

THE JAZZ CENTRE UK
NEWSLETTER

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Trevor Watts - Veryan Weston Live

The John Dankworth Piano

Great Jazz Album Designs

The Jazz Art of Romare Bearden

From The JCUK Archives

Jim Godbolt and Val Wilmer Re-issues

David Cooke Poems

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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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The Jazz Centre UK Patrons



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Susan da Costa

WE LOVE A PIANO

The story of Sir John Dankworth's very first piano at The Jazz Centre UK

"It was my mother who was the main musical influence in our household." Sir John Dankworth, recalling early years in his 1998 autobiography 'Jazz in Revolution.' "She came from a family with several professional musicians in its ranks, one a church organist, another a pianist for silent movies. As far back as I can recall I was expected to look over her shoulder at the piano music stand and keep my end up. I struggled manfully to sight-read unfamiliar notes, coupling them with unfamiliar words which were often nowhere near the notes but at the bottom of the page."

Well, if the ghost of Britain's first jazz knight can ever be spied leaning benignly over the music-rack of his mother's (and his) first piano —now safely housed in the Heritage Room of The Jazz Centre UK—it's reasonable to suppose that above a bemused smile his eyebrows will be raised in surprise. How, he will be wondering, has this first-ever instrument survived through the sixty-plus years of his career as an international jazz star? It's a charming tale of travels.



After the piano finally left John's childhood home at 16, Hollywood Way, Enfield (where a blue plaque now celebrates his birthplace) it finally made the great move westerly to the home of the Dankworths at Wavendon, nearby to Milton Keynes. By that time Wavendon Stables was playing host to some of the greatest musicians in and beyond the UK, plans for the great Dankworth-Laine Theatre down the road were well under way. By then John and Cleo had pianos fit for their more distinguished musical surroundings.

So the old upright fell silent for a while until daughter Jacqui took it home and played it again from time to time. From Jacqui it made its way to brother Alec—who, like Jacqui, knows an in-tune piano from the other variety—and in due course Alec trundled the old instrument

across the road to his neighbour who put it on e-bay.

It was at this point that Terry Cheney (editor of 'The Jazz Guide'; Britain's best monthly review of jazz up and down the UK), e-mailed the Centre's CEO, Digby Fairweather. "John Dankworth's piano is available on e-bay", he said. "Did you know?"

"Maybe," countered Fairweather, "but we could never afford it."

"I think you can", returned Terry, "the starting-bid is £5.00".

So the deal was struck and in due course the piano arrived at the Jazz Centre. "Getting it down cost quite a lot more than £5.00", admits Fairweather. "And then my Trustees looked it up and down, and decided that it deserved to lose just a few of its scratches and notches. So while great care has been taken to preserve the original look of the piano, it's just a little smarter than when it arrived. And now of course it's safe for ever. All it needs is tuning."

So that's the story.

—Art Napoleon

Would you like to help The Jazz Centre UK by contributing to the tuning of Sir John's very first piano? A single donation of £75.00 will enable us to bring the instrument back to playing condition. And the donor will receive a prize of the Avid double CD 'John Dankworth and Cleo Laine: Spread a Little Happiness' to say 'thank-you!'



Late breaking news.

A PPL Lifetime Achievement Award will be awarded to Cleo Laine. Decades at the forefront of the British jazz scene, releasing over 100 albums, including with Duke Ellington, Ray Charles and Thelonious Monk as well as with husband John Dankworth, will be honoured at the Jazz FM Awards ceremony in London on April 30th —International Jazz Day.

MEET THE JAZZ CENTRE UK VOLUNTEERS

2. Dave Brooker



Dave is the go-to volunteer at The Jazz Centre should any music manuscript need reading. This skill derives from his many years on the Variety Theatre circuit, starting as a 15 year old teenager.

His first stage act was as an impersonator, of contemporary stars Max Bygraves, Jerry Lewis and Terry-Thomas. Teaching himself to play the double bass, he played whenever needed in backing bands for many acts.

Organised by agent Joe Collins —a relative of Joan and Jackie, the latter acting as commère—the company toured nationwide for several years before breaking up. During their time they appeared alongside the likes of Arthur Askey, Dick Emery and Dorothy Squires.

Dave then teamed up with the show's pianist as a double act. Derek & David Marsden was born, a very early boy band? (See photo on this page). For three years they performed the popular songs of the day. A full season at Skegness was followed by a TV appearance on Blackpool Nights, and performing for British troops abroad in Cyprus, Germany and the Middle East. Chart success never came their way and Derek eventually returned to Belfast to become a DJ on Radio Downtown.

Dave then took a job as a cabin steward for BOAC, while still playing gigs depping on his bass. After six years he got married, left the music business, and took a series of 'straight'

occupations. Twice he ran a sub-post office, was a deputy manager for the Co-op in Croydon, a manager for the Wedgwood fine china group, and for Texas Homebase. He then lived for six years in Tenerife where he built and ran his own supermarket.

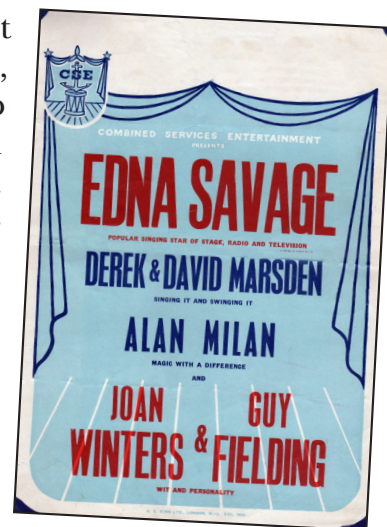
Nearing the age of retirement, the gravitational pull of music eventually exerted itself again. Dave purchased an organ and emigrated to Cyprus, where he performed as Don David Carlos. His day job was a swimming pool technician.



Illness eventually forced Dave, and his second wife, to relocate to the healthier climes of London. Recommended by his doctor Dave joined a choir, the Croydon Male Voice Choir, before a move to Essex and residence as a top tenor in the Leigh Orpheus Male Voice Choir. They appear regularly in the UK and abroad.

Dave has been an ardent jazz lover from his early years;

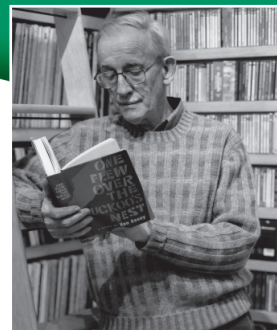
particular favourites being Stan Kenton, Art Tatum, Dizzy Gillespie, and especially his top bass players Ray Brown and John Hawkesworth. When The Jazz Centre UK started its life in February 2016, (incidentally on Dave's birthday), he became a founder member, and regular volunteer ever since.



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 modern-

ist designs reflecting modern bebop jazz. Our Newsletter will feature some of the very best of these pioneering graphic artists.

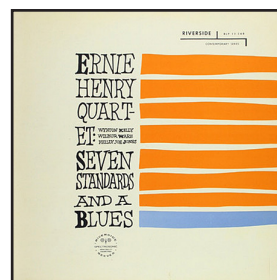
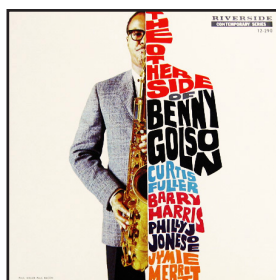
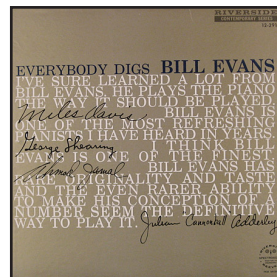


1. Paul Bacon

Paul Bacon graduated from Newark Arts High School in 1940. His design career got its start with drawings for small magazines such as The Newark Hot Club's *Jazz Notes* and Bob Thiele's *Jazz*. He first made his mark as an art director for early Blue Note albums, designing 10" album covers for Alfred Lion and Frank Wolff's label.

Later he became the chief designer for Riverside Records in its early and middle years, where he and photographer Paul Weller churned out countless classics, like *Everybody Digs Bill Evans* and *Monk's Music*. Bacon designed covers for about 50 years, from his start in the early 1950s to the early 2000s. In total he has designed more than 200 jazz record covers. Throughout his career he used hand-drawn letters and illustrations.

His passion for jazz did not leave off at listening, reviewing, and designing sleeves. He himself took up playing the jazz comb, for The Hot Club of Riverside Drive, The Washboard Live and The Hot Damn Jug Band of New York.



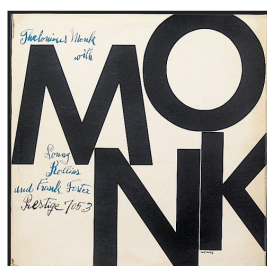
2. Andy Warhol

Before he achieved world fame in the 1960s, Andy Warhol earned his living as a graphic artist. In the 1950s he was commissioned to design album covers for Blue Note records, recommended by Paul Bacon. It was as late as 1996 that these designs were collected and published by Paul Marechal, *Andy Warhol: The Record Covers, 1949-1987*. Warhol, the pioneer of Pop Art, drew more than 50 album covers over the span of his career — for rock (most famously for the Rolling Stones and the Velvet Underground), classical music, and opera, as well as jazz.

The early covers "have pizzazz and elegance and a sneaky linearity, like Cocteau with a movement disorder," said Wayne Koestenbaum, the author of a Warhol biography. "The blotted line gives a jumpy and nervous and emotionally unstable rhythm to the otherwise coherent line, like a dry drunk."

In 1958 he designed guitarist Kenny Burrell's *Blue Lights*. It stretched Blue Note's graphical sensibilities as well as Warhol's own. He "finally broke away from simply drawing close-ups of musicians and their instruments and delivered a piece of art as evocative as the music inside," wrote the San Francisco Chronicle's Aidin Vaziri.

Since its inception Blue Note has a reputation not just for musical quality, but for the aesthetics of its total packaging. Andy Warhol helped set that standard.



2 Classic Jazz Re-issues

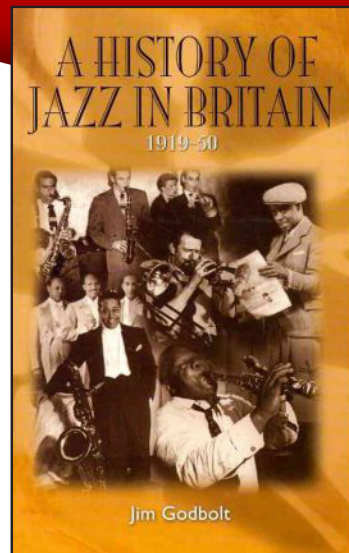
A History of Jazz in Britain —by Jim Godbolt

Jim Godbolt's wonderful book, 'A History of Jazz in Britain, 1919–50', is available again from publishers Northway Books, thanks to a reprint coinciding with the exhibition Rhythm & Reaction at 2, Temple Place, London. (For more Northway Books titles see page 22 — editor). It covers the trail-blazing American artists of the twenties and thirties, their influence on British musicians, the specialist magazines, rhythm clubs, discographers and pundits, and the fascinating cloak-and-dagger plots to defy the Musicians' Union ban.



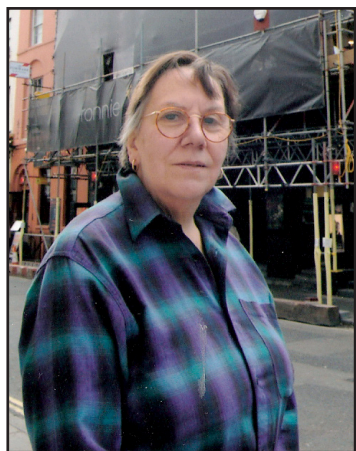
Jim Godbolt was the original manager of George Webb's legendary Dixielanders; later a booker for the Wilcox Agency, representing Johnny Dankworth's Seven, Kenny Graham's Afro-Cubists, Mick Mulligan with George Melly, Bruce Turner's Jump Band, and Wally Fawkes' Troglodytes. Later, during the 'Beat boom' of the 1960s Liverpool's he was also co-manager (with John Chilton) of Liverpool's hit-making 'Swingin' Blue Jeans' and ran the Six Bells Jazz Club for many years.

In 1976 he authored his first autobiography 'All this and ten per-cent' (later re-published as 'All this and many a dog' / Memoirs of a loser / pessimist in 1986) and from © 1979 became a full-time writer for a range of jazz journals (including editorship of Ronnie Scott's house magazine 'Jazz at Ronnie Scott's'). His 'History of Jazz in Britain' was first published in 1984. "If you have not bought this book, I urge you to do so - now!" was Humphrey Lyttelton's opinion. Anyone who read the first edition, could do worse than re-read the updated version today.



As Serious as Your Life: Black Music and the Free Jazz Revolution, 1957-1977 by Val Wilmer

When first published in 1977 this was a groundbreaking study of what then was the still controversial jazz avant-garde. Val Wilmer, interviewing many of its practitioners, understood the importance of this New or Free Jazz, the role it played in the revolutionary, confrontational years of the civil rights and black nationalist movements. As she explains in her recent BBC Radio 3 interview, most of the mainstream media and jazz critics dismissed it out of hand.



Wilmer's sympathy with the new music derived from hours not just listening to live and recorded performances, but interviewing, socialising with, and befriending the musicians. Many stayed with

her and her family when visiting Britain.

There are individual chapters on five of the period's key figures, John Coltrane, Cecil Taylor, Ornette Coleman, Sun Ra and Albert Ayler as well as the AACM of Chicago. Uniquely for the time there are two chapters on 'Woman's Role' in these years, both those as supporters of the musicians but also the performers.

The influence that the 60's avant-garde had on the subsequent development of jazz has been profound, and the style has survived and evolved since. A visit to the Cafe Oto in London, reviewed in our previous issue, can be recommended.

With a new introduction by Richard Williams, this title, like the Jim Godbolt re-issue, is essential reading for the jazz public. Watch out for a full review in a future Newsletter.



The Railway Hotel, Southend

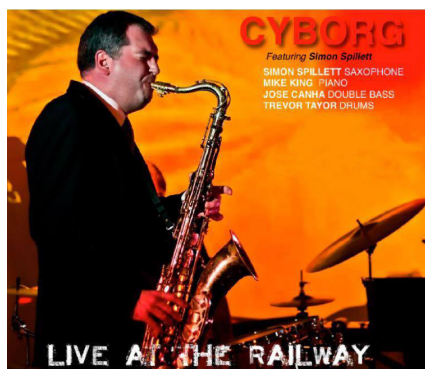
The Jazz Centre UK Newsletter's regular review of a favourite jazz club or venue in Essex, London and the South East. Second up is the Railway Hotel, Southend's finest music pub, reviewed by our intrepid music critic, Big Ears.

Jazz 825 . . . Wednesdays is modern jazz night at the Railway Hotel. April 4th featured Roberto Manzin blowing up a storm. A powerful tenor saxophone player, he deserved a much bigger audience than the meagre turnout that night.



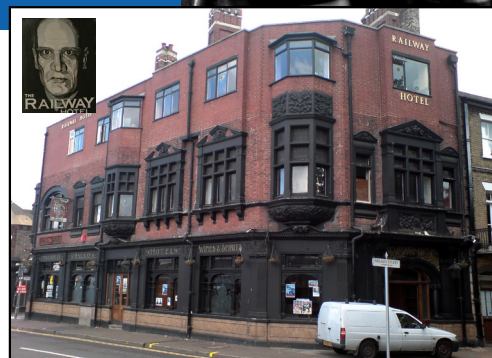
Italian born of East European parents, his musical pedigree is impressive. In the 1990s he featured in clarinetist Tony Scott's Quintet. He moved to London in the late 90s, playing in a variety of session and settings; with Martha and the

Vandellas, Jim Mullen, Jason Rebello, Omar Puente, . . . from pop to Latin, rock, ska, jazz and blues. A sideman on dozens of recordings, and four of his own as leader or co-leader, Roberto



Manzin is one example of the quality on show at the Railway regular Jazz825 Wednesday sessions.

His drummer on Wednesday was Trevor Taylor, well-known to the Railway habitués. Fluent in a number of musical settings, including a live Railway session with Cyborg and Simon Spillett. His is always the perfect accompaniment to the modern jazz on offer.



JAZZ825 SEASON 2018	
APRIL	MAY
4 ROBERTO MANZI Featuring MARC VLESSING ROBERTO MANZI Saxophone JOSE CANHA Bass DAN BANKS Piano TREVOR TAYLOR Drums	2 MARC VLESSING MARC VLESSING Saxophone JOSE CANHA Bass DAN BANKS Piano TREVOR TAYLOR Drums
11 AERO ZAK BARRETT Saxophone JOSE CANHA Bass DAN BANKS Piano TREVOR TAYLOR Drums	9 SLI-JO SOUTHEND LITTLE JAZZ ORCHESTRA led by PAT ENGLISH
18 NARDIS ALEX FIELD Guitar TONY GODDERHAM Piano BEN HEARN Bass JASON CABBELL Drums	16 FLIGHT ZAK BARRETT Saxophone JOSE CANHA Bass MIKE KING Piano TREVOR TAYLOR Drums
25 CHENENKO ALEX FIELD Guitar TONY GODDERHAM Piano ZAK BARRETT Saxophone JOSE CANHA Bass TREVOR TAYLOR Drums	23 LE QUARTET RAFFAELLE BIZZUCA Guitar JOSE CANHA Bass ADAM WOODCOCK Drums GARY HAMILTON Saxophones
	30 CYBORG Featuring Simon Spillett SIMON SPILLETT Saxophone JOSE CANHA Bass MIKE KING Piano TREVOR TAYLOR Drums

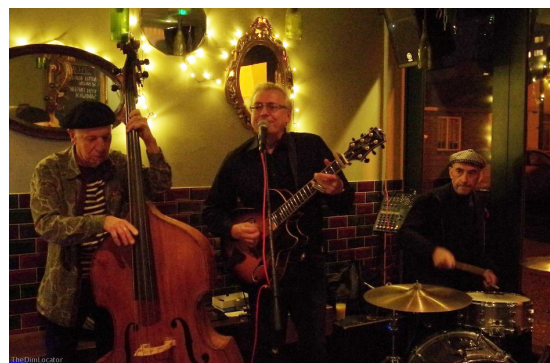
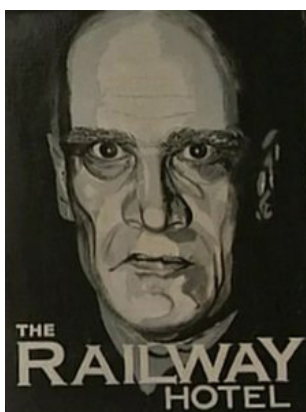


Trevor Taylor

In 2013 a painting of Essex music legend Wilko Johnson replaced the traditional Railway Hotel pub sign. Formerly of one of Britain's finest RnB bands, Dr. Feelgood, Wilko was a regular performer at the venue. He has been known to treat customers to impromptu performances during his visits.

The blues and RnB tradition continues to this day. Most notably with the Martin McNeil Bottleneck Blues Band. The group's material includes tradi-

tional blues, delta and Chicago style, jazzy standards and modern folk blues.



Martin McNeil's Bottleneck Blues Band

The Jazz Centre UK announces the launch of its first major exhibition 'Jazz Now': Jazz in all its forms that you can listen to NOW!

Friday April 6th to Saturday 12th May 2018

This exciting project, supported by Heritage Lottery Fund and Southend Borough Council, will celebrate the continuing vitality of the jazz culture in Britain and beyond via exhibitions, film and live music presentations. Its aim is to encourage and inspire its visitors to re-explore all the genres of jazz which are available to the public in 2018. Our exhibition will provide direct routes to the personal enjoyment of jazz music which lie both within —and beyond— standard media outlets (including publications, radio, recordings and live venues). Within our centre at The Beecroft Art Gallery we will also be celebrating jazz music with an internationally-based series of presentations covering the entire inter-generational span of jazz activity.

These will include as the exhibition progresses;

Opening with live music, April 7th: Concerts by young musicians including guitarist Harrison Dolphin —from the National Youth Orchestra Academy Quintet— leading his Trio, and graduates from percussionist Marc Cecil's youth jazz courses.

Masterclass, April 14th: A recital/masterclass by poll-winning trumpeter LAURA JURD and keyboardist/inventor Elliot Galvin. (For those who would like to join Laura in the master class element of her presentation, free of charge, there are limited spaces for which applicants will require a minimum of Grade 5 ability and above. To apply please e-mail: enquiries@the-jazzcentreuk.co.uk, and let us know which instrument you play.

Ongoing: Weekly film presentations including documentaries on jazz legends Oscar Peterson, the Thad Jones-Mel Lewis, Woody Herman and Gil Evans big bands, along with contemporary movies with a jazz theme, and live filmed performances.

Ongoing: A presentation of contemporary jazz recording outlets including Hi4Head Label (Nick Hart) and FMR (Trevor Taylor).

Seminar, April 28th – An illustrated lecture by BOB SINFIELD on the classic Scots trombonist GEORGE CHISHOLM after which copies of his Chisholm biography will be on sale.

Live music, April 28th – A recital by DARYL SHERMAN the multi-award winning US pianist/singer with DAVE GREEN (double-bass) – part of jazz impresario Susan May's monthly season of live jazz presentations at The Jazz Centre UK. Further information see page 13.

Live music, May 5th – A concert by 'Elephant Talk'; the seven-piece band composed of 3rd year Guildhall students featuring original contemporary music in the jazz-funk mode.

Live music and exhibition close, May 12th – A concert by British jazz greats TREVOR WATTS and VERYAN WESTON featuring a showing of

Watts' 'Hear Now' DVD introduced by its director Mark French, followed by music from their project 'The Quantum Illusion'. For further information see page 21.

This exhibition will further cement the solid foundation of The Jazz Centre UK and future-proof its ability to contribute positively to the national/international jazz scene as well as adding a valuable new dimension to Southend's appeal as a cultural destination.



Daryl Sherman & Dave Green



'Jazz Now' . . . the first weekend

THE 'JAZZ NOW' EXHIBITION got underway April 7th with some beautifully presented display cases showcasing jazz in its multiple contemporary performance styles.

AROUND a large poster of 'The New UK Jazz Family Tree' are colourful photos of some of the new young lions of British jazz; Moses Boyd, Laura Jurd, Nubya Garcia, Theon Cross et al. Examples of their recordings are on show in the display case. Coincidentally the Observer New Review supplement this Sunday featured the very same artists under the apt heading "*This is Rebellion Music . . . There are no Rules*". The article is available to read as part of the exhibition.

A WIDE RANGE of venues, local and in the south-east, are featured in a second display area. Prominent is a genuine illuminated sign from the Vortex jazz club in London. Original silk-screen posters from London's Cafe Oto for the Sun Ra Orchestra and the Art Ensemble of Chicago decorate the wall, with photos of, and within Southend's own top jazz venue, The Railway Hotel and its Jazz825 evenings.



THE LABELS that record the jazz styles displayed can be seen in a third display case; including Trevor Taylor's FMR, Hi4Head, Edition, Whirlwind and Stoney Lane. A tablet playing Trevor Taylor live from the Railway Hotel and HOFS fronts this display.

THE FOURTH, crowded case displays the plethora of jazz styles which can be heard around the world today; Latin Jazz, mainstream, be-bop, jazz rap, free jazz, traditional and more. The full range of the wonderful jazz family is represented. A second tablet plays selections of this musical variety.

TOPPING this display case is a comprehensive list of jazz festivals and events across Europe in 2018.



Harrison Dolphin Trio: Live at The Jazz Centre UK

It's only the very start of our 'Jazz Now' exhibition at The Jazz Centre UK, but for me an early musical high spot was our Saturday morning concert by guitarist Harrison Dolphin's Trio. Dolphin—who also compèred his sessions with likeable ease and confidence—was joined by Lorenzo Morabito (double bass) and Kai Macrae (drums). Their programme ranged from standards such as Victor Scherzinger's '*Tangerine*' to compositions by Bud Powell and Tadd Dameron. They demonstrated a degree of musical seniority far beyond their years.

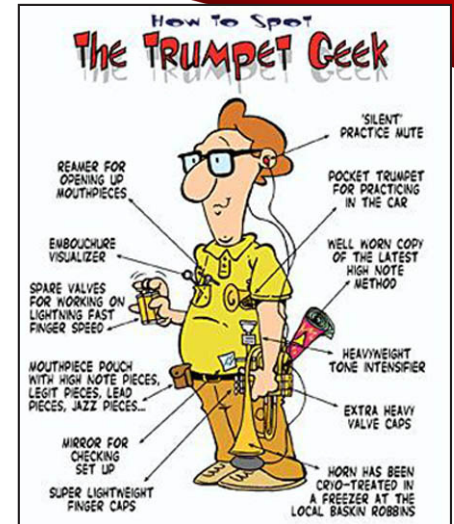


Dolphin's solos—ranging from faultless single-line creations to chordal adventures recalling masters such as George Van Eps—were, by turn, witty, reflective and constantly creative. And his partners Morabito and Macrae—both of them only fifteen years old, and junior to Harrison by just two, matched him for the kinds of skills, taste and creativity that wouldn't have been out of place in the big room at Ronnie Scott's.

Watch out for these three! They'll be back at The Jazz Centre UK—as well as all over the UK jazz scene—very soon, and when they come back I'll be in the very first row.

—Art Napoleon





A pianist is playing in a seedy, Mafia-owned tavern in South Jersey...it's 11:55 PM, and he's 5 minutes away from the end of his gig. The owner's assistant comes up to the pianist and says:

"Da boss wants you should play Strangers In Da Nite."

The pianist says: "Okay, no problem."

The henchman continues: "Da boss wants you should play it in F#"...

The pianist says "I usually play it in F, but no problem!"

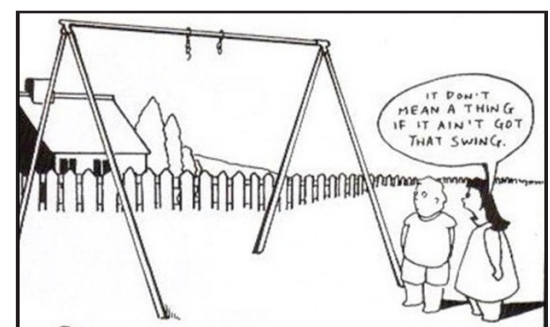
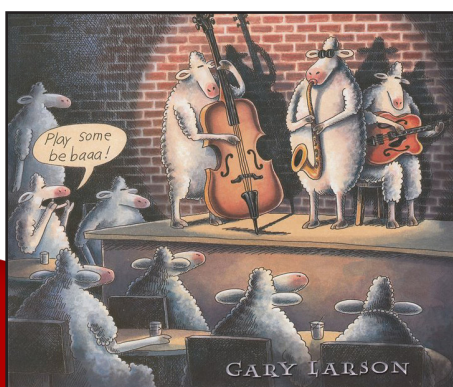
The henchman goes on: "Da boss wants you should play it in 5/4 time."

The pianist says "But the song is in 4/4 time...How am I supposed to do that?"

Henchman asks him: "Look, you want paid or not?"

So the pianist improvises an introduction, and as he gets to the opening notes of the song, he hears, in a really ugly, raspy voice behind him:

"Strangers in-da-friggin' night exchanging glances; Strangers in-da-friggin' night ...



Visual Jazz: 1: Romare Bearden

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.

Amongst these are two posters of original collage-paintings by the highly-regarded African-American artist Romare Bearden. On display already is one of his greatest works, *Jamming at the Savoy*. Ready for future display is *The Blues*, one of his *Of The Blues* series.



Romare Bearden (1911 – 1988) was an exceptionally gifted African-American artist who strove to universalize the African-American experience in a signature style derived from Cubism. Growing up in Harlem, Bearden was strongly influenced by its thriving jazz scene, and his works exuberantly echo the music's improvisational form.



Jamming at the Savoy, 1979

Depicting jazz musicians performing in Harlem's famous Savoy Ballroom, *Jamming at the Savoy* celebrates not only the power and originality of African-American music, but also the good times had at this legendary venue.

Jazz played an important role in Romare Bearden's art. His method as a visual artist was based in part on what he had learned from jazz musicians about improvisation. As in jazz, the unpredictable repetitions and juxtapositions of shapes, textures, and colours in his art create startling, unexpected visual rhythms; what jazz trumpeter Wynton Marsalis has termed 'Visual Jazz'.

He was born in 1911 in Charlotte, North Carolina, and grew up in New York City. Introduced to European modernism through George Grosz at the Art Students League of New York, Bearden turned to painting and began exhibiting his work in Harlem.

In the 1960s he was a founder-member of the Spiral group of Black artists, dedicating their work to the rising Civil Rights movement. It was at this point he evolved his collage-painting style seen in our two Jazz Centre prints.

Three series, *Of the Blues*, *Of the Blues; Second Chorus* and *In 4/4 Time* depict the evolution of jazz from its New Orleans origins, through the bebop years to the avant-garde of the 1960s; wonder-

"You must become a blues singer – only you sing on the canvas. You improvise – you find the rhythm and catch it good, and structure as you go along – then the song is you. Music has always been important for me the way it has been important for many Blacks. Blacks have made their own sound, their own musical language like jazz. It is theirs and they identify with it. In a world of constantly changing identities, certain forms of music represent a solid identity for Blacks."

–Romare Bearden

ful pieces like *I Got Rhythm*, *New Orleans Raggin'*, *Empress of the Blues*, *Tenor Spot*, and *In E Sharp*.

Many jazz musicians have reciprocated, showing their appreciation of his art on their album covers; including Robin Eubanks, Wynton Marsalis, Sonny Fortune and Donald Byrd. Branford Marsalis' CD *Romare Bearden Revealed* went a step further. The album is conceptualized around Bearden's paintings, compositions inspired by these artworks.



The Blues, 1975

‘Coming Through Slaughter’: by Michael Ondaatje reviewed by A.S.C.

Michael Ondaatje’s *Coming through Slaughter* does something similar to David Fulmer’s *Chasing the Devil’s Tail*, discussed in our previous issue: it takes the same figure from jazz history, New Orleans cornet pioneer Buddy Bolden, and creates a similarly imaginative narrative, but in an entirely different literary style. This 1976 novel was acclaimed by the Sunday Times as ‘perhaps the finest jazz novel ever written’ and is available on the JCUK fiction shelf; it was Ondaatje’s first novel. (He achieved fame with *The English Patient*, particularly through the film version.)

Coming through Slaughter isn’t a light read: the style is full-blown literary modernism. Don’t expect a clear, linear narrative, but rather an episodic, fragmented novel, which veers from documentary and historical material to a variety of narrative modes – first person passages from different voices, third person sections in different viewpoints, and passages in the author’s own voice, presenting a search for Bolden in the present.

The language of the novel is often unconventional in grammar and punctuation: some critics have claimed that the style is reflective of the spontaneous, improvised quality of jazz, and that’s certainly true in some poetic interludes where words mimic the variations in phrasing of a soloist: ‘Passing wet chicory that lies in the fields like the sky/Passing wet chicory lies/like the sky/like the sky like the sky like the sky/passing wet sky chicory...’

The Bolden we meet in the novel is a musician who had arrived in the Big Easy at 22 years of age, fully formed; he had literally stepped out of the crowd during a street parade, and started to play ‘hard and beautifully’. There’s a ‘fine and precise balance’ in his life: he is a barber, the publisher of gossip sheet called *The Cricket*, husband, father and man about town. As a musician, though, he is ‘never professional in the brain’, and more generally he ‘could not put things in their place’. His balance is precarious...

Early in the novel, he disappears from the city, and does not play for two years. There follows a kind of detective story, as an old friend, Webb, a policeman, traces his whereabouts, meeting a number of figures in Bolden’s life including a mysterious photographer who supplies an image of the trumpeter – then destroys the negative. Webb’s pursuit of his friend allows us to see Bolden from different viewpoints and gather

an understanding of the man, whose disappearance seems to have been prompted by an act of violence born of sexual jealousy, as well as drinking, disenchantment with his life as a musician, and a growing mental instability. Having slept rough for a while, he has eventually moved in with a married couple in a ménage à trois.

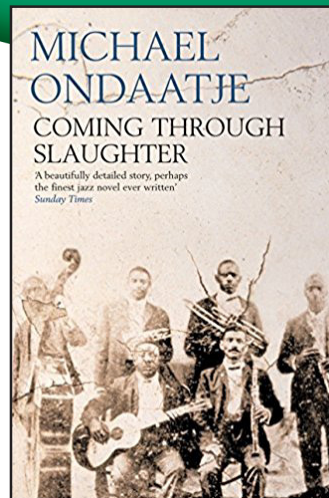
Webb, finally tracking him down, encourages Bolden to return to New Orleans, his wife and public performance: the novel’s climax is a powerful account of his participation in a favourite form of performance, the street parade, where his playing connects strikingly with a dancer, the ‘right audience’ he is unsure he will ever find, and this encourages him to play at a peak of physical and imaginative effort. Narrated in Bolden’s subjective inner voice, this is at the same time the apotheosis

of Bolden’s approach to music, and a physical/mental collapse: ‘the red force coming up can’t remove it from my mouth, no intake gasp, so deep blooming it up god I can’t choke it the music still pouring in a roughness I’ve never hit watch it listen it listen it, can’t see I CAN’T SEE. Air floating through the blood the girl red hitting the blind spot I can feel others turning, the silence of the crowd, can’t see’. He never plays again and, after medical treatment, he is committed to a state

asylum where he spends the rest of his life, dying 24 years later...

Reading the novel as a jazz listener, it’s fair to ask: ‘Does this novel tell me anything significant about the music?’ At the technical or historical level, not much: Ondaatje is not greatly interested in the details of musicianship, band leading, or relationships among musicians; nor, it seems to me, is he interested in the particular social/racial/economic conditions that gave rise to the music, though we are made strongly aware of the prostitution trade that dominates the area.

However, Bolden’s highly individual principles and attitude to his art gradually emerge in the course of the novel. Suggesting Bolden’s ability to blend styles and forms, one musician recalls an extraordinary moment when Bolden is ‘playing the blues and the hymns sound sadder than the blues and then the blues sadder than the hymn’. The familiar trope of ‘the Lord’s music’ versus ‘the Devil’s’ serves to



continued on page 19

SOUTHEND-ON-SEA JAZZ SCENE



Spike's Place at the Jazz Centre UK

Saturday 24 February saw the second live Spike's Place gig at The JCUK. The set featured Alan



Barnes' West Coast-inspired alto sax, and his dry jazz humour. (I for one did not know Clifford Brown penned 'Knees up Clifford Brown', or 'On Wynton Kelly's Doorstep'). This information came by way of a scintillating reading of 'Sandhu'. Trumpeter Steve Fishwick was a surprise

and welcome guest.

March 31st welcomed the warm, melodic tenor saxophone of Jo Fooks, backed by the Ted Beament

Trio. Her set was a judicious mixture of songs from the movies, including a beautiful version of 'As Time Goes By', standards, a jaunty bossa nova, and self-penned



tunes — the best titled 'The Fab Three' dedicated to her nephews. Before playing Dexter Gordon's 'Fried Bananas' we were asked to identify the original tune that he took the chord changes from, (answer at the bottom of the page). The set ended with a lively rendition of 'Lester Leaps In' with guest Mick Foster on baritone sax.

Saturday 26th April Daryl Sherman and Dave Green

'Singer-pianist Daryl Sherman embodies both the past and the future of jazz.

In 2015, *Hothouse* magazine named her best jazz vocalist, and her singing has been compared to such distinctive vocalists as Billie Holiday and Blossom Dearie - (NY Daily Record). Dave Green has been one of Britain's foremost bass



players for decades and is Daryl's chosen musical partner!.



Saturday 26th May Dave O'Higgins Quartet

"A stunning player in the neo-bop vein, with an apparently effortless flow of coherent ideas, beautiful time and a highly-developed harmonic sense." — *Jazz Guide*

Saturday 30th June Sara Dowling Quartet

Sara Dowling is a singer/songwriter gifted with immensely emotional vocals. Her influences are wide and far reaching, reminiscent of jazz and soul greats such as Nina Simone, Billie Holiday, Aretha Franklin and Candi Statton, but mixed with poetic lyrics and haunting melodies.



Saturday 28th July Greg Abate Quartet

Greg Abate's name isn't often broached when debating the merits of contemporary jazz saxophonists. It should be. While perhaps best known for his work on alto, his talents on soprano, tenor sax and flute are exemplary, and he is equally adept as a composer / arranger.

Saturday 29th September Picante

Picante is the Latin band of Latin bands, with a full line up including the lead trumpet from the Jools Holland Orchestra — Chris Storr — this is Latin Jazz as hot as it gets.



'Fried Bananas' is based on 'It Could Happen To You', by Jimmy Van Heusen.

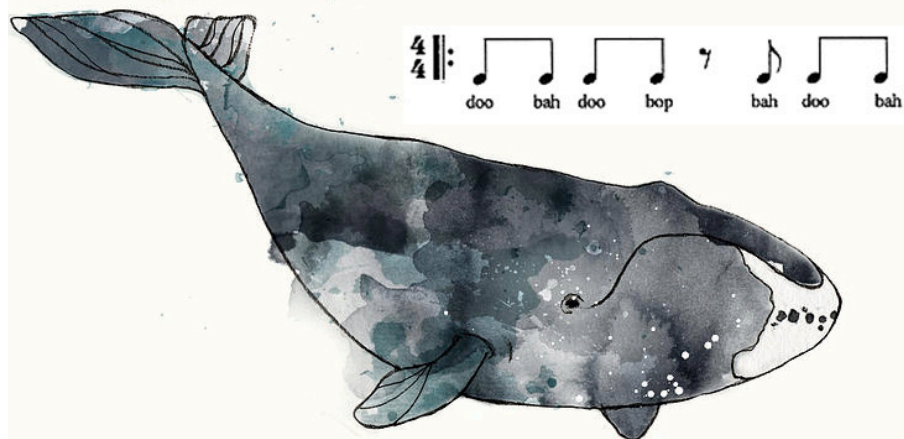
Admission £10 Students £5
(Picante entrance to be announced)

e-mail: susan_may@btinternet.com

phone: 01245 420475

Wailing Whales

The 'Louis Armstrong' of the Oceans



“Arctic jazz: bowhead whales are the coolest cats: Bowheads serenade each other off Greenland with a vast repertoire of improvised jazz-like song, study says.”

This news headline, Wednesday 4th April, confirm that the bowhead whale is a really cool customer. University of Washington oceanographer Kate Stafford and colleagues recorded the songs of the bowhead whale off the Greenland coast over a period of three years.

“The diversity and inter-annual variability in songs of bowhead whales in this study are rivalled only by a few species of songbirds,” the study found. But unlike mating calls these are complex musical phrases that are learned. They counted over 180 different melodies.

“If humpback whale song is like classical music, bowheads are jazz,” Stafford said in a statement. “The sound is more free-form.” These songs were not just repeated year on year, but completely new tunes created each season. Moreover they sing non-stop 24 hours a day from November to April.

Not only is the bowhead whale the jazz scat-king of the northern oceans, they can ram their head through seven inches of solid ice, strain huge volumes of sea-water to eat krill and small fish, grow up to 60 feet in length and live for up to 200 years. Not even the greatest jazz musician could match those accomplishments!

Negotiations for a performance in The Jazz Centre are at an early stage.

“It’s hard to put into words. They shriek. They moan. They cry and they rattle and they whistle and they hum.”

More donations to The Jazz Centre

The Jazz Centre UK recently received its single biggest financial donation from an individual donor. The founder of one of Southend’s best-known stores wrote us a cheque for the grand sum of £6,000.

The CEO and Board of Trustees of The Jazz Centre would wish to publicly extend their thanks to this generous benefactor (who wishes to remain anonymous) for his outstanding contribution to our cause.

Wild Bill Davison

Jazz buffs are great collectors of vinyl, CDs, and we all have our particular favourites. Dan Simmons’ was Wild Bill Davison.



A trumpeter himself, Dan also acted as Wild Bill’s driver and roadie both in the UK and the USA.

Anything the great cornettist recorded—in his own

name, as a sideman or even as a single contribution to another’s recording—found its way into Dan’s collection.

This comprehensive archive has been donated to The Jazz Centre UK and will take its place amongst the most treasured of our possessions.

The Jem Wilyman Collection

The Jazz Centre UK recently received a unique donation. This is the collection made by the late Jem Wilyman, donated by his wife Gill. It is one of the largest single donations made by an individual and will be preserved as The Jem Wilyman Archive. The fascinating history of the collection was related to The JCUK by Gill Wilyman. It is reproduced below.

Jem started to become interested in trad jazz at school where he was part of a skiffle group. Later other interests took over, such as motor sport, but in the late 1960's he injured his back badly when we were playing tennis. This resulted in three months flat on his back and someone brought him a copy of either VJM or Jazz Journal (can't remember which) which ignited his interest in jazz again.

Julian Purser was advertising some Chris Barber material and Jem got in touch. This was the start of a long friendship and collaboration in producing discographies and exchanging LP's, EP's, etc. until Julian's sad death a few years ago. Jem built up a huge collections of Barber material and other British jazz which then led to an interest in Humphrey Lyttelton. By corresponding with people from Europe, who became great friends, Jem started collecting lots of other jazz bands and then Australian and American jazz.

In the early 70's Jem got to know someone with similar interests who had sound recording experience and provided a lot of live recordings on tapes, and also cut acetates of bands from the 50's onwards.

These acetates include: Christie Brothers, Sandy Brown, Acker Bilk, Dave Carey, Harry Gold, Terry Lightfoot, Graham Stewart, Mick Mulligan/George Melly, Cy Laurie, Humphrey Lyttelton, Bobby Mickleborough, Freddy Randall, Eric Silk, Monty Sunshine, Diz Disley, Dick Charlesworth, Micky Ashman, Clyde Valley Stompers, Kenny Ball, Owen Bryce Jazz Band, Mike Cotton Jazzmen, Mike Peters Jazz Band, Nat Gonella, Ken Rattenbury, Saints Jazz Band, Merseysippi Jazz Band, Steve Lane Southern Stompers, Bruce Turner Jump Band, Alex Welsh with Melly, Bob Wallis, Chris Barber, Zenith Six, Graham Steward Seven and Kenny Baker's Dozen.

From another source came radio recordings of the Royal Air Force Dance Band during the War, with artists such as Jack Parnell, Sid Phillips, Ray Ellington, Vic Lewis, Marquis of Donegal, etc. There are a large number E.P.'s, 10" and 12" records from the 40's onwards which include a lot of the musicians from the acetates. The tapes which are at the Centre have the artists on their spines and detailed lists of artists, dates and locations of the concerts inside. There are also many cassettes of mainly British jazz.

The Archive did also include books and jazz journals. Some of the acetates have been transferred to CD's and the 1,200 CD's donated have been sold by the Centre to boost funds.

Best wishes

Gill



The Jazz Centre Archivist goes for a dip

Interested in jazz magazines? We've got a few at The Jazz Centre (UK). On your next visit, why not take a closer look at some of the magazines on site. Whilst the website description is "a periodical research collection", it's not just serious music scholars who can benefit from this rich source of historical data.

The collection houses over 160 English language titles dating back to a 1927 issue of *Melody Maker*. There are large collections of all the wide circulation music magazines of the 20th century: American magazines *Downbeat* (from 1938 to 2012) and *Mississippi Rag* from 1973 to 2005; UK titles such as *Melody Maker* (1927 to 1960), *Jazz Journal* (1948 to date), and *Crescendo* (1962 to 2009); and the Canadian magazine, *Coda* (1958 to 2008).

There are also examples of magazines catering to a specialist customer base; some short-lived, whilst others, appealing to a quirky or selective audience, survived for some years. Under the quirky heading is US magazine *Jazz Report*, self-styled "the Record Collector magazine" which, according to editor, printer and reporter Paul Affeldt, is "published with the help of my wife and kids, and I'll get it out as nearly on schedule as possible, but it won't rule my life!" Not surprisingly, all dates and issue numbers are suspect but we have 15 issues dating from 1959 to 1974 (I think!).

If you're looking for humour then *Sailor's Delight* might be for you. According to the editor

and publisher, Sailor Vernon, "a more or less quarterly excuse to publish an arrant load of nonsense and call it a magazine". Warning for sensitive souls —this mid 1980's publication contains some outrageous humour. In the same vein, but less cutting, is *Allegedly Hot News*, published from 1990 to date. This "untraditional" jazz magazine is often headed as "may contain nuts".

If your speciality is Zydeco (that's the music of the indigenous French Creole speakers of southwest Louisiana), then required reading for you is the UK magazine *Blues & Rhythm – The Gospel Truth.*, published since 1984 and covering the full Blues spectrum from R & B, pre- and post-war blues, Cajun, vintage soul and, of course, Zydeco.

But to get back to the title of this piece, let's take a dip into one particular magazine. During the 1950's, the prestigious American magazine *Downbeat* featured "The Blindfold Test". Each month, records were played to a guest reviewer. No information was given either before or during the test. The reviewer was then asked to comment and rate from none to five stars. The following are brief extracts.

From *Downbeat* January 1956, a young Ruby Braff, already noted for his sometimes acerbic comments, pulled no punches in his review of a Miles Davis recording of "Smooch".

"Well, that's pretty puzzling; sounds like Miles Davis or someone trying to play like him. If it is, I'm sure he can play a lot better. It's a very draggy record. I wouldn't rate that anything." So, no stars for Miles from Ruby.

But then this review by Miles, in August 1958, of Bobby Hackett's "Albatross". "The trumpet? It sounded better than Ruby Braff. I don't understand Ruby at all." No punches pulled in the trumpet community then!



From the Editor

Inspired by the archivist, we asked our illustrious founder, Digby Fairweather, to take part in a JCUK Blindfold Test. The results will appear in the next issue of this Newsletter.

From the Archives

One of the earliest music journals to cover jazz in Britain was *Rhythm: Modern Music Monthly*. First edited by Julien Vedey the contents consisted largely of music advertisements, and musical scores rather than the type of articles we see in contemporary journals. Below we reproduce the first page of a piece written by Paul Whiteman in the June 1932 edition.



RHYTHM. June, 1932



THIS JAZZ GROWS UP!

This interesting and exclusive Rhythm article will be read with keen interest written, as it is, by that world famous pioneer of dance music—

PAUL WHITEMAN

mood, and that just as there are times when we would not care about looking at Old Masters and yet enjoy a good cartoon, so there are times for jazz and times for classical music. I know many men and women who enjoy both varieties equally well.

The point that is generally overlooked is that jazz, far from being a decrepit old man trying to recover his youthfulness, is a mere child. It is barely ten or fifteen years since the first "serious" syncopated band was formed. What is fifteen or even fifty years in the history of music? At the present moment we are still experimenting with the best methods of expression. We have something to say, but we are not quite sure of the best method of saying it.

One of the first steps forward made by the more serious band conductors and composers was the realisation that rhythm could be achieved without incessant appeal to the drums and percussion instruments. The "trap drummer" is no longer the most important person in the "jazz" orchestra. All members are equally important for rhythm, harmony and melody are combined to achieve the desired effects. Further, the members of a modern band, from the violinist to the saxophonist have to be virtuosi.

But the talkies have shown that jazz is far from dead; in fact, that it had never been in better health.

The first mistake of these musicians distinguished in other branches is that they mistake modern syncopated music for the crudities of *Alexander's Rag-time Band*. I have grown tired of explaining that "jazz" is a misused word. Syncopated music may sound "terrible" when played by a fifth-rate dance band or blared forth by a bad loud-speaker. But so does classical music when it is played on a wheezy barrel-organ. To be fair you must hear the best of both.

But I do not wish to be drawn into the "Jazz versus Classics" controversy. Most people of common sense on both sides are agreed that it is a question of taste and

ALTHOUGH jazz has enjoyed a life of but twenty-five years, there are many people who delight in prophesying its early death. Completely ignoring the millions who dance to jazz, distinguished musicians at festivals and conventions point to one thing or another as a sign that jazz is being measured for a coffin and will soon be safely underground. A few years ago it was folk dancing that was killing jazz. A year ago the Viennese waltz was to oust syncopation from the ballroom.

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.tomorrowswarriors.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.essexmusichub.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

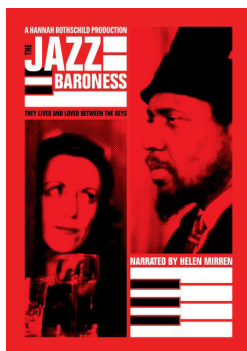
What they offer — a jazz musicianship course for 14 -18 years held in London. Find out more: www.ram.ac.uk/study/junior-academy/junior-jazz

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.gsmd.ad.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

The Jazz Baroness



The jazz world has been inhabited by many an exotic character. None more so than the Baroness Kathleen Annie Pannonica de Koenigswarter (Nica). Her love of jazz, of Thelonious Monk's music in particular, led to her disinheritance from the Rothschild family, her move to New York, and her total commitment to the music and its practitioners.

She became a friend and patron of many prominent jazzmen, using her Rolls Royce and chauffeur as a free taxi service, and hosting jam sessions in her hotel suites. It was in her Stanhope Hotel rooms that Charlie Parker died. Known as the Bebop or Jazz Baroness, numerous compositions were dedicated to her, by Sonny Clark, Kenny Drew, Art Blakey, Tommy Flanagan, Horace Silver and of course Thelonious Monk.



This unique documentary uses family papers, rare archive footage, original recordings, and location filming to create the life and times of the extraordinary Jazz Baroness. The narration is by her great-niece, Helen Mirren.

Rabbit Records

Sell your vinyl and support your Archive



Are your beloved vinyl records and CDs collecting dust? Have you replaced all those treasured tracks with MP3 downloads? Has a loved one passed on, and you're looking for a good home for their prized collection? Would you like to support The Jazz Centre UK with a financial gift or just convert the collection into hard cash?

Since 2007, Rabbit Records has been helping people to dispose of their unwanted collections of vinyl records and CDs. While their main area of interest and expertise is jazz and blues, they have over 20 years' experience in the record business covering all genres of music including rock, pop, 60s, classical, soul and R&B.



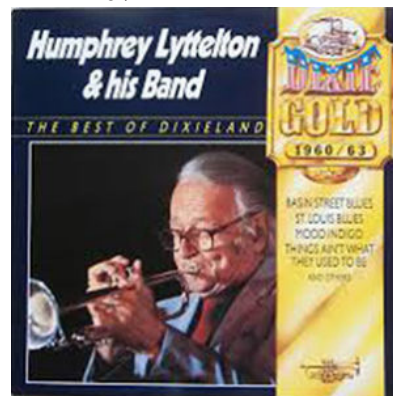
Over the years they have built up an extensive customer base across Europe, North America and Asia, including newer markets such as Russia and China. So if you decide to

donate or sell your collection it will be distributed widely to music lovers internationally who will experience the same enjoyment and love of the music as you have done.

If you wish to donate your collection to The Jazz Centre UK (other than directly) Rabbit Records can facilitate the sale, with a proportion of the proceeds passed on to the Centre. Alternatively —should you wish to sell your collection for profit— Rabbit Records will purchase it directly.

Rabbit Records are happy to discuss and handle collections both large and small, ranging from a couple of boxes right up to major collections. Arrangements may be made for a personal collection service from your home or office.

To discuss your requirements simply contact Scott Nicol at Rabbit Records on 07710 794896 or e-mail sctnicol@gmail.com



continued from page 12

reflect Bolden's divided self. Otherwise, he is portrayed as uninterested in form: he is a 'collector of moments', preferring the street parade where few hear either the beginning or end of a performance, only the fragment that passes them. He loathes the predictable 'patterns' of Robichaux's band, but envies guitarist Galloway's ability to make 'every note new and raw and chance'. He feels the pressure of reputation: 'people would grab you and grab you till you began to believe you were doing something important' and this seems false to him, an unwanted 'label...the famous cornet player'.

Those around him are largely uncomprehending, it appears, and perhaps his strongest bond is with the photographer Bellocq, a real historical figure

famous for the extraordinary portraits of Storyville prostitutes discovered and exhibited after his death. In the novel,

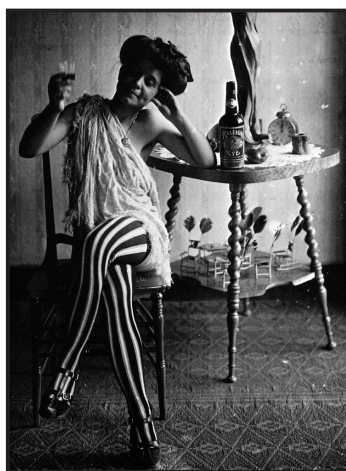


Photo by E. J. Bellocq

Bolden tries - unsuccessfully - to persuade the women in one brothel to pose

for Bellocq. In the latter's misanthropic attitude, Bolden seems to find a reflection of his own growing alienation.

Thus Bolden, or Ondaatje's version of him, is a prototype of a familiar figure: the artist whose work is as much a burden to him as a fulfilment, and whose fame helps to destroy him; the expressive creator whose art reflects inner division and turmoil. Fill in your own favourite example here....

Coming through Slaughter isn't for everyone, but the attentive reader will find memorable episodes, striking expression and a haunting sense of mental disintegration, though not a comprehensive, coherent recreation of the early jazz era. The real Bolden will remain elusive, but this version of him will stay in the mind.

JAZZ POETRY

Jazz poetry is a literary genre defined as poetry necessarily informed by jazz music—that is, poetry in which the poet responds to and writes about jazz. Jazz poetry, like the music itself, encompasses a variety of forms, rhythms, and sounds. From early blues to free jazz to experimental music, jazz poets use their appreciation for the music as poetic inspiration.

Three Poems

by **David Cooke**

Sassy

Playing cards
at the back of the bus,
Sarah could swear
like one of the boys –
her mouth as foul
as any sailor's.
Scatting hard
across the octaves,
her voice
was like a horn
swapping licks
with bop's elite.
One step ahead
of the changes,
she harnessed time
as if she owned it
in pitch perfect
glissandos.

Chasin' the Trane

Each night he plays
the Vanguard
you'll hear him
stretching solos
for an hour
at a time –
till all he needs
is Elvin
stoking the drums
while Tyner
and the bassist
sit it out
at the bar,
wondering when,
if ever,
they'll hear
him reprising
a recognizable
theme.

Horace Silver

Feeling no urge
to ransack harmony
or play more notes
when a few were enough
– burnished
and buoyant
as waves that wash
the Cape Verde Islands –
he hunched down
over the keys
and dug in deep
until, at last,
he made out
his old man's features,
smiling back
contentedly,
and smoking
his rank cheroot.

ABOUT THE AUTHOR



David Cooke is a poet and co-editor of The High Window, an on-line poetry magazine. His work has been published widely in the UK. The High Window Press is an independent press that publishes anthologies and chapbooks of up and coming talent alongside collections from more established poets whose work deserves a wider audience. It was established in 2015 with the publication of Cooke's *A Slow Blues, New and Selected Poems*.

Live at The Jazz Centre UK *with* Hi4Head Records

Saturday 12th May 12 noon — 4pm



12 noon: a movie by Mark French

'Hear Now: an Evening with Trevor Watts and Vervan Weston'

featuring an interview with Trevor Watts interspersed with filmed footage with Vervan Weston, a quartet and the Moiré Music Drum Orchestra. The duo will perform live from 2 - 4pm. **Entrance free**

2pm live music

THE QUANTUM ILLUSION

The amazing **Trevor Watts** on alto and soprano saxophones with **Vervan Weston** on 'keystation' which is a relatively new departure for him in to the world of digital keyboard sound generation. It takes their shared 'Dialogues' project in to new places of exploring improvisation. There is still a jazz feel and sensibility about it, but because of the fact that they are both composers of some note, the improvisations always have a strong sense of structure.

There is a common love of traditional musics of the world. Trevor has had long experience playing with African musicians in his Drum Orchestra (circa 1980) and Vervan has researched the relationships between certain pentatonic scales for many years. There is a rigorous study of rhythm which has been important to them both and this is clearly heard in their music together, but along with this they are not afraid to explore melody and harmony in their own fresh and open ways.

"Watts' calling high sounds over Weston's balletic shapes often sound as bright and shapely as compositions, and wriggling sax runs against boogie-like piano fuse together so heatedly that both players' notes blur into drones . . . a significant document . . . constantly reinforcing the sense of a dynamic relationship in action".

(John Fordham, The Guardian, July 2012)

Entrance £10 students £5



This DVD, filmed by Mark French, features performances from two concerts at London's Café Oto in 2016 and 2017.

The earlier performance is of a trio comprising two of Trevor's longest standing collaborators and playing partners, the brilliant pianist Vervan Weston and the violinist Peter Knight, who is probably best known for his long tenure in Steeleye Span. Trevor has also played and recorded successfully with them both in duo contexts.

The later performance is of a quartet, once again featuring Vervan Weston, but this time also including two very fine string players, the violinist Alison Blunt and the cellist Hannah Marshall. Brilliant players all, and excellent group improvising, proving

that Trevor remains involved with creative music of an extremely high standard which has a direct relationship to the free music lineage which stretches back to the 1960s.

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;

NORTHWAY BOOKS
39 Tytherton Road
London N19 4PZ
United Kingdom

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



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.

ISBN: 9780955090875 £15.00

Joe Harriott - Fire in His Soul

By Alan Robertson

A enlarged second edition of the biography of a brilliant saxophone player who came from Jamaica to Britain in 1951. His unique concept of free form, evolved independently of American developments, heralded the emergence of contemporary European jazz.

ISBN: 9780955788857 £20.00



Notes From a Jazz Life



Notes from a Jazz Life (2nd edition)

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.

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A Portrait of Val Wilmer

BBC RADIO 3 on its *Sunday Feature* broadcast a fascinating and educational interview with jazz journalist and photographer Val Wilmer.

As a woman in an overwhelmingly male world of jazz criticism and journalism, and a devotee of the new avant-garde music of the 1960s, Val was unique. She talks at length about her experiences during those early years.

Her interviewing technique, she explains, was straightforward, and even naive. Ask a simple question and allow the interviewee to reply and expand. The superb results can be found in her recently re-issued *As Serious as Your Life*. (See page 6).

Discussions about many of the musi-

cians written about and befriended flow in the interview, with wonderful anecdotes about many. How about Charles Mingus being invited round to her mum's house for dinner? He turned up with 6 chickens which he laid out on the kitchen table and, to the shock of Val's mother, immediately started to devour with Mingus-gusto.

Val explains the double hurdle she encountered as a woman in the jazz men's world, and an enthusiastic promoter of the new, misunderstood and oft excoriated, New Jazz of Andrew Cyrille, Archie Shepp, Albert Ayler and their contemporaries.

The discussion does not shy away from the overt assertion of Black consciousness and nationalism by the avant-garde musicians, and the racist response of even some of those in the jazz world at the time. That Val, and the avant-garde, prevailed is evi-

dent in the broadcasting of this interview and the reprint of her 1977 book.

Contributions from Margaret Busby (publisher and co-founder of Allison & Busby), Paul Gilroy (writer and academic), Richard Williams (journalist and biographer), Andrew Cyrille (musician and drummer), and Clive Wilmer (poet, and brother of Val) testify to the ongoing importance of Val Wilmer in today's world of jazz.

The interview can be heard on the BBC i-player.



THINGS CALLED JAZZ THAT ARE NOT JAZZ



It is not easy to define jazz— syncopated, rhythmic, improvised— but definitely a style of music. It is not a potato, or an after shave or a fizzy drink. And yet . . . ! Should you be inclined you can buy a jazz apple, jazzy potatoes, an alcohol-free jazz malt beer, lift a jazz toilet seat and play with jazz rubber balls.



"We're positioning Jazz as the hip apple that delivers a crisp, pure flavour and crunch."

They all exist and presumably have been through a marketing think-tank. Take a listen on your BBC Radio i-player and all will be revealed. 'Things Called Jazz That Are Not Jazz' was broadcast on March 11 by documentary maker and former jazz musician Russell Finch.

Aided and abetted by comedian Stuart Lee, musician Nicholas Peyton, historian Mark Laver, a commercial semiotician, a marketing manager and an etymologist, he unravels the reasoning (if any) behind the naming of a jazz car, jazz wardrobes, a jazz boot, jazz aerosol and, believe it or not, the 90M Jazz Super Yacht. What these disparate



"Non-alcoholic malt beer, as drunk by jazz musicians everywhere . . . it pours pale golden and has an offputting aroma of old dates. The body is really thin and mellow, and it is also very sweet and in fact utterly revolting."

entities have in common and ties them to jazz is seemingly beyond human reason.

Mark Laver has made a brave stab at finding an answer with the publication of 'Jazz Sells: Music, Marketing and Mean-



"Jazz the fragrance is masculine, virile, sexy, fun and forceful."

ing'. Examining jazz, capitalism and consumption through advertising, he concludes the attraction is jazz's quality of danger and excess, albeit with a civilised tinge. Safe but sexy he concludes.

Quite how this relates to a 'Wettable Powder

Fungicide', Jazz Diet Pepsi in three flavours, Macintosh Boogies or . . . a toilet seat is anybody's guess.

Stuart Lee pointed out the irony of naming products after music that is not exactly the most commercially popular. Yet the UK intellectual property office lists over 290 trademarks for things called



Solid Rubber Jazz Balls

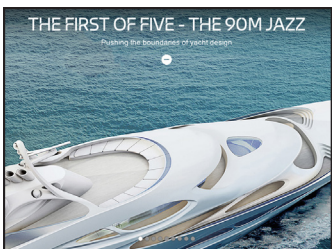
jazz. But then maybe it is not so surprising. After all who would buy a Country and Western banana? Or a Thrash Metal sofa?

And the last thought to Stuart again. Surely it is a worthy tribute to its founders, among

the poorest layers in America, and to its practitioners down the decades, creating a high art, that the word jazz has gained a secondary life, adrift though it be from its original moorings. All well and good maybe, but fungicide, potatoes and Super Yachts? Catch it on the BBC i-player <http://www.bbc.co.uk/programmes/b07q7lzc>



Floral Jazz Toilet Seat with Chrome Hinge



"Designed by Zaha Hadid for German shipbuilder Blohm + Voss, the £300 million Jazz super-yacht will be the biggest and most expensive item ever sold at Selfridges."