN A review of a recent performance

(Lauderdale House, 14th May 2015. Review by Brian Blain)

'From the opener, Joni Mitchell's *Big Yellow Taxi*, to the heavily gospel-inflected encore on the Staples Singers' *Respect Yourself*, with more overtly jazz material like the classic *All Blues* - beautiful rich-sounding bass vamp intro from **Neville Malcolm** - and the rarely heard standard *I Cover the Waterfront* along the way, the totally unique and impassioned singer Carol Grimes and her brilliant but unshowy band of **Dorian Ford** (pno) **Roy Dodds** (dms) **Annie Whitehead** (trombone) and the aforesaid Malcolm held a full house enthralled throughout her wonderfully eclectic show at Lauderdale House last Thursday.

Grimes has been a favourite, and with North London audiences in particular, for years. Her career spans so much, from the very first Glastonbury, two solo albums recorded in Memphis, world tours with contemporary 'classical' choir The Shout and, more recently, strong reviews on a BBC assembled Soul package.

At Lauderdale all these influences melded together seamlessly, although nowadays her natural singing voice has a relatively subdued smoky quality, as on Billy Strayhorn's *Lush Life*, the 'brainy' singers' ballad of choice, On her own dramatic *Alexandria's Dance*, she let rip and demonstrated a range that few others on the circuit could match. Amid all her warm, friendly presentation, she wasn't afraid to hit the crowd with some tough uncompromising material, as on the deceptively hedonistic groover *I Believe in Us* when the bitter line 'when we eat, a million people starve' cracked out like a pistol shot.

Such is the dramatic focus on the singer it might be easy to forget just how good her band is. Ensemble playing was tight, with well-oiled grooves when called for and a string of beautifully shaped solos from pianist Ford and trombonist Annie Whitehead a paradigm of deceptive simplicity and tonal variety frequently achieved with skilful use of the plunger mute: a wonderfully poised duet with with bassist Malcome on the rarely heard classic, Nat Cole's *Nature Boy* drew a strong reaction from the crowd, proving yet again that frenetic overkill is not always the best way to get to the audience's heart.

Carol Grimes and her band present such deceptively beautiful music often built on great grooves as on *I Believe in Us* or the delicacy of Nick Cave's *Into My Arms* that I am always reminded as I was yet again last Thursday, that hers is a very special part of the UK music scene and that she deserves to be cherished as well as simply enjoyed.'

[More reviews on Website www.carolgrimes.com](http://www.carolgrimes.com)

3

SING FOR JOY CHOIRS

Musical Director for Sing For Joy Choirs

<http://carolgrimes.com/singforjoy/>

From the website **ORANGE BUTTON ON HOME PAGE**

A first performance .. at The TUC

Sing for Joy Kentish Town. A choir formed in 2001 For people with Parkinsons Disease and similar conditions, their friends and carers. The Choir which meets weekly in London's Kentish Town started in September 2003, with a PDS "Create It" millennium fund award. But when the award ran out the choir was on its own.

The choir never intended to perform publicly, but with inspirational tuition from its charismatic teacher, Carol Grimes, the group's confidence and ability to sing together grew. And with confidence the choir become determined to stand on its own feet, sit up in its wheel chairs, and raise money through their own efforts.

Fortunately Carol Grimes is a well-known jazz, blues and world music singer and she persuaded her band, the New Coats, to take part in the event. Carol also signed up outstanding cabaret singer, Barb Jungr, and the striking and beautiful harmony singing trio, Wayward Grace, who all agreed to appear free of charge. Other gratis help included designing and printing of flyer and tickets, a telephone ticket hotline, and the venue at the **TUC** in London's west end. Choir members made decorations for hall and tables, and family members and friends staffed and stewarded the event. And finally some 250 people had a night to remember.

FILMS Sing for Joy

Playing Against Time A Film about Parkinson's Disease and Music Directed by Mike Dibb, with Barbara Thompson and Jon Hiseman. with Sing For Joy led by Carol Grimes Dibb Directions Production for The Wellcome Trust Broadcast Sunday, February 19th, on BBC4

24 May 2012 BBC 1 NEWS

Bloomsbury Sing For Joy.

A choir made up entirely of people with Parkinson's disease has been performing at St Pancras station. Members of the Sing For Joy choir say the singing helps them cope with their condition.

Music a 'mega-vitamin' for the brain Report from CNN.com

Watch the video. on website "Therapists in all fields have been doing things for decades; now they're trying to figure out the research to support their work," Thaut told CNN. "NMT started as a science and now it's turning into a clinical field. And that's very exciting."

For the members of Sing For Joy however, the proof of the therapeutic power of music is already self-evident. "There is something about coming together and making a communal sound," said Sarah Benton. "There is nothing like it and it's wonderful."

Workshop 1 - Musical Moving & Sing for Joy

Musical Moving and the Sing for Joy choir met for the first time to take part in the first in a potential series of workshops combining voice with movement led by Carol Grimes and Anna Gillespie. Sybella Perry Marking the end of her residency at Kentish Town Health Centre, Kentish Town Improvement Fund are pleased to present two new films by artist-in-residence Sybella Perry supported by Arts Council England. As a departure from her previous practice '**WORKSHOP I**' focuses on our physicality of feeling in the body as well as part of a larger body of people. It documents a collaboration initiated by the artist between two groups that use the Sun Room at KTHC for weekly classes and rehearsals.

This initial workshop was arranged as the first in a potential series of meetings with members from both groups joining together for the first time to combine voice with movement, led by Carol Grimes from Sing for Joy and Anna Gillespie, Musical Moving. Both groups were founded with the intention of using music alongside physical activity to help people with Parkinsons and similar conditions find strategies in managing their speech, breath and mobility.



A Choir Paper by Dr. Wendy L. Magee, Nina Temple, Carol Grimes & Sarah Benson
Presented at The Sidney De Haan Centre Folkestone 2008

From the De Haan website

Sing for Joy (London)

Sing for Joy members meet once a week on Tuesday evenings in Kentish Town, London.

The group was initially formed through the endeavours of Nina Temple who was diagnosed with Parkinson's at the age of 44. Sing for Joy leader, Carol Grimes, uses a holistic approach to support people's physical, emotional, mental and social sense of wellbeing. The group's repertoire includes a wide range of musical genres and world music. Preparation and taking part in performances are important aspects. So far the group has performed in venues such as the Southwark Cathedral and the TUC Congress Hall and they have given an open workshop at National Hospital for Neurology and Neurosurgery in Queen Square, London. (Magee et al., undated). To raise awareness of Parkinson's on a larger scale, Sing for Joy's second group from Bloomsbury recently gave two performances at London St Pancras station next to the statue of John Betjeman, who also had Parkinson's (see www.bbc.co.uk/news/uk-england-london-18193522).

ON WEBSITE Sing for Joy:

Making the best of chronic and degenerative illnesses through voice work and becoming part of a new singing community.

Kentish Town choir for Parkinson's disease sufferers celebrates 10th anniversary

09:00 17 November 2013

Helena Blackstone HAM & HIGH

Kentish Town choir Sing for Joy was founded by Parkinson's disease sufferer Nina Temple, former secretary of the Communist Party of Great Britain before it disbanded in 1991.

The Tufnell Park resident, 57, started the group because she was determined to do something positive after being diagnosed in her early 40s. "I was quite overcome with feelings of sadness and frustration that I wouldn't be able to do all the things I'd always wanted to do.

"One summer I went to a holiday retreat and did some singing. That made me think it was something creative you could do even if your hands are shaking and you can't walk very well."

While Ms Temple was mulling over the need for a choir that would be sympathetic to disability, Parkinson's UK received a grant from the Millennium Commission.

She was able to secure some of this money, which was earmarked for the creation of community projects, and so Sing for Joy was born.

"It's very uplifting," she said. "If you're ill it can be quite a lonely business, but over the years a whole little community has grown, people have got to know each other, look out for each other. And a lot of people really look forward to it as the best night of the week."

The choir, which rehearses at the Kentish Town Health Centre, in Bartholomew Road, now has some 25 members who are all sufferers of the degenerative disorder or other chronic conditions. It counts top jazz singer Carol Grimes as its musical director, while renowned Dartmouth Park pianist Dorian Ford provides the backing.

Ms Grimes said:

"The most important thing is that the person leading it knows about the health and workings of the voice, because the last thing you want is people damaging their voice on top of having these illnesses."

Ms Temple paid tribute to the jazz star's ability to generate amazing enthusiasm.

"Members end up singing away together with their carers and you can see it alters the chemistry of their relationship," she said. The group marked its 10th anniversary with a big show at Stoke Newington Town Hall.

Speaking about the benefits of performing, Ms Temple said: "Suddenly on the night, with the rush of adrenaline as the floodlights go up and everybody's on the stage, we really pull it together and it feels quite powerful and surprising that we can sing so well. To find out more visit www.carolgrimes.com/singforjoy and go to www.justgiving.com/singforjoy to donate.

Sing for Joy (London) from the website for Sidney De Haan

Research Centre for Arts and Health

Sing for Joy members meet once a week on Tuesday evenings in Kentish Town, London.

The group was initially formed through the endeavours of Nina Temple who was diagnosed with Parkinson's at the age of 44. Sing for Joy leader, Carol Grimes, uses a holistic approach to support people's physical, emotional, mental and social sense of wellbeing. The group's repertoire includes a wide range of musical genres and world music. Preparation and taking part in performances are important aspects. So far the group has performed in venues such as the Southwark Cathedral and the TUC Congress Hall and they have given an open workshop at National Hospital for Neurology and Neurosurgery in Queen Square, London. (Magee et al., undated). To raise awareness of Parkinson's on a larger scale, Sing for Joy's second group from Bloomsbury recently gave two performances at London St Pancras station next to the statue of John Betjeman, who also had Parkinson's (see www.bbc.co.uk/news/uk-england-london-18193522).

Singing is the Perfect Tonic

by Jane Taylor, Daily Express

Tuesday December 8,2009

A small, spirited figure stands in the middle of the semi circle of seated people. She lifts her arms and with great energy sings out a single word: "Freeeeeeee..." Her rich voice fills the brightly-lit room.

She lifts her arms again and 20 voices sing back, "...like a river!" These voices are thinner; some tremble, a couple growl along below the general pitch.

However, as the call and response continue the voices get clearer and stronger and more tuneful. This is the Sing For Joy choir, just warming up.

We run two London Sing for Joy choirs: Sing for Joy Kentish Town (founded 1995) which meets at Kentish Town Health Centre, Tuesday at 6pm-8pm, and Bloomsbury Sing for Joy which meets on Wednesday at 4.45-6-45, at the National Hospital, Queen Square.

Sing for Joy is led by Carol Grimes:

"A harmonious balance of physicality, breath and voice promotes well-being and fulfilment. ... I love to be with people who have discovered what is good for body, soul, health and fun. To sing is to be 'Sing for Joy.'"



"One of the great British vocalists, Carol's music is a challenge for anyone to categorise as there are few genres she has not made her own, from rock and folk to blues, jazz and the edge of avant garde. Should be regarded as a national treasure" (Blues in Britain)



With pianist Dorian Ford:

"some kind of genius. An assured and intelligent improviser... with great rhythm" (Hugh Wood)

"Research with Sing for Joy found what they all knew in their hearts and souls!-- that coming together to sing communally has an immediate positive benefit on mood. Its power lies in the emotional expression inherent in music" (Dr. Wendy Magee, author and researcher on singing and health, Associate Professor, Temple University, Philadelphia)

If you can't make it but would like to know more about Sing for Joy yourself or for someone you care for, we'd love to hear from you!

Contact us at:
choirsingforjoy@gmail.com



A SELECTION OF SOME PROJECTS

Other artist and composers

I have performed Internationally with my own Music and other Contemporary composers.

FOUNDER MEMBER OF **THE SHOUT**

A JAZZ/WORLD/ CONTEMPORARY FUSION A CAPPELLA GROUP

Members of the choir included myself, Melanie Pappenheim and Manickam Yogeswaran.

The choir won the Time Out Award for Classical Artist of the Year in 2001

(1998-2010)

SEE MORE <https://www.youtube.com/watch?v=OyQPVRTNJjs>

<https://www.youtube.com/watch?v=E3hYSTFQx0c>

Before **The Shout** was founded I sang in the Opera **Hotel** composed by Orlando Gough
Libretto Caryl Churchill Toured Europe and UK

The Shouting Fence London South Bank, Holland Westergasfabriek, Amsterdam 2004 and
Reading UK, afterwards the Shout was formed.

Several full-scale theatre productions with The Shout

“**Sea Tongue**” directed by Felix Barratt

Performed in London and at The Huddersfield Contemporary Music Festival

“**Tall Stories**” **directed by Rufus Norris** UK Europe and The United States

Several large-scale outdoor celebrations (Stavanger 08; Linz 09) Performances of other site-specific new work abroad and in UK

The Proms at The Albert Hall as a soloist with The Shout with **We Turned On The Light**
GOUGH/CHURCHILL

A Review By George Hall Sunday August 6, 2006 **The Observer**

Setting a new, ecologically correct text by Caryl Churchill reminding us how our over-consumption of the earth's resources is landing us in big trouble, Gough's work is scored for large chorus and full orchestra - forces he handles with immense flair and panache. As with the orchestra, the main body of singers changed between the two performances - youth choirs from all over the UK sang the first; the BBC Symphony Chorus and Huddersfield Choral Society the second.

But, in both renditions, a lot of the punch of this explosive piece came from Gough's own diversely constituted choir, the Shout - whose members come from backgrounds taking in gospel, jazz and blues, as well as contemporary classical, opera and early music - These two Proms celebrated the singing voice. Getting the afternoon event off to a flying start was an atmospheric opener by Gough called, aptly, *Open*, which featured the mesmerising vocalism of **Carol Grimes and Manickam Yogeswaran**, among others, ricocheting around the Albert Hall at all levels and from every direction.

Because I sing The Roundhouse, London 2001 Archangel directed by Alain Platel
See Film <https://www.youtube.com/watch?v=qdzcgvCka08>

The Singing River, for 12 choirs, 18 boats, two cranes and a locomotive (Theatre der Welt, Stuttgart) and London South Bank.

CRITICAL MASS (2007 by Orlando Gough and Emma Bernard

Performed by Streetwise Opera and The Shout. World Premiere July 2007

The performers shared songs of their countries of origin — lullabies from the Caribbean, Italian love songs, Polish folksongs, Irish national protest songs... and these songs were turned into a new opera set in an international summit by Orlando Gough and Emma Bernard. Streetwise performers from four London homeless centres were joined by the exciting vocal ensemble The Shout.

Thin Air

Orlando Gough Dartington International Summer School With Angela Elliot & Phil Minton
And many Trombones, Trumpets, Alphorns and Percussionists

Shift

Premier of new work Orlando Gough The Shout With The Crouch End Festival Chorus
Royal Festival Hall London

OTHER contemporary operatic work

Rites Of Passage written By Richard Chew performed in London Greenwich Maritime
Museum and Birmingham Symphony Hall

Un-earth

Birmingham Arts Centre Music Richard Chew Script Peter Cann Directed by Steve
Johnston Unearthing the horrors of war .The seeds of Un-Earth were planted years ago and
lie in witness testimonies to the horrors of Bosnia and the role of Birmingham in offering
refugees asylum. Mac-Productions joined forces with Birmingham-based theatre group The
Restrictionists to combine the two and develop a large-scale community project.

WHALESTONE OPERA

HUDDERSFIELD 2005 JAPAN 2006 Written and directed by Makoto Nomura and Hugh
Nankivell

1999 Improvised Performances with Mash with Mark Hewins and Shyamal Martin

5

A SELECTION OF Films /Video

<http://www.carolgrimes.com/pages/video.php>

Soul Britannia Produced by the Barbican in association with BBC Four

Soul Britannia Allstars is a unique project featuring the cream of British soul & funk musicians and vocalists. This session brings together some of the founder members of this seminal scene **SOUL BRITANNIA ALL STARS, BBC 4** including vocalists Linda Lewis, Carol Grimes, Average White Bands's Hamish Stuart, and FBI's Root Jackson.

**C.D Brothers On The Slide. REVIEW**

‘It’s a familiar scenario: an R&B scene, dominated by the commercial and creative clout of America, in which British acts struggle to find a place and a distinctive voice. Brothers On The Slide: The Story Of UK Funk (Sanctuary)*** harks back thirty years, and the parallels are unmissable. There are those who, at least briefly, match the Americans at their own game (Cymande, The Equals); those whose mimicry reveals their limitations (Jabba, Kokoma); and yet others who by accident or design come up with something identifiably their own (Carol Grimes, Linda Lewis)’

Some **Workshops and Voice Movement Therapy**

Accredited Voice Movement Therapist IAVMT 1994 <http://www.iavmt.org/>

<http://www.carolgrimes.com/pages/workshops.php>

HAVE WORKED IN CANADA, SOUTH AFRICA AND THE UK WITH IAVMT work

Working with adults and young people with terminal illness, disabilities and distress, adult education in the Inner City, again often with people who may be singing and talking in a second and even third language.

I have taught at **The City Literary Institute** and many resident, weekend and one day courses, such as **The Drama Centre, Princes Trust**, residential courses for young people, various workshops in Universities.

Courses at **Somerset House** In London for young musicians.

SOME REVIEWS

Reviews performances Press. <http://www.carolgrimes.com/pages/reviews.php>

‘A spine chillingly powerful singer rooted in the blues who embraces vocal ideas from outside the African-American tradition, Grimes is forthright, moving and imaginative’

John Fordham The Guardian

‘At her most intense, Grimes sings with a passion which is positively unnerving.’

Time Out.

‘Carol Grimes veers between using her voice as an emotive Spanish - inflected Jazz instrument and simply allowing it to be a vehicle for painfully honest lyrics.’

Jazz Express

Carol Grimes came on stage to sing and to make the band twelve. Elfin-like in appearance, she could have shattered glass bricks at a distance. It’s hard to account for such grace and volume emerging from so small a frame. Gently raunchy with her opening number, then later mischievous with the encore Little Red Top, hers is a miracle of charm and vocal control.

Biography Twelve Women Good and Strong make the Vortex Foundation Band By Philippa Jones

“The culmination of the Festival for me was Carol Grimes who performed mainly her own creation with a trio accompaniment. There sang everything: voice, facial expression, gestures, motion-she was an artist of a hundred %. Her lyrics were easy to listen to because of exemplary diction.”

“**Easti Aeg**” (Estonian Times.)

11th August 2010 at Ronnie Scott's

Edward Randell The Observer

Carol Grimes used her first appearance at the club since Ronnie Scott’s death to look back over her career, as signposted by her changing London addresses from Bethnal Green to Westbourne Grove.

Starting with Who Knows Where The Time Goes? by former drinking buddy Sandy Denny, her set was a warm and witty personal tour, demonstrating a knack for holding an audience’s attention that was hard-won in her early busking days.

Steps, a Bethnal Green song featuring a sensitive piano solo by Dorian Ford, demonstrated Grimes’ skill as a lyricist. It was a pair of contrasting Oscar Brown, Jr. tunes, though, that provided the centrepiece and highlight of the set.

But I Was Cool was as fabulously full-throated and profane (bolstered by Annie Whitehead's trombone) as A Tree And Me was contemplative. Grimes finished by bringing us up to date with songs from her Deptford "poor woman's penthouse": Chagall-inspired waltz The Dance, and The Weatherman, a blues with lyrics by poet John Shaw. Another Shaw (Ian) was among the admirers who dropped in to witness her unvarnished soulfulness.

.... Grimes is a great UK talent, and anything that nurtures her is to be recommended.

John Fordham The Guardian

Carol Grimes, the forthright and defiantly independent jazz, blues and world- music singer, still emits the same fierce glow that has been her trademark since her R&B beginnings 30 years ago...

John Fordham The Guardian

It amazes me how she uses her great, bit raw voice to express all the corners of emotion into her music....

Eelco Schilder FolkWorld CD reviews



Carol Grimes, whose greatness as a singer was first made evident in the 60s and early 70s with bands like Delivery and Uncle Dog, should be regarded as a national treasure. That she remains virtually unknown is a national disgrace.

Trevor Hodgett Blues in Britain

CAROL Grimes is a British blues singer with real heritage (having recorded since 1971), who at turns can remind the listener of Joni Mitchell, Nina Simone, Doris Day or Janis Joplin.

IC South London

Carol Grimes, one of Britain's finest female vocalists....

Maverick

The area between jazz, blues and Americana has recently been colonised by a series of young Norah Jones clones, so how welcome to hear a voice that speaks from experience of both life and music.

Americana UK

Carol's a true "vocalist's vocalist", and sensuous to the last in the Billie Holiday tradition she gives her all in seasoned interpretative flair, authoritatively personalising each and every song...

Net Rhythms

Cafe Prague @Komedia 09 March 2004

The second half was given over to Carol Grimes and band. With a voice that was delicate and agile, precise yet powerful, and with the band delivering a consistently tight and cooking blend of country-tinged jazz (bass, drums, guitar and the excellent Stan Adler on cello) she led us from Randy Newman and Joni Mitchell, to an exhilaratingly bluesy version of the Pogues USA and a stunning Tom Waits encore (New Coat of Paint).

The Vortex Jazz Club

Introduced as the venue's favourite singer, Carol Grimes also happened to be celebrating her birthday - "I'm 29 and three-quarters" - on Saturday night, but this was no self-indulgent love-in. The high-spirited veteran was eager to work, performing with all the energy, artistry and passion that had eclipsed many bigger stars at last year's Soul Britannia special. Her latest group proved unusually versatile, and needed to be. Steve Lodder's speedy synth and piano comments offered contrast to Annie Whitehead's fruitier trombone rasps while bassist Jennifer Maidman and drummer Josefina Cupido covered rhythms ranging from the rollicking calypso of We Said Yes to the waltz time of Miles Davis's All Blues.

An eclectic programme also included songs by Nick Cave (Into My Arms), Joni Mitchell (Two Grey Rooms) and Randy Newman (You're Better Off Dead) as well as original themes that varied from the basic to the surprisingly sophisticated. Now's the Hour, an example of the latter, featured a complicated Afro beat line that switched into 4/4 groove for a Blue Note bridge with pleasing harmonic changes. **By Jack Massarik 10th April 2007 Evening**

Standard

8

Some references from Workshops and Choirs.

Carol is one of the leading voice teachers. She brings enthusiasm, passion and integrity to her teaching which she communicates to her students, challenging very able students and drawing out the best and the unknown from the less able and problematic.

Norton York MA MPhil University of Westminster

Using movement, contemplation, masks, poetry and text of our own devising, in group and individual work, we sang our way through our lives, continuously learning and adding to our interpretive skills. Each individual was supported creatively, imaginatively and sympathetically, and all of us were fascinated and often moved by the directions taken by our companions. The course finished with performances by each student - our own heart songs.

Yvonne Mallet from a review in the Jazz singers Network Newsletter

We at **Theatre4business** have worked with Carol Grimes on numerous occasions, bringing her in as a specialist to communication trainings and workshops we run for clients in both the corporate and public sector. Her knowledge and expertise of the voice is second to none. She inspires audiences and enables them to reach and liberate voices they have lost touch with, with astounding results.

Not only do people leave having had an incredible time, they also leave with a greater and more assured knowledge of their voice and how to better present themselves in communications in the workplace. Alongside the voice, Grimes manages to bring out and develop choices in personal style and impact. People stand better, have improved their posture, achieved some of their potential, and learn how to breathe to support their voice and ideas. She has great authority and generosity and is able to work with clients of all ages and abilities, and I am sure that anyone undertaking sessions with her will come out richer and more confident.

Didi Hopkins

partner, theatre4business www.theatre4business.com didi@theatre4business.com

A few Reviews of my singing workshops at City Lit

"I recently spent a while improving my Jazz singing at the City Lit Jazz Singers' Workshop, led by the fantastically inspirational Carol Grimes - the only person I can imagine dragging my voice from my boots after a full day at work! I had a fantastic time and can't wait to get back to it."

Emma Byrne

"I am now in my second year of Jazz1/2. [Carol] and the pianist are a superb couple of really top flight jazz professionals able to share their great knowledge and talent with anyone who has a feeling for jazz and rhythm.

"Carol is special and inspirational and gives her students the benefit of 40 years of singing at the highest level, while Issy is possessed of a natural ability to accompany and help any singer to sound at their best.

"The repertoire is vast and the subject fun and most rewarding.

“I fully recommend any students considering singing jazz to enlist on the course. Fantastic learning and support.

“I thoroughly enjoyed the course, meeting other singers and working with [Carol]. [She] is wonderfully supportive, robust in her feedback and so experienced. She has such a love of jazz that it is contagious. Thank you.”

Sarah Shelton, Jazz/Latin/Blues Magic

9

ACTIVISM & Collaborations



RAR Gig, THE ROUNDHOUSE, Camden Town, London PHOTO: RED SAUNDERS

PERFORMED FOR THE FIRST AND SUBSEQUENTLY SEVERAL BENEFITS FOR **RAR**, ROCK AGAINST RACISM

Pop and rock **The Observer**

The year rock found the power to unite 1976

Red Saunders was a rock photographer and political activist who had been inspired and radicalised by the events of 1968. When he heard Clapton's comments he felt compelled to register his opposition. 'I was outraged,' Saunders tells me. 'I was a fan of the blues and had seen Clapton playing in the Sixties at the Marquee Club, I couldn't believe he could now be saying what he was.' Saunders decided to pen a letter of protest to the music press. In the letter, published in the NME, Melody Maker, Sounds and the Socialist Worker, Saunders and other signatories including his friend Roger Huddle wrote: 'Come on Eric... Own up. Half your music is black. You're rock music's biggest colonist...'

We want to organise a rank and file movement against the racist poison music... we urge support for **Rock against Racism**. P.S. Who shot the Sheriff, Eric? It sure as hell wasn't you!' The letter urged those readers wanting to join Rock Against Racism to write to them. Within a fortnight there were more than 600 replies. Three months later, in November 1976, Rock Against Racism held its first ever gig, featuring **Carol Grimes, in the Princess Alice Pub in east London**. 'We had friends who were dockers who had become anti-racist after the Powell speech,' Roger Huddle recalls, 'and they provided the security for the gig because the NF were really active in the area.'

From the late 70s through to the present day I actively seek women musicians to work with, my early singing years were a very male time.

During the 80's toured and recorded with several bands including

Carol and The Crocodiles. Guest Stars then in the late 1990s worked with the All women Big Band VORTEX FOUNDATION BIG BAND recording a CD in the 2006

Some mixed art collaborations

WELFARE STATE INTERNATIONAL



November 1999

Taking Stock The Arts of Ceremony You are invited to follow our Rite of Passage - Marking the Shift of the Millenium

This Autumn School covers 'hands-on' creation of new ceremonies, voice and improvised singing (with jazz and blues ace Carol Grimes), shadow theatre and storytelling, Alexander technique and handmade digital books. 5 simultaneous strands - pick and mix your own menu £80 (£40 / £20)

Amanda Lebus

2001-2 “Ancestral Picnic”

The Vortex Gallery, London, The Barn Gallery, Surrey and Welfare State International, Cumbria | Gallery

With music especially composed and sung by Carol Grimes with Mark Hewins.



Norwich Arts Centre

Come and be inspired by a weekend of uplifting musical experiment... With some of the most interesting artists working with voices in the UK... for the beginner to the experienced singer. Including Performances of sparkling vocal theatre from Flam! innovative and lyrical acapella from Human Music - extraordinary solo performance from Carol Grimes and inspiring spoken word from George Szirtes, Andy McDonnell and Agi Lehoczy....Workshops in vocal theatre and jazz improvisation /new composition/ wordsmithing/songwriting /singing in the dark/vocal percussion- with a fantastic range of vocal composers and performers and some surprises along the way.



National Portrait Gallery Residency

Last month, Dance Physics delivered a residency at the National Portrait Gallery which explored the Only Connect exhibition ending in a site-specific performance.



LSBU Dance Society

Over the past month we have been teaching the London Southbank University Dance (LSBU) Society various styles of Jazz Dance. We look forward to working with them again in the New Year.

"Thank you very much for the sessions. They were thoroughly enjoyed by all and it widened our knowledge on the different styles of jazz out there!". LSBU Dance Society President



Rehearsals are well underway for Syncop8 Jazz Dance Company's performance at this year's Greenwich Dance Christmas Cabaret. The company have been privileged enough to be working with Irve Lewis,

of Irven Lewis Dance Company and Irven Lewis Photography as well as Ellen E Miller. Ellen has performed around the UK with The Jiving Lindy Hoppers and has also been in Zoots & Spangles as an original company member. Both Irven and Ellen have provided us with their great expertise on the UK Jazz Dance and Lindy Hop technique and are we are very much looking forward to the performance on the 2nd December.

For information on how to get tickets, please contact: admin@dancephysics.co.uk

We have another new member of our team!

Dance Physics is pleased to welcome Joel Papavlasopoulos to the team. Joel is joining us as Marketing Executive. He has recently acquired a MA in Marketing from the University of Kingston. Prior to that he graduated from the University of Epirus, having gained a BSc in Applied Foreign Languages in Management and Commerce.

As someone who appreciates the arts he states, "I am pleased about being the newest member of the Dance Physics family!"

Carol Grimes!



Syncop8 are honoured to be working with the powerful and emotive jazz, blues and world-music vocalist, Carol Grimes. Carol regularly performs at Ronnie Scott's Jazz Club as a vocalist and spoken word artist and we are so excited to have her performing with us on the 2nd December.

Watch This Space...

Look out information on our new Docklands Classes!!



BENEFIT gigs for both the **Miners and the Fire Service** for anti **Poll Tax** and the **Troops out of Northern Ireland, Reclaim the night, Victims of Torture for Medical Foundation**

With Barb Jungr Christine Collister Parvin Cox Robb Johnston Ian Shaw & Claire Martin



LSE GIG, For The Miners Strike Fund; Dianne Birch, Roger Chapman and Carol Grimes



RAAG, RHYTHM & RHYME: Janette Mason, Carol Grimes and Najma Akhtar UK TOUR 1995
PHOTO: Sheila Burnett



Carol Grimes at Ronnie Scott's, 11-Oct-10. Photo by David Sinclair.

A selection of past work from 1966 ! First Band The Race.

1 Single recorded long ago lost!



SINGING with The Race AT THE OLD MARQUEE IN WADOUR STREET 1966

1970

DELIVERY. Lol Coxhill, Roy Babbington, Phil and Steve Miller and Pip Pyle. First album and first experience of writing original material. Re-released on Cuneiform. 1972

Uncle Dog. Played at the first Festival at Glastonbury. Album included musicians such as The Average White Band horns and Paul Kossoff, late of Free.

During the mid-seventies worked with The London Boogie Band. This included Henry McCullough, Neil Hubbard, Mel Collins, Komoko Singers, Paul Carrack and other musicians.

1974

Recorded **Warm Blood in Nashville** with Kenny Buttrey, Ron Cornelius, Mack Gayden, Bob Wilson and Tommy Cogbill among the musicians on the project.

1975

Recorded **Carol Grimes in Memphis...** with Duck Dunn, Willie Hall, Frederick Knight, The Memphis Horns and The Brecker Brothers, among others.

1980

Recorded **Sweet FA in Sweden** with Ollie Marland, Tony Hicks, Gary Twigg and Peter Kirtley.

1981

Recorded a single for Polydor with **The Blockheads**, formally Ian Dury's band.

1980's

Worked with several bands in London including: **Carol and The Crocodiles; The Guest Stars.**

Eyes Wide Open. Musicians included: Steve Lodder, Maciek Hrybowicz, Angele Velmiejer, Mike Bradley, Paul Neiman, Josephina Cupido and Mario Castronari Sami el Sahid among others.



1986

Lipstick & Lights The Drill Hall Arts Centre London.

Wrote and directed **Lipstick and Lights** A music theatre production, with Eyes wide Open. Guests included John Hegley & Josephina Cupido.

1986-87

Two **Jazz Services** tours with Eyes Wide Open.

1987

Second show at the **Drill Hall Arts Centre, Daydreams and Danger. Poetry & Song.** Live album from this show released in 1988.

Recorded, two albums with **Eyes Wide Open.**

1988

Performed in **Viv Stanshall's Stinkfoot** with Ian Shaw. At the Bloomsbury Theatre in London.

1990

Recorded Lazy Blue Eyes with Ian Shaw, Tony Remy and Steve Lodder.

1992

Project with Laka Dasical. 6 voices and a double bass. **London Jazz Festival.** Cabot Hall. and other venues.

1993

Toured with Janette Mason, and Band. The Blackheath Concert Hall broadcast on Radio 3.

1993

Recorded **Alive at Ronnie Scott's** during a residency at the club.

1994

Autumn. **Raag, Rhythm and Rhyme** with Najma Akhter, Janette Mason, Sammy Sami El Saldhid, Josefina Cupido and Inderjit Kalyana. Live concert from The Guinness Spot, Queens College Belfast featured on Jools Holland Later for BBC2.

Performed regularly on various radio and television programmes throughout the seventies and eighties & nineties. Toured throughout West and Eastern Europe, Scandinavia and America. Worked on many sessions for various recording artists.

1996

Took part in a production called **Hotel**, written by Orlando Gough, libretto by Caryl Churchill. Directed by Ian Spink for **Second Stride**. Toured U.K. and Europe April/ May

1997.

Worked with DV8 Physical Theatre.

Tour with Niki Isles, Mike Walker, among others in Yorkshire & the Northeast.

1998

UK Performances with Janette Mason, Louis de Almeida, Paul Jaysinga and others.

Appeared in a Music Theatre Performance *The Shouting Fence* written by Orlando Gough. South Bank, London.

Improvised Performances with Mashu. Mark Hewins and Shyamal Maitra.

London Jazz Festival. Lauderdale House and the Vortex. London.

1998 - 2009

The Shout (Time Out Classical Artist of the Year 2001- 2004) is a unique choir. Drawn from as many musical paths as there are singers, their individualism is the very key to their power as an ensemble, and their freedom in expressing their different personalities whilst exercising incredible musical precision makes them compelling to experience.

2000- 2005

New Coats a Band with Steve Lodder, Annie Whitehead, Jennifer Maidman, Dylan Bates & Jose Cupido

2000

Shift with The Crouch End Festival Chorus at the Royal Festival Hall, London Sunday 11th July

Tall Stories - music and lyrics by Orlando Gough and Richard Chew, direction by **Rufus Norris**, design by Katriona Lindsay, lighting design by Giuseppe Di Iorio, toured UK Europe & the U.S. Concerts in Europe UK & the U.S.

2003 - 2006

The Shout Performed at The National Portrait Gallery

2004 - 2007

UK Funk All Stars - : The Jazz Cafe, London; Stratford Circus, London; The Dome Brighton; The Barbican London; Soul Britannia; BBC 4; T.V. appearances followed by U.K. tour. At a time when the live UK scene cross-pollinated wildly from jazz and rock to R&B. This special Brighton Festival session brings together some of the original musicians of the day and features a reunion of founder members of the much sampled Brixton-based rasta funk renegades CYMANDE. Also featuring sets from UK legends Carol Grimes, Linda Lewis, Average White Band's Hamish Stuart, & FBI's Root Jackson. An essential celebration of an often overlooked era in British music.

2004 - 2010

Jazz performances with Dorian Ford, Max de Waldener and Winston Clifford

2004

Tour in UK to promote **Mother C.D.** (recorded in spring 2004)

reviews on www.carolgrimes.com

2004

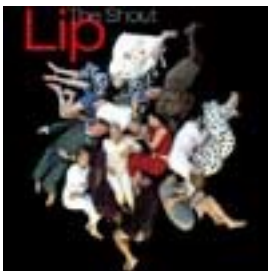
BATH Festival The Shout

Rites Of Passage - written by Richard Chew. London Greenwich & Birmingham
Symphony Hall. (July 2004)

Un-Earth Bosnia to Birmingham: Stories From A War, written by Richard Chew,
premiered at Mac, Birmingham, Thursday 22nd-Sunday 25th July 2004

Lip - written by Orlando Gough, Richard Chew & the Shout, directed by Emma Bernard,

Tour UK and Europe



2005

Fallen Fruit - premiered at the Canterbury Festival

The Singing River by Orlando Gough, directed By Tom Ryser, Theater der Welt Stuttgart,
Germany (May)

2006 - 2007

The Shout perform **Stand on Holocaust Memorial Day** at Theatre Royal Newcastle.

2006

We Turned On the Light by Orlando Gough, libretto by Caryl Churchill, performed by
The Shout at The Proms at the Albert Hall. (July)

Road to Nowhere

Mayor of London Festival at London Trafalgar Square (August) 2007

A Day In The Life Christmas Show - DeLa Warr Pavilion Bexhill. (December) 2007

2005 - 2006

The Whaletone Opera - written and directed by Makoto Nomura and Hugh Nankivell.

Japan, April 2006 and Huddersfield, 2005

Rites Of Passage - written by Richard Chew. London Greenwich & Birmingham
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SINGING @ RONNIE SCOTTS IN LONDON



TALL STORIES VIENNA FESTIVAL



Womens VOICE No. 3 10p

Inside:
Interview with
Carol Grimes
Equal pay
The problem
of rape
Soweto

ROCK AGAINST BISM

My days living in the little yellow House in All Saints Road. I was happy there until after years of the community being harassed it boiled



Rehearsing Whaletone Opera in Japan

YOUNG SOCIALISTS AUTUMN FAIR,
OLD FORD SCHOOL, ROMAN ROAD, LONDON E3

CABARET

Young Socialists Present ★ ★ ★
ASSAWANDI Freedom Songs
'GREAT UNEXPECTATIONS!'
Magician Geoffrey Robinson — Speciality Act
POLLY HEMMINGWAY
'Shirley Temple Comes Back . . .'
'MISS JONES' AND COMPANION
Frances de la Tour of 'Rising Damp'
CAROL GRIMES Music and Song
60p Saturday November 4 **8pm**



Rehearsing Whaletone Opera in Japan



REHEARSING THE SINGING RIVER IN GERMANY



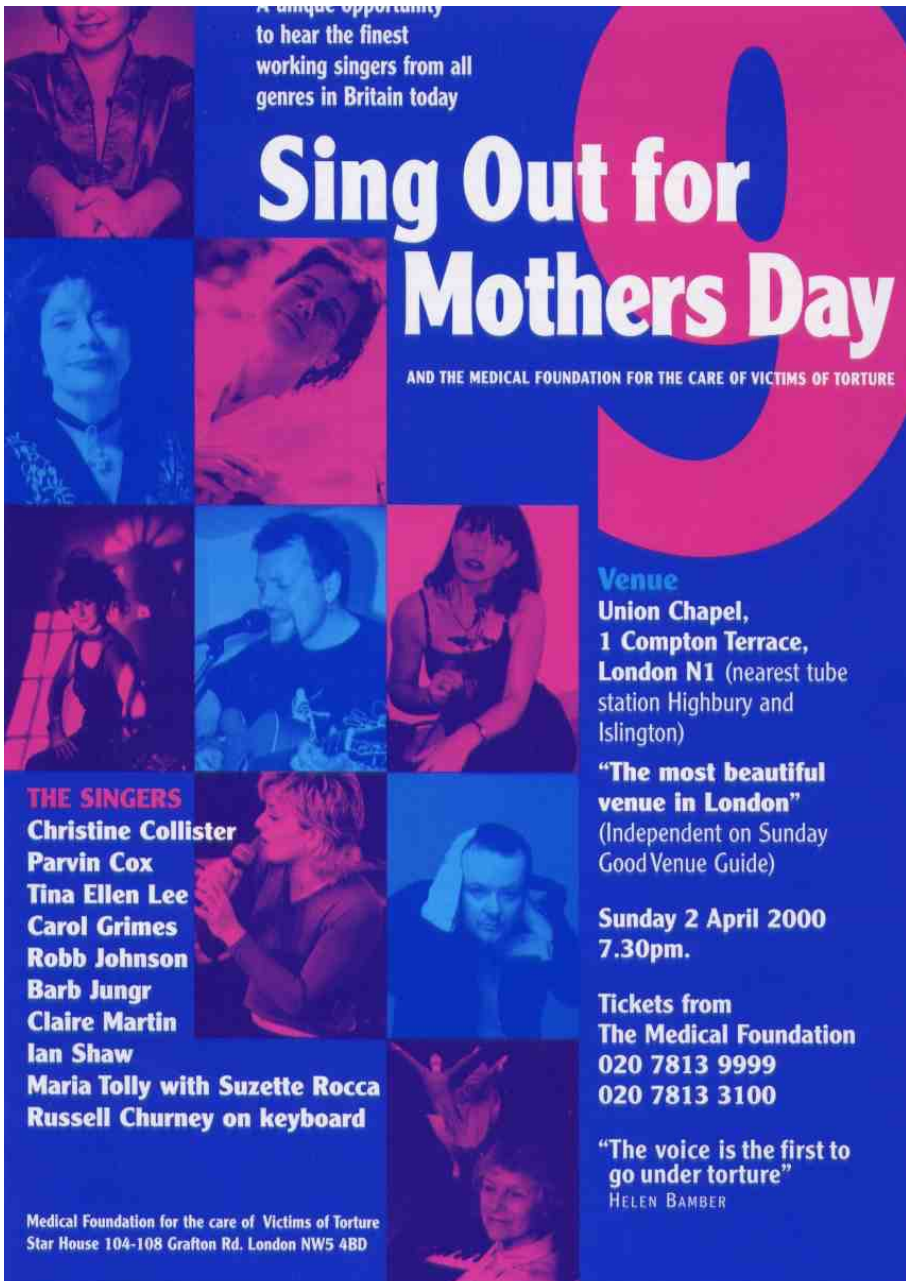
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Barb Jung
Claire Martin
Ian Shaw
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Russell Churney on keyboard

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