

THE JAZZ CENTRE UK
NEWSLETTER

In this Issue

October 20th at The JCUK

Humphrey Lyttelton Remembered

Gill Levin: Jazz Portraits

Jean-Michel Basquiat

Jazz Genius Hits Europe

Jazz and Young People

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OUR MISSION: TO PROMOTE, PRESERVE AND CELEBRATE THE CULTURE OF JAZZ MUSIC IN ALL ITS FORMS

The Jazz Centre UK is open every Thursday and Saturday from 10am - 4.30pm.

You can find us at The Beecroft Centre, Victoria Avenue, Southend on Sea SS2 6EX.

Tel: 01702 215169.

The Jazz Centre UK Heritage Exhibit area is open five days a week, Tuesday - Saturday 10am - 5pm.

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Humphrey Lyttelton:

23 May 1921 – 25 April 2008

Remembering Humph Ten Years On

'THE FIRST TIME I SAW HUMPHREY, his face was tired and grey' but not because he was older. Far from it! The year was 1961 and Humph (as everyone knew him by then) was travelling back on Southend's Pier train from its 'Sundeck Theatre' where he had just led a packed Sunday afternoon concert featuring his legendary 'three saxophone' band. It wasn't surprising that he looked weary. The post-war Godfather of British jazz's playing schedule was still busier than that of any other British musician of the period. And by 1961 he was known not only as Britain's most high-profile jazz bandleader but an established author (whose two books on jazz, for British readers, were the most well-written and user-friendly so far); a journalist-cartoonist of national repute; a maker of headline news as Britain's first old-Etonian jazz musician and—in short—a star, who for Louis Armstrong was quite definitely 'the top trumpet-man in England today'.

If anything served to modify the public image of Humph as the years went by, it had absolutely nothing to do with the man himself. After the cultural revolution of 1963 headed by the Beatles (which would steadily and remorselessly sideline jazz *qua* youth culture for the next forty or more years) his activities continued to broaden and blossom. In short Humphrey Lyttelton was fully armed against the importunate matter of fashionable change.

From 1967 for four more decades his 'Best of Jazz' show for Radio 2 would continue to celebrate the music he loved; his presentation generously devoid of judgment as to style or generation.

From 1975 the Lyttelton personal presses began to roll again with his new book 'Take it From the Top' and would continue until his last in 2006 called 'It just occurred to me' (a reflective volume of which he was especially proud and which was published only two years before his death). And of course from 1972 – amongst many other freelance broadcasting activities - he would be in-house Chairman of the anarchic BBC-dubbed 'antidote to panel games' called 'I'm Sorry I Haven't a Clue'; a formidable residency which led one misguided obituary-writer to add as an afterthought 'he was also a successful trumpeter'.

Between all of this he managed to preside over the 'Society for Italic Handwriting'; run his own record company 'Calligraph' from the early 1980s; write—and in many cases record—over 400 original compositions; turn down first a CBE and then a knighthood and, in spare moments, raise a happy (and private) family. If anything it could be said (and in fact was said to me at one point, by his long-time friend and musical side-person Kathy Stobart) that

'Humph was too good at too many things!'

But after the tides of changing musical fashion had rolled in he was, in consequence, able to ride their waves triumphantly in a way that very few other musicians could, and also—equipped with a seemingly inexhaustible supply of determination and unflagging creative energy—continue to lead his band until two days before his death. 'Dr Gig'—as he would dub his musical activities—never, therefore, became a creative burden, as they sometimes did for other less polymathematical leaders. Rather they remained the way



Humphrey Lyttelton and the 'I'm Sorry I Haven't a Clue' team.

continued on p.4

Humphrey Lyttelton cont'd

to spread his wings once again and fly, trumpet in hand, above the unrelenting deadlines and date-lines of everyday life.

Over the years gradually I got to know Humphrey reasonably well, but —although he hated to be alone—he was also a private man who selected his chosen company with care. And once, very early on, I fell foul of this, after his longtime tenor-saxophonist Jimmy Skidmore had advised me to ‘say ‘ello to ‘Umph when you see him, darlin’!’ I’d been playing with Jimmy on many weeks at Southend Rhythm Club in 1965 and so decided to follow his advice when I visited the 100 Club to see and hear the Humphrey Lyttelton Band a year later. Threading my way through a packed club I managed to arrive next to its tall and lanky leader who was deep in conversation with his friend and lifetime colleague Eddie Harvey. When their conversation briefly halted I said: “Excuse me Mr. Lyttelton. But I’ve been playing with your colleague Jimmy Skidmore and he suggested I might say ‘hello’”. Humphrey turned to me briefly. “Ah” he said “Well, in that case ‘hello’. Well anyway Eddie . . .” And that was that.

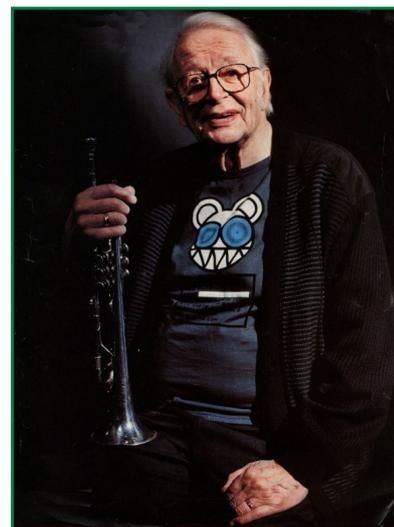


The Humphrey Lyttelton desk in The Jazz Centre UK

it off in the post to Humphrey’s Arkley address. A week or so later my cell-phone rang. “Hello” said the voice at the other end. “Digby? Humphrey here. And my postman has just had a coronary trying to deliver your parcel.” From then on we were friends.

When Stephen Lyttelton generously donated all the Lyttelton collections to The Jazz Centre UK he found the book amid his collections and asked me to pen a late dedication to Humphrey on its fly-leaf. “Thank you for everything Humphrey” I wrote “—and sorry about the handwriting!” But on my desk as I write this is a copy of his late CD ‘Cornucopia 3’. Written on it, in that ever-immaculate Calligraphic hand is the dedication: “to Digby —from one trumpeter to another cornet player—and good friend. Humphrey Lyttelton”. I miss you Humphrey. But here at The Jazz Centre UK we keep your unique heritage safe and sound.

Digby F.

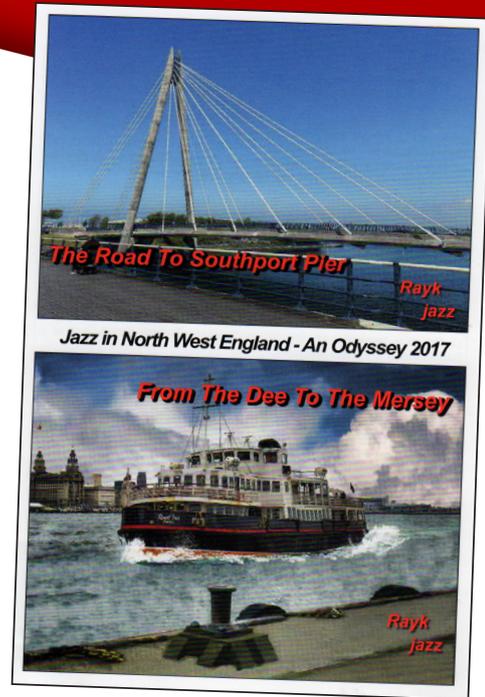


An exhibition celebrating the life and musical achievements of Humphrey Lyttelton is currently on display at The Jazz Centre UK.

A Jazz Odyssey at The Jazz Centre

ON SATURDAY AUGUST 4 The JCUK welcomed Louis Lince, Ray and Jenny Knight to our media centre. For our regular weekly movie they presented their documentary film 'From the Dee to the Mersey: The Jazz Odyssey Continues'. In Chester and Liverpool they filmed and interviewed local traditional jazz bands, and occasionally members of the audience in the clubs, pubs or halls.

The film is second in a series intended to cover Britain recording these local bands, some quite well known such as The Merseysippi Jazz Band, others more obscure. Many of these bands have been in existence for decades —the Merseysippi for example since 1948. Louis, Ray and Jenny are performing a great service, recording for posterity a still thriving traditional jazz scene in the UK. Those in attendance on Saturday were certainly appreciative.



Ray Knight, Digby Fairweather and Louis Lince at The Jazz Centre

Louis Lince is a musician, on banjo, guitar and bass drum, and a bandleader and parade marshal. He has played and recorded with many name bands, including Ken Colyer and Monty Sunshine. Currently he is part of Mart Rodger's Manchester Jazz.

Ray Knight has been a teacher for many years, always interested in photography with a keen interest in computing and its practical uses. His interest in New Orleans jazz and a chance remark to Louis Lince led to the current documentary project.

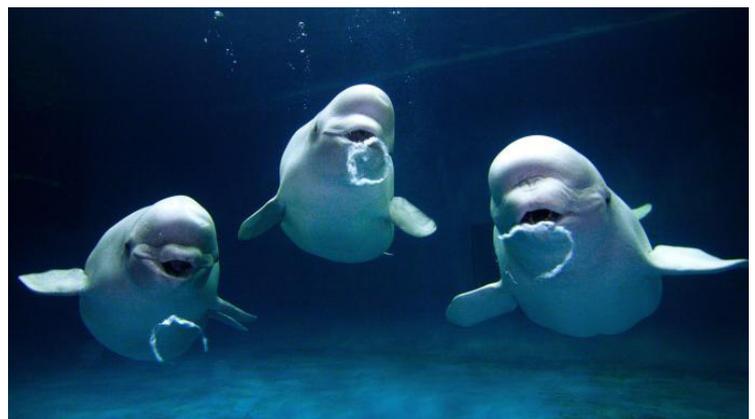
Jenny Knight sang with her father's dance band at a very early age. She is a classical pianist who fell in love with jazz at age eleven. She is currently Trustee and Secretary to the Russell Bennett Memorial Trust.

Both documentaries can be viewed in full on You Tube.

More Jazz Whale Tales

The article 'Wailing Whales' in Newsletter Issue 2 reported the phenomenon of the be-bop bow-head whale. We optimistically reported negotiations for a live performance at the Beecroft Centre. Sadly we have to report talks have irretrievably broken down. The reason? Health and safety authorities reckon flooding the lower atrium is utterly out of the question. We can only apologise for those who were avidly anticipating such an undoubtedly unique performance, for this solar system at least. (Much too late to confirm this with Douglas Adams).

However it has since come to the notice of the Newsletter's whale-song critic that the bowhead faces perhaps a superior rival amongst cetacean songster. Dear reader meet the beluga whale, aka the canaries of the sea. The nickname derives from their range of high-frequency whistles, trills and bird-like squawks. Whale experts explain that this talent derives from changing the shape of their echo-location organ and moving air around their sinuses. Beluga calves develop this ability only hours after birth. Distributed in far northern and Arctic seas, the beluga whale is pure white in colouration. One-up once more on your bowhead, in the beauty stakes.

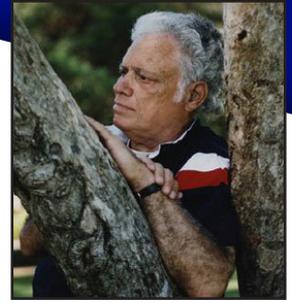


The Beluga Sisters sing their popular, 'I'm Forever Blowing Bubbles'.

Great Jazz Album Designs

If one group should welcome the phoenix revival of the vinyl record it will be graphic artists. In the 1940s and '50s, facing the challenge of the new 10" and 12" record cover, they responded with superb

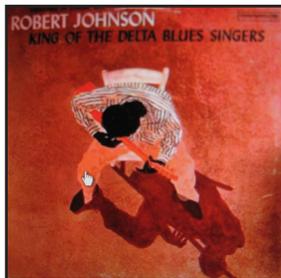
modernist designs reflecting modern jazz. Our Newsletter will feature some of the best of these pioneering artists.



5. Burt Goldblatt

Steven Heller's 2006 New York Times obituary has this to say of Burt Goldblatt: "In the early 1950's, after the introduction of the LP, the most progressive American cover designs were created for jazz albums, and Mr. Goldblatt was among the pioneers in establishing the cool-jazz style. It encompassed black-and-white portraits and studio photographs, inspired by film noir, as well as gritty street scenes, often abstractly overlaid with flat colors, evoking a sense of urban night life. Expressionistic line drawings of performers in action were also in vogue".

Born in 1924, he studied at the Massachusetts College of Art, simultaneously teaching himself photography. Freelancing as a commercial artist in Boston and New York he got commissions to design record covers for the Savoy, Jolly Roger and Bethlehem labels. He used a wide range of styles and techniques, photography, collage, drawing and even X-rays. Some of his line drawings echoed his great contemporary David Stone Martin. A denizen of jazz nightclubs, he befriended many musicians. Bud Powell named a tune for him. (Listen on YouTube, '*Burt Covers Bud*'). Collections of his photography are still available; '*Burt Goldblatt's Jazz Gallery One*' and '*Newport Jazz Festival: The Illustrated History*'.



6. Jim Flora

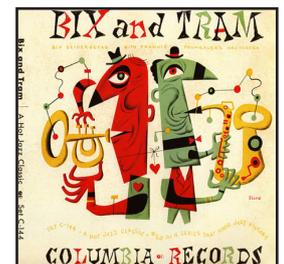
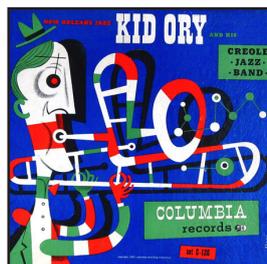
Jim Flora, a jazz fan, created designs for Columbia records from 1942 to 1950 followed by two years at RCA Victor. His idiosyncratic style incorporated influences from European modernists and pre-Colombian art.

As his website so aptly says; 'Flora's album covers pulsed with angular hepcats bearing funnel-tapered noses and shark-fin chins who fingered cockeyed pianos and honked lollipop-hued horns. Yet this childlike exuberance was subverted by a tinge of the diabolic.

Flora wreaked havoc with the laws of physics, conjuring flying musicians, levitating instruments, and wobbly dimensional perspectives. Taking liber-

ties with human anatomy, he drew bonded bodies and misshapen heads, while inking ghoulish skin tints and grafting mutant appendages. He was not averse to pigmenting jazz legends Benny Goodman and Gene Krupa like bedspread patterns. On some Flora figures, three legs and five arms were standard equipment, with spare eyeballs optional. His rarely seen fine artworks reflect the same comic yet disturbing qualities. "He was a monster," said artist and Floraphile JD King.

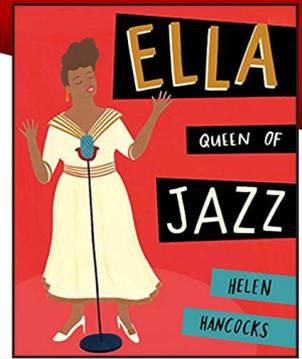
Later as a freelance commercial artist he wrote and illustrated children's books. But it is his unique jazz cover artistry for which we will remember him.



Introducing Children to Jazz

Gillian Porter

Keen to introduce our son to jazz at an early age we played jazz music at every opportunity. But I wanted to reinforce this with learning about jazz —some of its famous musicians and the richness of its history. I set about searching for as many books as I could. Below are some of my favourites. (Some of these can only be purchased second hand —but it should be fairly easy to track down a copy).



'Ella Queen of Jazz' by Helen Hancock (32 pages, 4 - 8 years)

'Ella Fitzgerald (Little People, Big Dreams)' by Isabel Sanchez Vegara (32 pages, 4 - 7 years)

'Charlie Parker Played Be Bop' by Chris Raschka (32 pages, 4 - 8 years)

'John Coltrane's Giant Steps' by Chris Raschka (32 pages, 4 - 7 years)

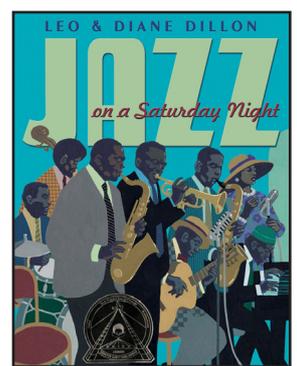
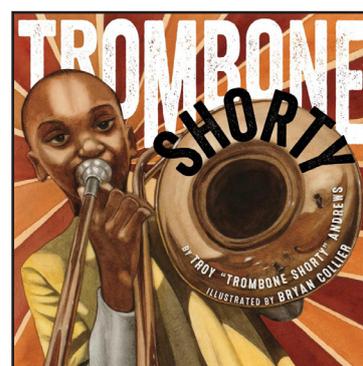
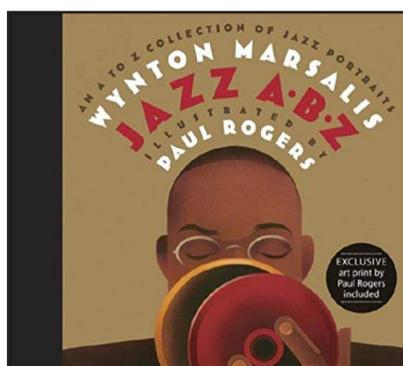
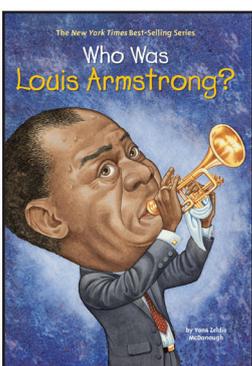
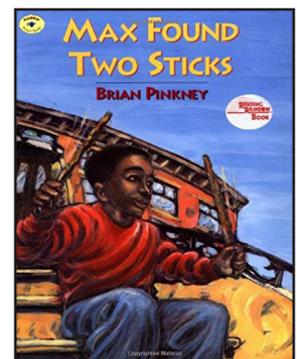
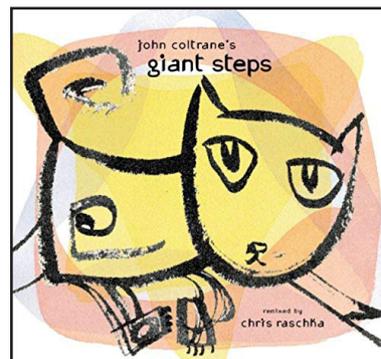
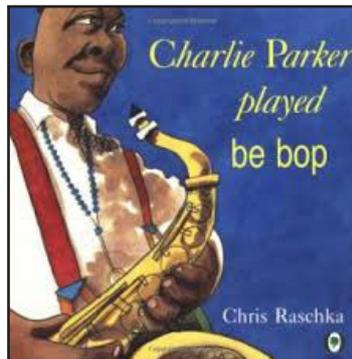
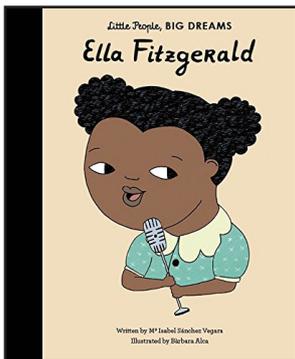
'Max Found Two Sticks' by Brian Pinkney (40 pages, 5 - 8 years)

'Who was Louis Armstrong?' by Yona Zeldis McDonough (112 pages, 8 - 12 years)

'Jazz A-B-Z An A-Z Collection of Jazz Portraits' by Wynton Marsalis (76 pages)

'Trombone Shorty' by Bryan Collier (40 pages, 4 - 8 years)

'Jazz on a Saturday Night' by Leo Dillon (40 pages, 5 - 6 years)



Let us know if you have any favourites that your children have enjoyed! If you want to take the learning a step further keep a lookout for events. The Royal Albert Hall has regular “Jazz for Kids” events for young children and for older children there are increasing opportunities for workshops, summer schools and various other ways of getting involved in jazz. Check out our noticeboard at The Jazz Centre (UK) and we will keep you posted of as many opportunities for young musicians as we can here in this newsletter.

Gillian is a volunteer at The JCUK

OPPORTUNITIES FOR YOUNG PEOPLE TO GET INVOLVED IN JAZZ in London and Essex

The Jazz Centre (UK)

What we offer — various workshops and masterclasses throughout the year teaching improvisation and other jazz techniques for young musicians interested in jazz.

Find out more: Sign up to our facebook page (The Jazz Centre UK) for regularly updated information.

Southend Music Hub

What they offer — a variety of music ensembles for young people including specific jazz groups such as “Fantazmajazz” and “Jazz Workshop”.

Find out more: www.musiconseasouthend.co.uk and select Ensembles/groups

Tomorrow’s Warriors

What they offer — FREE weekly sessions in London for kids from around age 11. They also run various school holiday sessions.

Find out more: www.tomorrowwarriors.org

National Youth Jazz Collective (NYJC)

What they offer — Summer school every year and a series of monthly sessions in different regional centres. Bursaries available.

Find out more: www.nationalyouthjazz.co.uk

Spike’s Jazz Academy

What they offer — Annual 4 day workshop during the Easter holidays in Brentwood, Essex. Bursaries available.

Find out more: www.spikesjazzacademy.co.uk

Essex Youth Jazz Orchestra

What they offer — monthly Sunday meets where students will join one of three jazz orchestra’s suitable for their level.

Find out more: www.essexmusic.org.uk and use their search facility to search for “jazz”.

Ronnie Scott’s Big Band in a Day

What they offer — FREE one day Big Band Workshop at Ronnie Scotts ending with a performance to a full house as a warm up to the evening’s main act. Fantastic opportunity. Suitable for approx. age 12-17 minimum grade 5 standard.

Find out more: www.bigbandinaday.co.uk

National Youth Jazz Orchestra (NYJO)

What they offer — Based in London, NYJO operate a weekly academy for young musicians of varying levels and abilities. They have a flagship band (entry to by audition).

Find out more: www.nyjo.org.uk

Royal Academy Junior Jazz

What they offer — a jazz musicianship course for 14-18 years held in London.

Find out more: www.ram.ac.uk/study/junior-academy/junior-jazz

Junior Guildhall Jazz Programme

What they offer — a jazz programme designed for specialist jazz musicians and classical musicians who wish to experience playing jazz.

Find out more www.gsmad.ac.uk and search for junior jazz.

If you know of any other opportunities for young aspiring jazz musicians in London or locally please let us know! And —if you want to get really serious— Purcell School of Music in Watford, or Chethams in Manchester both offer Jazz Courses, open to day students and boarders aged 8-18. (Funding available via the government’s music and dance scheme). www.purcell-school.org and www.chethamsschoolofmusic.com

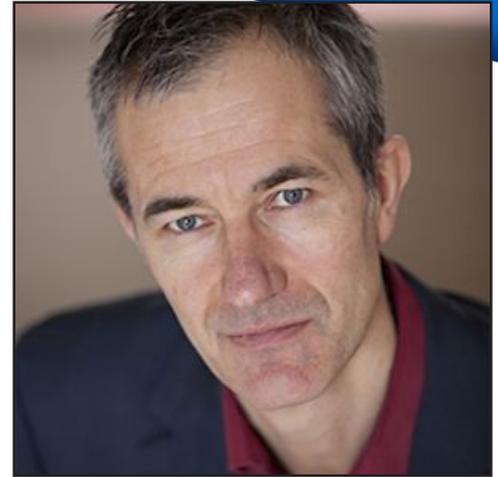
But Beautiful Jazz

This selection from the JCUK library (literary section) is described on its cover as 'a book about jazz'; that rather vague description would apply to every book we have, so why did Geoff Dyer's publishers go all Ronseal when they issued *'But Beautiful'*?

It's because this intriguing book straddles several genres, in an effective and original way. It offers brief but powerful and searching sketches of a number of significant jazz musicians in a style that is part biographical, part fictional. Between these sketches, an ongoing narrative develops in which Duke Ellington endures a long road trip to a performance, chauffeured by Harry Carney. Ellington took inspiration for his compositions from his travels, and here he starts to conceive a suite in which each movement will represent a fellow jazz musician. Finally, we realise that we have read a verbal equivalent of the composition that Ellington has been developing in his mind.

Dyer has focused on some of the most tragic and individual jazz pioneers, like Lester Young, Thelonious Monk, Chet Baker, Art Pepper, and Charles Mingus, to name a few. He presents each of them at a critical stage of life: Young 'wasting away' in a New York hotel, Monk withdrawing from public life, Pepper incarcerated in San Quentin. All this is biographically accurate, and supported by flashbacks to other formative episodes and encounters in their lives; these are largely familiar from many biographical sources — Bud Powell's brutal treatment in the US Army, Thelonious Monk's beating by racist police. Dyer, though, allows himself the freedom of a novelist to enter a variety of viewpoints, to construct dialogues and scenes, and to reshape the raw material of a jazz life into a literary form. Biography and fiction have, of course, always overlapped to some degree; any biographer must have some of the novelist's empathy and ability to create a compelling narrative. Dyer's

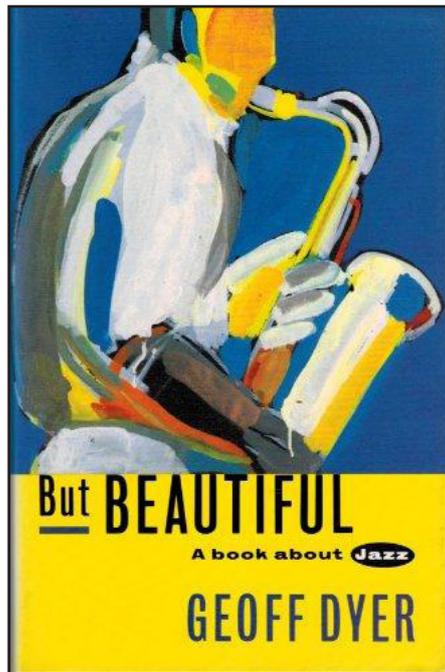
approach aims at a personal summation and insight into the essential qualities of his chosen subjects; as his epigraph declares; 'Not as they were, but as they appear to me...'



Geoff Dyer

The theme that emerges most powerfully in *'But Beautiful'* is the sheer personal cost of playing jazz, in the USA in the mid-20th century. The viewpoint shifts within each narrative — Chet Baker is seen first of all through the eyes of a girlfriend to whom he has just made love, for example, and Mingus through the eyes of anonymous sideman — but it always resolves into an expression of the author's own view, which is that of a fascinated, highly sympathetic and acute listener, a fan who has, from some distance in time and space, asked himself what kind of men made this music, and what did it do to them? Sometimes it is explicitly speculative — of Bud Powell, for example, he asks 'Was any of it like that... the way I've imagined it?' — but it is often very sharp and convincing on the essential character of the music making of, say, Chet Baker whose 'quiet suspense' is the product of a 'special kind of talent that promises more than it can ever fulfil'. Charles Mingus is a fine subject here, too; in his reading, thinking, eating and talking, Mingus' volatility is evident, his 'creativity and rage... inseparable from each other'.

The section on Art Pepper draws strongly on the saxophonist's own extraordinarily honest memoir, *Straight Life*. Portraying the musician in San Quentin, Dyer shows him fantasising about a seduction, composing a new tune, and imagining a scene in which he improvises a solo that stills the prison yard, entrancing felons, guards, and — in the shadows — the governor himself. This self-consciously cinematic moment seems to capture some of the extraordinary contradictions that define this fascinating musician, and leads Dyer to the conclusion that



A Great Day at The Jazz Centre UK

SATURDAY OCTOBER 20 will remain a seminal date in the history of The Jazz Centre UK. At 1pm on that day Sir Michael Parkinson cut a red ribbon and officially declared the whole of the Lower Atrium of the Beecroft Art Gallery as Britain's first Jazz Heritage Centre. Local MP Sir David Amess, Southend Mayor Derek Jarvis and several hundred jazz fans then filled the Centre to capacity to check out the array of jazz memorabilia, artworks, literature, music on vinyl and CD, jazz DVDs and much more. Special guests included two of Britain's foremost blues and jazz singers, Paul Jones and Georgie Fame. The historic day was rounded off with a performance by the Humphrey Lyttelton Band. Photos of the day can be seen below. A fuller write-up will appear in the next issue of the Newsletter.



Sir Michael Parkinson cuts the ribbon.



Three JCUK patrons in conversation: Susan da Costa, Paul Jones and Sir Michael Parkinson.



Above and below: Hundreds fill The Jazz Centre UK on the re-launch day.



Georgie Fame and Alan Skidmore.



The Harrison Dolphin Trio gets the day off to a swinging start.

A Great Day at The Jazz Centre UK



The JCUK CEO Digby Fairweather in the main office with trustees Bob Michalski and Adrian Green.



Sir Michael Parkinson.



Above and below: The Humphrey Lyttelton Band end the day on a high note.



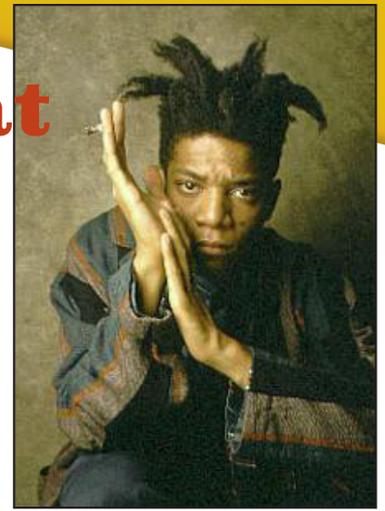
Photo: Barry Alan Shaw



Above and left: The huge audience enjoying the Humphrey Lyttelton Band.

Visual Jazz: 3: Jean-Michel Basquiat

THE JAZZ CENTRE UK has a large collection of framed jazz-themed posters and artworks which will be displayed as we expand further into the Beecroft Lower Atrium. They include original art, caricatures, photographs, advertising posters for gigs and festivals, and reproductions of original jazz-inspired paintings.



The Jazz Centre UK has a reproduction poster of Jean-Michel Basquiat's *'Horn Players 1983'*, a 'jazz triptych' depicting be-bop pioneers Dizzy Gillespie and Charlie Parker.

There are scribbled Parker references scattered around the composition. Many to his famous composition *'Ornithology'*. Also to his daughter Pree and wife Chan.

In the right panel, holding a trumpet, Dizzy Gillespie scats . . . DOH SHOO DE OBEE.

Basquiat's early career was as graffiti artist SAMO with friend Al Diaz. His graffiti style carried over into his more formal gallery paintings in the early 1980s.

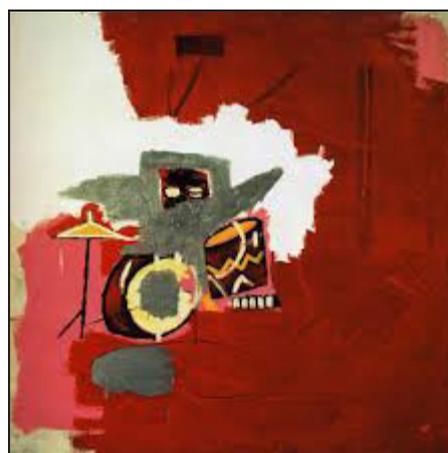
Jazz music was a common subject for Basquiat, references to musicians, recordings or jazz labels appearing in around 50 of his compositions. Charlie Parker in particular, but also Louis Armstrong, Duke Ellington and Thelonious Monk.

After viewing the Basquiat *'Boom for Real'* retrospective at the Barbican Gallery last year, music critic Richard Williams perceptively noted, "there's a real feeling for jazz here. . . Basquiat's blend of the heroic and the grotesque seems to me a fair representation of an art form that had to fight its way first into existence and then towards acknowledgement. The harshness and challenges of a jazz musician's life are as present in the paintings as the aesthetic value of what they produce. There's a title of a Monk tune that sums it up: *'Ugly Beauty'*".

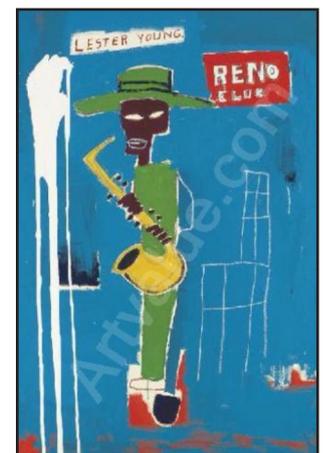
Basquiat owned thousands of jazz albums which played constantly whilst painting, or deejaying. His aesthetic as a painter closely related to his love of jazz. He died aged 27 in 1988, his career as meteoric and influential as that of early jazz fatalities Bix and Bird. Last year a Basquiat sold at auction for \$110 million. Our modest poster cost a bit less than that, but is still well worth your attention.



Untitled (Charlie Parker) 1983



Max Roach 1984



Lester Young

Moments in Jazz History

2. Jazz Genius Hits Europe

HURRICANE JAZZ hit Europe in the immediate post WW1 years, causing massive disruption to that continent's cultural climate. Opinions of this new phenomenon were deeply divided.

To some jazz was a deadly threat to centuries of European refinement. Jazz to them was crude and untutored, primitive and salacious, jungle noises crashing in on civilised society. This 'criticism' invariably came laced with racist invective against its principal black American performers. Writer Klaus Mann feared "our descent into Hell accompanied by the syncopated yelling of a Negro band . . ."

Others saw jazz as epitomising the modern world, the America of steel-framed skyscrapers, of Fordism, of Taylorism, of engineering feats like the Panama Canal. The cultural modernists embraced jazz as a break with the stifling political and institutional hierarchies of post-war Europe. The debate raged through the 1920s and 30s across Europe.



Yet it was as early as 1918 that the first truly perceptive musical appreciation of jazz was penned. It appeared in the Swiss "Revue Romande", written by a young writer and conductor called Ernest Ansermet.

That year he attended a performance by Will Marion Cook's Southern Syncopated Orchestra. His written impressions are worth quoting extensively: "The first thing that strikes one about the Southern Syncopated Orchestra is the astonishing perfection, the superb taste and the fervor of its playing," he wrote. "I can see they have a very keen sense of the music they love, and a pleasure in making it which they communicate to the hearer with irresistible force, a pleasure which pushes them to outdo themselves all the time, to constantly enrich and refine their medium. . . . They are so entirely possessed by the music they play, that they can't stop themselves from dancing inwardly to it in such a way that their playing is a real show."

He praised their leader's musicianship; "The musician who directs them and who is responsible for creating the ensemble, Mr. Will Marion Cook, is, moreover a master in every respect, and there is no orchestra leader I so delight in seeing conduct." He recognised the importance of the blues; "I am inclined to think that the strongest manifestation of the racial

genius lies in the Blues."

Then in an insight both original and

remarkable in the European appreciation of jazz for its time, he wrote a passage about Cook's clarinet player. "There is in the Southern Syncopated Orchestra an extraordinary clarinet virtuoso who is, so it seems, the first of his race to have composed perfectly formed blues on the clarinet. I've heard two of them which he elaborated at great length. They are admirable equally for their richness of invention, their force of accent, and their daring novelty and unexpected turns. These solos already show the germ of a new style. Their form is gripping, abrupt, harsh, with a brusque and pitiless ending like that of Bach's Second Brandenburg Concerto. I wish to set down the name of this artist of genius; as for myself, I shall never forget it, it is Sidney Bechet. . . what a moving thing it is to meet this black, fat boy with white teeth and narrow forehead, who is very glad one likes what he does, but can say nothing of his art, except that he follows his "own way" and then one considers that perhaps his "own way" is the highway along which the whole world will swing tomorrow."

Jazz absolutely become the highway along which the whole world swung as the musical genius of Armstrong, Ellington, Young, Parker et al exploded onto the world. Bechet, remaining for many years in Europe, only achieved the acclaim his genius deserved in his later years. But Ernest Ansermet saw things early and clearly, and his purely musical insights made him the first of Europe's cultural commentators so to do.



Jazz Portraits by Gill Levin



The first exhibition of contemporary art at The Jazz Centre UK will be 'Jazz Portraits' by Gill Levin. Eight of her works will be on display and sale from **Saturday October 20th to Saturday 17th November**.

Born in Hampton 1935, brought up in Chelsea, Gill spent 5 years at Chelsea School of Art 1951-56 studying sculpture, lettering, print making, and graphic art, then majoring in Fine Art under the tutelage of Prunella Clough, Ivon Hitchens, and Julian Trevelyan amongst others.

After graduating, she worked at the Design Centre, Haymarket, and also for the FHK Henrion Group of Designers, followed by self-employment. She became a silversmith and studied ceramics in the '70s, then moved to Norfolk in the '80s.

Gill has exhibited at Grabowski's, Sloane

Avenue; the Medici and Piccadilly Galleries, Cork Street; Whitechapel Art Gallery; and Piers Feetham, Fulham. Collections reside with Bury (Lancs) Art Museum, the Contemporary Arts Society, Hertford College, and the John Lewis Partnership, with private collections in South Africa, Canada and the UK.

In the 1990s, Gill was commissioned to paint seventeen murals of jazz musicians in Boswell's Restaurant, Norwich. In the end that became thirty eight large portraits in oils. Of this jazz portraits series The JCUK is now proud to exhibit the following:

Canadian trumpeter and bandleader Maynard Ferguson; alto saxophonist Julian 'Cannonball' Adderley; tenor saxophonists James Moody and Ben Webster; the great blues singer Bessie Smith; two of jazz' greatest vocalists Billie Holiday and Sarah Vaughan; and hard bop pianist Horace Silver.

Influences on Gill's work include Rembrandt, Turner, Matisse, Modigliani, Joseph Herman, and Delacroix. A wide selection of her work can be viewed on <https://gilllevin.wordpress.com/about/> including the wonderful 'Structures', 'Grasses', 'My Garden' and 'Landscapes' series.

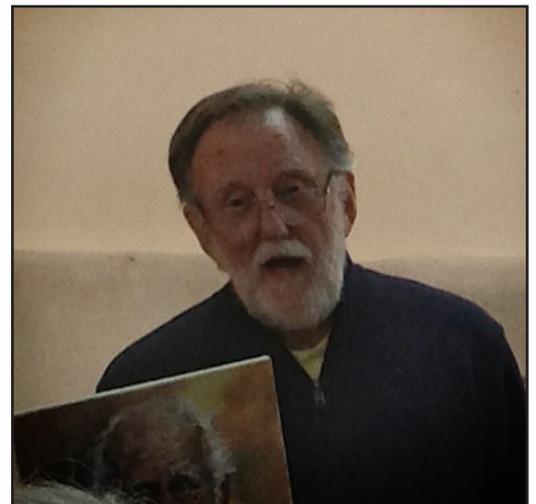
Obituary: David Newbould (1938 - 2018)

THE JAZZ CENTRE UK NEWSLETTER has to sadly announce the death of artist David Newbould. David was born in Castleford, Yorkshire 1938, and completed an apprenticeship as an electrician. He was a self taught artist but he prefers to be called a painter. David himself has said: "I'm an electrician who paints. I don't call myself an artist, but I know if I paint something I'm really chuffed with, which I get maybe twice a year, I keep it . . ."

He had a great interest in music in his early years and took up the trombone at age sixteen and later the drums. He worked as a musician playing jazz, dance and later pop music. Taking a break from the music arts in the 1960's he then began painting and developed an interest in the visual arts.

The Jazz Centre is the proud owner of a large number of his superb portraits of musicians, ranging from British jazz stalwarts George Melly, Don Weller, and Humphrey Lyttelton, to the US avant-garde of Lester Bowie, George Russell and Don Cherry. Many of these were drawn from life in his capacity as artist in residence at Jazz Festivals in Newcastle, Grimsby, Gateshead, Birmingham, Cork and the London South Bank. The portraits have been also exhibited at Ronnie Scott's club.

Anyone who has seen his art will know what a great loss this is to the jazz world. Anyone who has yet to see them is in for a real treat. A selection will be on show in the Heritage Museum of the Jazz Centre, and we shall organise a fuller exhibition in due course.



SOUTHEND-ON-SEA JAZZ SCENE



Spike's Place at the Jazz Centre UK

Saturday 27th October James Scannell Quartet

James Scannell has established a solid reputation as a versatile and highly accomplished classical, jazz and studio musician. His influences are many and varied, from Jelly Roll Morton and Sidney Bechet to Benny Goodman, Charlie Parker and Michael Brecker. As he says; "The obsession with mastering different styles has taken me down many musical paths in my long career."



Saturday 24th November Mick Foster Quartet

Mick Foster is a saxophonist, clarinetist and composer who is particularly noted as a specialist in the baritone saxophone. He has worked extensively in the fields of jazz, commercial and classical music. He has played with the likes of John Dankworth, Stan Sulzmann and Mike Garrick, the Back to Basie Orchestra, and the Humphrey Lyttelton Band. He has recorded three albums under his own name and is in demand as a session musician.

Accompanied by Dominic Ashworth (guitar), Julian Bury (bass) and Tristan Mailliot (drums).

Saturday 29th December Simon Spillett Quartet

Described by the late Humphrey Lyttelton as "formidable," He has won several awards for his music, including the tenor saxophone category of the British Jazz Awards (2011), Jazz Journal magazine's Critic's Choice CD of the Year (2009), Rising Star in the BBC Jazz Awards (2007,) and most recently the Services to British Jazz in the 2016 British Jazz Awards. Other celebrated jazz leaders and bands with whom he has worked have included Sir John Dankworth, Stan Tracey, Peter King and The Ronnie Scott's Jazz Orchestra. His three recorded albums all have received highly favourable reviews in both the specialist and national press.

"Straight-ahead, high energy jazz is his line and he does it with aplomb" —The Guardian

With Simon at The JCUK are Ted Beament – piano; Alec Dankworth – bass; Winston Clifford – drums



Beecroft Art Gallery
Victoria Avenue, Southend-on-Sea SS2 6EX.
Start 2pm Admission £10 students £5

e-mail: susan_may@btinternet.com
phone: 01245 420475

Joe Lyons and the Jazz Makers

If like me your association with Lyons Corner Houses is stuck in the late 50's your one and only memory may well be that of bleach as the dutiful 'nippies' dashed their cloth across the table as you sat down to dine or as you stood up to leave or if you were really unlucky, both!

But go further back and the picture couldn't be more different. In fact the Lyons Corner Houses especially the flagship venues in London's West End were, in their heyday not only open 24/7 but featured live music on every 'themed' floor. In the case of Coventry Street that meant a band-cum-orchestra on each of the 5 floors. In fact at one point Joe Lyons had its own booking agency to keep up with it all.

But first a trip back in time to New Orleans circa 1914 when a young Italian trumpet player arrived at a pivotal moment in the making of jazz. His name is Frank Guarante a new kid on the block classically trained and digging the vibe in this musical melting pot that gave us JAZZ! Coming of age in that exotic setting must have been one hell of an experience, sharing the 'stage' with the likes of King Oliver, Louis Armstrong and Nick LaRocca. Indeed it was King Oliver who actually played at Guarante's 21st birthday party! Seems too that in return the 'great' Guarante' helped Oliver with some technique and reading skills. I think you'll agree that's some exchange, beautifully illustrating the where with all that made jazz happen back in those heady days.

A few years hence and we join Guarante in 1923 now a member of the Paul Specht Orchestra and about to embark on a tour of Europe. Specht was a true innovator and mentor, probably the first band leader to introduce the concept of a 'band within a band' and it's this that brought Guarante to the fore at the Piccadilly Corner House leading the 'Georgians' a 7-piece outfit playing 'white hot jazz'. The band included the likes of Johnny O'Donnell on alto, Chauncey Moorhouse on drums and arranger Arthur Schutt on piano all of whom went on to even greater things back in the US.



Little did Guarante know on that historic day in London, 1923 sitting in the audience was another young American just 13 years old experiencing that eureka moment when JAZZ suddenly becomes your life. This young man visiting London

with his parents went on to make jazz history introducing the likes of Billie Holiday, Count Basie, Teddy Wilson, Benny Goodman, and Aretha Franklin to the world. His name —John Hammond— famous impresario, record producer et al he played a significant part in the careers of so many great jazz musicians. And it all started at Lyons Corner House just off Piccadilly on the corner of Coventry Street!

Guarante stayed on in London playing regularly at famous venues like the Savoy and managing the European side of Specht's now worldwide booking agency before returning to the States in 1928 where he worked with many of the great big bands, including the Dorsey's and Artie Shaw, for the next 13 years. Sadly he died in 1942 not long after his union card was taken away. Seems the war in Europe prompted someone in New York to disclose his Italian origins to the authorities there. Being denied the right to work may well have hastened his demise and you can't help thinking how John Hammond would have jumped at the chance to help him had he known about the problems Guarante faced. A better ending perhaps given Guarante's army service in WWI and those close encounters in 1923 at the Coventry Street Lyons Corner House just off Piccadilly.

Go see it for yourself. It's still standing —a monument to jazz in Britain and beyond, a few doors down from the Cafe de Paris and just around the corner from another piece of jazz history, Club Eleven! Now that takes me back a bit . . .

So join me next time for another exciting installment of 'Joe Lyons and Jazz Makers'.

You can sit back and listen to Frank Guarante on record in the new Media Room at Jazz Centre UK. Just ask for 'The Georgians 1922-1923' (Retrieval RTR79300).

Big Ears



Live at The Jazz Centre UK

The Greg Abate Quartet



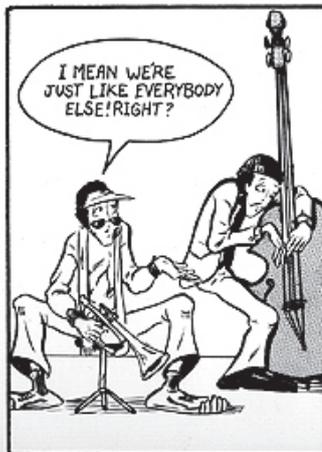
Visiting US sax star Greg Abate blew up a storm today. This might have been his 3rd gig in 24 hours, having played Brighton the night before and led a workshop on the way to the Jazz Centre, but he just kept on coming! Sharing the stage with John Pearce on piano, Simon Thorpe on bass and Matt Home on drums the band raised the roof in this fine 100 seater theatre.

The selection of jazz standards chosen in situ, including a masterful rendition of *'Four Brothers'*, were all delivered in his distinctive post be-bop style with many a 'musical quote' along the way!

Greg's terrific performance on alto belies the fact that he is equally fluent on the baritone, soprano and flute! His latest CD *'Motif'* illustrates this beautifully as it does his talents as a composer. Worth checking out, the tracks reveal a more adventurous side of this jazzier in the fast lane!

Greg is back in the UK later this year. Catch him if you can!

PS special thanks to Steve Fishwick for dropping by and of course to Susan May for making it all happen.



Moments in Jazz History

3. When Segovia met Django

IN 1940 AS FRANCE was being over-run by the German army advance Paris found itself hosting two of the greatest guitarists on the planet. Andrés Segovia Torres, a virtuoso from the classical musical world. Composers Heitor Villa-Lobos, Joaquin Rodrigo, and Castelnuovo-Tedesco dedicated compositions to his genius.



The second was Django Reinhardt, a Belgian-born Manouche Romani from the world of jazz.

Stephane Grappelli relates the story of when they met one Paris evening, at

a cultural soiree thrown by a certain titled French lady. She delighted in invites to artists who were complete opposites in taste and stylistic conception. Hence Segovia and Django.

Segovia arrived and performed his repertoire



to great acclaim. Django was nowhere to be seen. Typically he finally arrived three hours late, and sans guitar. His request to use Segovia's guitar was refused. So a guest rushed off in a taxi to acquire one. It turned out to be not of the highest standard, but Django, playing both with plectrum and fingers, produced his usual magnificent improvisations.

Completely amazed Segovia asked Django 'Where can I get that music?'

'Nowhere', Django replied, 'I've just composed it.'



Note from the editor.

No doubt Grappelli's anecdote has been told and retold many times, and apologies are expressed to any of our readers who have heard this tale before. But your editor is young and impressionable and was very much taken by recently reading it for the first time.



But Beautiful Jazz continued from page 9

'his weakness was essential to him; in his playing it was a source of strength'. In a final scene, Pepper's utter self-absorption looks like stupidity to the psychiatrist who is questioning him, but who nevertheless makes a note to seek out 'some of the records that this man has apparently made'. (What a revelation awaits him!)

These sketches are far from exhaustive studies: for the reader who has yet to delve into these lives, they are a signpost, though often the reader is assumed to know the story already: Dyer leaves a solitary Chet Baker in an Amsterdam hotel room, staring into a mirror which seems to offer no reflection of himself at all...

In contrast to the rest of 'But Beautiful', an afterword offers a thoughtful formal essay about the jazz tradition, from the perspective of 1991, with some particularly insightful remarks

about the way in which as contemporary listeners we generally encounter that tradition in something like a reverse chronological order; what is the effect of hearing Bud Powell when you have first heard 40 years' worth of his successors?

So here is 'a book about jazz': beautifully and persuasively written, full of a deep love of the music and the men who made it, approached in a spirit of free exploration which reflects the music itself. Dyer sees his vignettes of individual lives as akin to the way a jazz musician approaches a standard: taking something known, and making something fresh, that says something new. It's an apt conceit, and one of the more convincing claims of a creative writer to be doing something jazz-like on paper.

A.S.C.

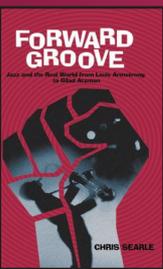
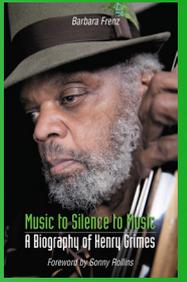
Northway Books is a British publisher based in London, founded in the year 2000. We specialise in jazz and social history. For more titles and catalogue contact;

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Music to Silence to Music:
A Biography of Henry Grimes

By Barbara Frenz

Henry Grimes recorded and toured with some of the most imaginative jazz musicians: Sonny Rollins, Cecil Taylor, and Albert Ayler. This book examines the bassist's long but turbulent musical career, recounting his life as bassist, violinist and poet.
ISBN: 9780992822255 £20.00



Forward Groove

By Chris Searle

A survey of recorded jazz from its beginnings to the present, seeking to show how its musicians always reflected in their music the issues of their day, from mass migration and the struggles against racism, to the assertion of internationalism and aspirations towards a fair and just world.

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By Digby Fairweather

Notes from a Jazz Life is now updated to cover Digby Fairweather's career as a jazz cornetist, band leader, educator and broadcaster, working with George Melly and leading his band the Half-Dozen, now celebrating their twentieth anniversary.

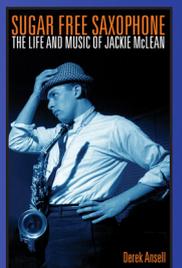
ISBN: 9780992822248 £14.00

Sugar Free Saxophone:
The Life and Music of Jackie McLean

By Derek Ansell

Jackie McLean - sugar free saxophonist from Sugar Hill, Harlem is widely known as one of the finest, most consistent soloists in jazz history. Jackie's powerful, unsentimental sound and inventive style made audiences and critics sit up and listen.

ISBN: 9780955788864 £18.00



Northway Books is a British publisher based in London, founded in the year 2000. We specialise in jazz and social history.

Social trends in Britain and the influence of the African diaspora are illuminated in Jim Godbolt's *A History of Jazz in Britain, 1919-50* (recently reprinted) and in the life stories of Coleridge Goode (*Bass Lines*), Joe Harriott (*Fire in His Soul*), and Leslie Thompson (*Swing from a Small Island*). For those who want to know what jazz is all about, and why it matters, we recommend Graham Collier's magnificent declamations in *The Jazz Composer*, including 'Jazz happens in real time, once'.

Jazz, radical politics and poetry are combined in Chris Searle's *Forward Groove* while the remarkable talents and life story of musician and poet Henry Grimes are covered in *Music to Silence to Music*, written by Barbara Frenz with a foreword by Sonny Rollins.

Other Northway books on the lives of musicians include studies of Hank Mobley, Jackie McLean, Johnny Griffin and saxophonist Peter King, and the lively jazz memoirs of playwright Alan Plater and trumpeter / broadcaster Digby Fairweather. *Some of My Best Friends Are Blues* by Ronnie Scott with Mike Hennessey, and *Music Outside* by Ian Carr justifiably remain among our bestsellers.

