

THE JAZZ CENTRE UK
NEWSLETTER

In this Issue

Peter Ind

Dankworth Dynasty Day

The Cleo Laine Portrait

Jazz625 Today and Yesterday

100 Years of Jazz in Britain

Kay Whittaker: Artist-in-Residence

Visual Jazz: Henri Matisse

£2

Contents

Peter Ind: A Jazz Legend Visits The Jazz Centre	p.3
Jazz 625: Today and Yesterday	p.4
100 Years of Jazz in Britain / Jazz 625 <i>continued</i>	p.5
Great Jazz Album Designs	p.6
'the sound' by Ross Russell	p.7
Dankworth Dynasty Day	p.8
The Cleo Laine Portrait	p.9
Live at The Jazz Centre UK	p.10
Live at The Jazz Centre UK <i>continued</i>	p.11
Kay Whittaker: Artist-in-Residence	p.12
Kay Whittaker Artist-in-Residence <i>continued</i>	p.13
Album Cover Design History / Herman Leonard Print	p.14
Jazz Jokes	p.15
Peter Ind <i>continued</i>	p.16
Jazz Poem for Billie Holiday and Lester Young	p.17
The Jazz Cockatoo	p.18
Visual Jazz: Henri Matisse	p.19
Duncan Lamont Obituary	p.20
Cover photo: Peter Ind at The Jazz Centre UK	

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

The Jazz Centre UK is open from
Tuesday to Saturday 10am - 4.30pm.

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

Tel: 01702 215169.

How to contact us:

E-mail: enquiries@thejazzcentreuk.co.uk

Tel: 01702 215169

Beecroft Direct Line: 01702 212511

Web: www.thejazzcentreuk.co.uk

Facebook: <https://www.facebook.com/thejazzcentreuk/>

Twitter: <https://twitter.com/thejazzcentreuk>

Soundcloud: <https://soundcloud.com/user-767909473>

The Jazz Centre UK Patrons



Dame Cleo Laine



Sir Michael Parkinson



Alan Barnes



Sir Van Morrison



Simon Spillett



Jools Holland



Dan Morgenstern



Paul Jones



Susan da Costa



Peter and his partner Susan Jones in our Media Centre.

Peter Ind: A Jazz Legend visits The Jazz Centre

opening his first US recording studio in 1957; founding his own eminent 'Wave' label from 1961 and —quite remarkably— being the first-ever jazz double-bassist to give unaccompanied solo bass concerts after another relocation to California's Big Sur in 1963. (On the day of his visit, Newsletter editor Philip Waterhouse serendipitously found a recording of Ind duets with Rufus Reid on a tape of the Humphrey Lyttelton radio show, illustrating

that where two great double-bassists lock not horns but fingers, fingerboards and bows, the music is quite enough to quell the invidious rumour that 'everyone talks through the bass solo').

It was after his return to the UK in 1966 that I became more immediately aware of the artistic colossus that was Peter Ind. Up until then, for me and jazz lovers everywhere in the UK, he had been a distinguished name in jazz discographies but now here he was; back home again and continuing to play, to teach and to manage his flourishing Wave label. Amongst a

catalogue of supreme recordings I found myself particularly attracted to two: *'Looking Out'* (with Ronnie Ball, Sal Mosca, Joe Puma, Al Schackman, Dick Scott, and Sheila Jordan / Wave, 1961) and later on another one, recorded live in London's Queen Elizabeth Hall in 1983 by the New Paul Whiteman Orchestra led by cornettist Dick Sudhalter, featuring a multi-generational array of pre- and post-war

jazzmen and proving in the process that my hero was quite definitely a man for all jazz seasons.

But it wasn't until 1978 that I was fortunate enough to work with Peter himself, via the flautist-bassist Bernie Cash; a regular Ind compadre and the creator of a project called *'Great Jazz Solos Revisited'*. Rather, perhaps, in the artistic shadow of Med Flory's *'Supersax'*, Bernie had decided to orchestrate a variety of classic jazz outings (including Parker's *'Bird of Paradise'* and *'Scrapple from the Apple'*, Louis Armstrong's *'Strutting with Some Barbecue'* (a very tough trumpet-trial indeed!) and Charlie Christian's *'Stardust'* and assembled a varied cast including Peter, saxophonists Peter King, Bob Burns, John Holbrook, Joan Cunningham and Jim Livesey; guitarist Dave Cliff,

IT ISN'T EVERY DAY (well, not every day) that a true jazz legend walks into The Jazz Centre UK, but it happened a few weeks ago when double bassist Peter Ind —born in Uxbridge on 20 August 1928— arrived at the Centre to talk about his long (and very much on-going) career. Looking, as our cover-picture shows, a little like John the Baptist —and possibly his illustrious successor too— he spent his Saturday afternoon meeting everyone from junior disciples like guitarist Harrison Dolphin and bassist Lorenzo Morabito, to senior constituents like percussionist Trevor Taylor; reminiscing about his seventy year career in our music to a packed house in the Media Centre, and distributing the latest in his stream of publications dealing with everything from the state of jazz to the state of the human spirit.

If anyone is entitled to that mysterious title of 'jazz legend' it most certainly is Peter. One of the founding members of Geraldo's Navy —the British musicians who played on British liners after the war, most usually with the sole intention of hopping off in New York and up 52nd Street to rub shoulders with American jazz legends —Peter (unlike many of his colleagues) took things more seriously. Study, at the period, with the great blind pianist Lennie Tristano preceded his fulltime relocation to New York in 1951 and plenteous work followed; not only with Tristano (with whom he formed a lifelong musical bond) but equally with a catalogue of American legends-to-be including Lee Konitz, Buddy Rich, Coleman Hawkins and Roy Eldridge, Billie Holiday, Henry 'Red' Allen, Paul Bley, and later with Konitz again and fellow Tristano disciple Warne Marsh. By the mid-60s, Peter had also established himself as a solo entrepreneur,



Lorenzo Morabito and Harrison Dolphin meet Peter Ind.

Jazz625: Today and Yesterday

ON SATURDAY 23 MARCH this year the BBC, broadcasting live during the Cheltenham Jazz festival, revived their 1960s Jazz 625 programme. In homage to the original series the 2019 programme was shot in nostalgic black and white, and shot in a similar style with extreme close-ups of the musicians' hands as they wove their musical magic. The Cheltenham set was not quite the spare modernism of the 1960s, but the spirit and atmosphere of the originals was brilliantly captured.

Presented by Andi Oliver, it featured a house band led by pianist Robert Mitchell with guests Joshua Redman, Jean Toussaint, Shirley Tetteh, Jacqui Dankworth and Gregory Porter. Jean Toussaint opened the proceedings with a version of Benny Golson's '*Along Came Betty*'.

There were too many highlights to describe them all,

but for this viewer the very best was a meeting between Cleo Laine and daughter Jacqui Dankworth as they viewed together Cleo's appearance in November 1964 singing '*Oh, Lady Be Good*'. Jacqui then sang a John Dankworth composition '*It Happened Quietly*'.

And who knew jazz bassist Dave Green and Rolling Stones drummer, Charlie Watts were boyhood friends? A joint interview was followed by a version of Duke Ellington's '*Happy-go-lucky-Local / Night Train*' with Scott Hamilton on tenor sax and John Pearce on

piano. It can now be seen on YouTube.

Brief comments from a range of musicians, Courtney Pine, Scott Hamilton, Russ Henderson, and Ram John Holder; writers, Val Wilmer, Nicolas Pillai and DJ Gilles Peterson (showing his collection of superb jazz covers), punctuated what was a glorious jazz-nostalgia evening. A pertinent note was struck by Courtney Pine when he said, "I really don't know why we don't have any programmes like that now."

The core of the show was naturally the live music. As well as those already mentioned, there were turns from Joshua Redman, guitarist Shirley Tetteh, and Camilla George (playing a Joe Harriott composition). The proceedings were rounded up with Gregory Porter singing a classic Jimmy Witherspoon blues.

The evening was broadcast as well on the radio. Lewis

Carnie, Head of Radio 2, was quoted as saying: "Jazz is hugely popular with our listeners, so I'm delighted that Radio 2 will once again be broadcasting from the Cheltenham Jazz Festival, celebrating the genre with special programmes across that weekend and bringing fans even more of the music they love."



Scott Hamilton, Dave Green, Charlie Watts.

Maybe the broadcasting authorities will take note of Courtney Pine's comment. Wishful thinking? It was removed from the BBC iPlayer pretty quickly.

Brian Robinson looks back at the iconic television series

EARLY IN 1964, the BBC switched transmission from the then 405 line VHF to the new UHF 625 lines system. To mark this upgrade BBC 2 introduced some new arts programming, this included Jazz 625 which ran for two years from April 1964, in black and white of course. Some of the programmes were filmed at London's Marquee Club but most at the BBC TV Centre Studios, the premises having been, formerly the Shepherd's Bush Empire theatre. There had been a chain of Empire theatres, as a North Londoner I recall other Empires at Finsbury Park, Hackney and Wood Green, there were probably others. The shows were produced by clarinettist Terry Henebery and presented at different times by Steve Race, Peter Clayton and Humphrey Lyttelton.



Duke Ellington Orchestra. February 1964.

So, who appeared in the series? It would probably be easier to list those who didn't! This was the time when many American jazz notabilities were coming to these shores. These included Count Basie, Duke Ellington who took the 'A' Train, Dizzy Gillespie, Woody Herman, Oscar Peterson, Thelonious Monk, Bill Evans, the MJQ, Art Blakey and the Jazz Messengers and the Dave Brubeck Quartet who performed '*Take Five*', no surprises there. Also there were numbers by Clark Terry and Bob Brookmeyer, Coleman Hawkins, 'Cannonball' Adderley, guitarist Wes Montgomery, Ben Webster and Roland Kirk. These listings are not meant to be exhaustive, there were many other musicians involved, too numerous and some I may not have seen.

From this side of the pond (mainly) we enjoyed '*Corrine Corrina*' played by Acker Bilk and George Lewis who was visiting this country. Other episodes showcased John Dankworth and Cleo Laine with her take on

100 Years of Jazz in Britain

Once more your intrepid editor and ace journalist, Big Ears, have ventured out into the world to report on the best that live jazz can offer in the south-east. Our journey this time took us to the once notorious London badland known as Hoxton. Now witness to a cultural regeneration, we enjoyed a Sunday in old Hoxton Hall at a concert to celebrate 100 Years of Jazz in Britain. Big Ears reports.

This was a multimedia event with real zing! Spoken word, music and dance played out in London's grand old Hoxton Hall! The key participants were producer / narrator Catherine Tackley, Gary Crosby's Tomorrow's Warriors, Kansas Smitty's and the dance duo Nancy Hitzig and Katie Latter. Special mention too for the young soprano player with Tomorrow's Warriors (Kaidi Akinnibi) and guest New Orleans clarinettist Evan Christopher sitting in with the Kansas Smitty band.



Catherine Tackley.



Gary Crosby (bass) leads members of Tomorrow's Warriors playing the music of the Will Marion Cook's Southern Syncopated Orchestra.



Kansas Smitty play the music of the Original Dixieland Jazz Band, with dancers Nancy Hitzig and Katie Latter.

Brian Robinson continued.



The Modern Jazz Quartet. April 1964.

plus a string section. Annie Ross demonstrated her vocal gymnastics on the breathless *'Farmers Market'*. In another episode Victor Feldman (visiting from America) took a

Given the topics under discussion, that is the first wave of both black and white jazz to hit Britain circa 1919, meant Evan was able to present an authentic take on early New Orleans music and the 'jazz' that travelled to Europe via New York courtesy of the Southern Syncopated Orchestra (SSO) and the Original Dixieland Jazz Band (ODJB).

Indeed watching the leader of Kansas Smitty, Giacomo Smith and Evan play off one another in the second concert got me thinking that, 100 years on, these two could well double for the late Larry Shields (ODJB) and Sidney Bechet (SSO). Indeed maybe there's some kind of reconciliation happening here if you get my drift. Uncanny I know but so to is the choice of venue. Purpose built in 1863, this music hall would probably have featured some of the American vaudeville cum minstrel artists that Catherine refers to in her excellent book *'The Evolution of Jazz In Britain 1880 – 1935'*.

So many thanks to Catherine Tackley et al for such an enlightening event and bringing this most exciting era to life for us. It would go well on TV that's for sure and certainly merits a wider audience. Good too, to see Gary Crosby back playing bass. *'A Great Day in Hoxton'*. Loved it.



'Lady Be Good': Pete King and Stan Tracey; The Tony Kinsey Quintet and Joe Harriott; Bill Le Sage's New Directions In Jazz Unit with the excellent Ronnie Ross on baritone

lengthy solo on *'Summer Love'* before Ronnie Scott added his poignant contribution. The Tubby Hayes Big Band with Tubby playing flute performed *'In The Night'* a beautifully crafted power ballad. And so it went on, happy days, much missed.

Some of the content can still be seen on YouTube and by googling Jazz 625. There is much information available including clips of some of the performances. The BBC, by the terms of its charter, is supposed to cater for all interests but these days jazz is virtually ignored, something very wrong there!

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 1950s, 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.

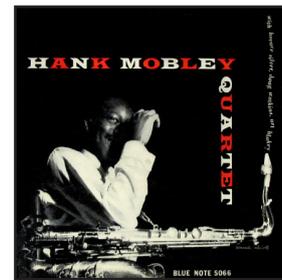
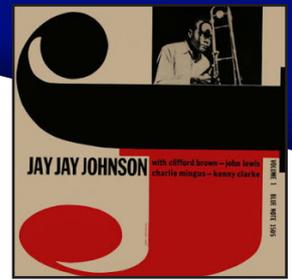
9. John Hermansader (1915-2005)

John Hermansader was an American painter, graphic designer, and jazz fan. He is best remembered for his iconic designs of Blue Note record covers. He studied at the Memphis Academy of Art in Tennessee and the New Bauhaus in Chicago, Illinois, and with Robert Motherwell at the New School of Social Research.

In 1951, when Blue Note Records began issuing 10 inch records, Hermansader was one of their first designers along with Paul Bacon and Gil Melle. Michael Cuscuna of Mosaic Records said, "What John Hermansader and Paul Bacon really did was evoke the feeling of the music. They used everything from Bauhaus designs to things that were really otherworldly."

Richard Cook, author of *'Blue Note Records: The Biography'* stated, "Hermansader in particular balanced the twin issues of photography and type in a way that would mirror the concerns of the Blue Note of the years ahead." He is credited with helping to create a particular jazz look, the distinctive and atmospheric Blue Note style that later became iconic in the hands of photographer Francis Wolff and designer Reid Miles.

He has been called "... an abstract expressionist painter who drew inspiration for his work from listening to jazz."



10. Ben Shahn (1898-1969)

Ben Shahn was never a prolific album cover designer, but his influence as an artist can be seen in the designs of many who were prolific.

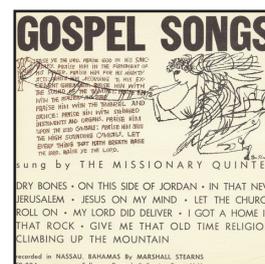
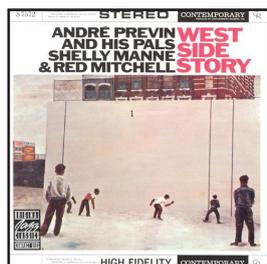
A Lithuanian American he is known for his left-wing views and committed socialist realist art. He trained in Europe with great artists such as Matisse, Picasso, Roualt and Paul Klee, and in the USA with the Mexican muralist Diego Rivera. He was a true Renaissance man: painter, photographer, muralist, printmaker, educator, writer, and left-wing political activist.

His career as an album designer was a sideline pursued mainly in the 1950s. In opposition to the "rules" of pure art he combined words, text and

quotations in his work, breaking down the barrier between fine art and the mass media. His work influence countless illustrators, fine artists and graphic designers.

His all-round career as a graphic artist was extensive; an illustrator for CBS television and for such national magazines as Esquire, Harper's, and Time. His published writings, including *'The Biography of Painting'* (1956) and *'The Shape of Content'* (1960), became influential works in the art world.

Shahn passionately believed in the role of art to help serve the human condition, to point out injustices, and to draw alliances rather than create dissention.



'the sound' by Ross Russell

reviewed by A.S.C.

THE PULP FICTION cover and 50 cent price mark of this slim paperback from the **JC** shelves seemed to promise little more than some entertaining stereotypes of the jazz world in sensationalist style: 'the tawdry grime of cheap love in a night club dressing room...' etc. But hang on: the author is Ross Russell, who wrote *Bird Lives!* This is a man who knew the music at first hand —he started the Dial label in LA, and recorded Charlie Parker on his celebrated trip to the West Coast, bringing the bop gospel to new environs.

Russell's narrative is viewed through the eyes of one Bernie Rich, a white, college-trained LA pianist, who is re-entering the music business after his war service. The centre of the novel's interest, though, is a black New York trumpeter, Red Travers, who is flying in for his first West Coast engagement. Sounds familiar? Yes, Red is Bird, in every essential aspect, despite the flimsy disguise of the name and the horn.

This novel was written in 1961, *Bird Lives!* in 1972; which means that this was Russell's first attempt to express a developed and coherent understanding of Parker, a decade before he did so 'for real' in a biography.

Initial impressions aren't great: in the early chapters Bernie seems like a convenient narrative device rather than a character, and conversations are conducted in hopelessly dated 'hip' talk ('Now, the first thing is scoff, baby, I mean, like eat...'). Red's arrival brings more interest, though there's often the feeling — which persists throughout the novel— that scenes are constructed to allow Russell to describe some aspect of the jazz scene at the time. But the accounts of the band's ensuing performances are a pleasing and convincing blend of impressionistic enthusiasm and accurate, knowledgeable musical description; there's a real feeling for the intimate communication of a band on the stand and firing on all cylinders...

Red Travers is a musical genius, celebrated here as the possessor of a technique, imagination, and creativity that are at once pointers to the future of the music, and a repository of its eternal black spirit. His acolytes —amongst them, hip white girlfriend Zelda, drummer and musical partner Hassan, faithful wire-recording shadow Royo— forgive him his unreliability, betrayals and utter self-centredness, recognising his genius and inability to compromise with the straight world.

Bernie is caught between that straight world and the lure of a music which goes beyond anything he has ever played: seduced by the fire and passion of the music at its height, he laudably attempts to bring Red into an accommodation with the music business,

showing him how to copyright tunes, secure royalties and capitalise on a creativity that Bernie can only dream of himself. (He's pretty taken with Zelda, too.)

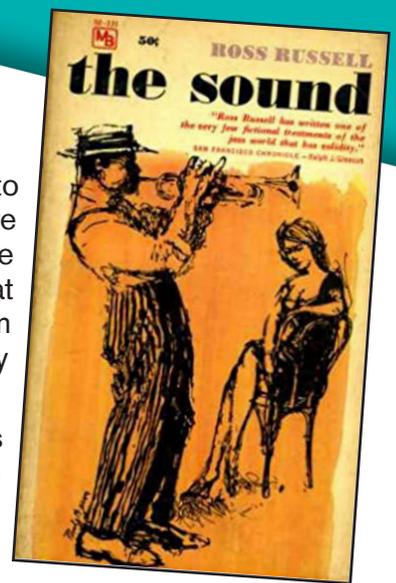
The narrative takes its shape from Bernie's vacillation between bop at its purest and a commercialised imitation of it in the form of a modern big band which he forms with Jimmy Vann, a pre-war band leader hoping to ride the new wave into renewed popularity. Red plays briefly and disastrously with this band, as he does with a later group which Bernie organises as an attractive prospect for booking agents and club owners; there are intriguing insights into the business side of bop.

Ultimately, Bernie makes an ill-fated attempt to wholly enter Red's world; if Bernie uses heroin, won't he be able to take the last step towards the same kind of spontaneous creativity? Well, perhaps, fitfully. But an encounter with the narcotics squad scares him silly, and he chooses the straight life. The account of Bernie, Hassan and Red searching amongst Harlem trash cans for a heroin stash abandoned a week earlier is one of the most entertaining and truly living scenes in the novel, along with a cruel episode in which Red shamelessly manipulates an older, respected trumpeter and his family with the sole aim of stealing his trumpet to fulfil an engagement.

At his most disillusioned, Bernie describes Red as 'a psychopath with a magic gift'; but there is much that mitigates this judgement, exploring the nature of Red's experience as a black American, as an improvising musician, and as a payer of dues in the music industry.

This was Russell's only novel, and it is easy to point to his limitations as a novelist; but he knows his world, and the problems he sympathetically portrays were central to the lives of many musicians of generations before Parker and since, as any number of jazz biographies testify.

You know what happens to 'Red', of course, in essence if not in detail; Bernie is last found in Hollywood preparing scores for a B-movie production company. In his bachelor pad, he has only a comprehensive collection of Red's recordings to remind him of the evenings when he was once within touching distance of 'the sound'...



— Dankworth Dyn

An audience with Jacqui Dankworth in concert with Charlie Wood



ON SATURDAY, 22 JUNE 2019, Jacqui Dankworth MBE with husband and music partner Charlie Wood, treated a rapt Jazz Centre UK audience to a diverse set of jazz standards and popular songs —everything from swing to dramatic ballads.

The duo opened with *Side By Side* followed by *Autumn In New York*, the opening track from their 2016 album *Just You, Just Me* and where you will find many of the songs from this concert.

In a 2019 interview with *The American Magazine*, Memphis-born Charlie, whose contribution to music is recognised by a brass note in the Beale Street Walk of Fame, was asked how UK and US audiences differed:

“For one thing, UK audiences seem to like a lot of talking thrown in with the music. If I talked that much on stage in the US, somebody would probably yell out, “Shut up and sing!” I think UK audiences would find it rude if I didn't tell them a little something about each song, which is lovely once you understand it.”

True to his word, Charlie told us a story about American pianist and composer, Oscar Levant. On an extended visit to London, Oscar was having a miserable time, writing home in his usual mordant style to complain about the weather (and just about everything else it seems), leading Charlie rather neatly into a solo version of *A Foggy Day (In London Town)*.

Introducing Stuart Gorrell and Hoagy Carmichael's *Georgia On My Mind*, Jacqui and Charlie reminded us that in 1961, Ray Charles (who won two Grammy awards for his performance of the song) refused to play to an audience in his home state when he saw that people had been segregated on the basis of skin colour. He was subsequently sued and fined for his stand on civil rights. In 1979, the song was adopted as the state song of Georgia.

Next, we enjoyed a poignant interpretation of *The First Time Ever I Saw Your Face* followed by *I'm Beginning To See The Light*, *You've Got A Friend* and *Two To Tango*.

Paying tribute to French composer Michel le Grand who died in January of this year and American lyricists Alan and Marilyn Bergman, Jacqui performed Charlie's haunting arrangement of *Windmills Of Your Mind*. The dramatic handclaps and plaintive calls gave the piece a distinctive Arabic/Spanish feel. With the lyrical emphasis on the circles, spirals and spinning wheels of a mind in turmoil this was my stand-out song of the afternoon.

A complete change of mood and tempo concluded the set with *It Don't Mean A Thing (If It Ain't Got That Swing)*. An encore with audience participation took us full-circle back to the Big Apple with *59th Street Bridge Song (Feelin' Groovy)*.

The combination of Jacqui's vocal range and dexterity with Charlie's nimble accompaniment and gravelly tenor are a perfect match. They delighted the audience on this very special afternoon rounded off when Jacqui unveiled the magnificent portrait of her mother, Dame Cleo Laine by Sky Arts Portrait Artist of the Year 2019 Duncan Shoosmith. The painting now sits alongside another of The Jazz Centre UK's treasured possessions John Dankworth's piano. Two perfect matches in one splendid day.



Charlie Wood and Jacqui Dankworth.

Chris Adgo

asty Day —



The Cleo Laine Portrait Unveiled

The Sky Arts Portrait Artist of the Year for 2019 was won by Duncan Shoosmith. The final was held in the National Gallery



Duncan Shoosmith seen with his two winning portraits, and some from earlier rounds. Second right is his portrait of Courtney Pine.

where three finalists painted a portrait of actress Laura Linney. This portrait, plus each finalist's special commission, was what decided the winner.

Duncan Shoosmith was the unanimous choice of the three judges, artist Tai Shan Schierenberg, curator Kathleen Soriano and art historian Kate Bryan.

The painting, specially commissioned for The Jazz Centre, was unveiled by Cleo's daughter, Jacqui Dankworth. It now has pride of place on the gallery walls of our Heritage Museum.



Live Performances a

Live music lies at the heart of The Jazz Centre UK. The first three Saturdays of each month there are lunchtime concerts offer in Britain. The second Saturday features our popular house band, the Glyn Morgan Trio, with guest appearances. Saturday of the month The Jazz Centre welcomes Susan May's Spike's Place club. As well as the regular gigs there Veryan Weston and guests for special Jazz Centre events such as Alan Skidmore, Dave Gelly, the Humphrey Lyttelton Walker's Pedigree Jazz Band and their Salute to Trad. Below we have arranged a selection of some of the bands that

Trevor Taylor's Jazz825



Saturday 6 April. 'The Poetry of Jazz' with Adrian Green and Carol Taylor (insets).



Saturday 1 June. Canadian improv duo François Car and Michel Lambert, with John Edwards on bass.



Above: Saturday 5 January. 'Bebop and Beyond' with Roberto Manzin on tenor sax.

Right: Saturday 4 May. Torus with Gary Plumley on tenor sax. **Below:** Saturday 6 July. Zephyr with Alex Field (guitar), Peter Bakajar (bass).



Saturday 1 June. 'Jazz and the Abstract Truth'. **Above:** John Edwards on bass; Trevor Taylor, drums / percussion. **Below:** Josh Ison on tenor sax and Dan Banks on piano.



Far left: Saturday 23 February. Simon Spillett (tenor sax) and Steve Fishwick (trumpet) sit in with Osian Roberts (tenor sax). **Left:** Saturday 2 March. 'The Flute in Jazz' with Geoff Warren (flute), Jose Canha (bass) and Trevor Taylor (drums).

at the Jazz Centre UK

concerts. The first Saturday is hosted by Trevor Taylor's Jazz825 with some of the best in contemporary modern jazz on stage. On the third Saturday we have the youthful and talented Harrison Dolphin-Lorenzo Morabito duo. Finally on the last Saturday are one-off appearances; students from the Guildhall School of Music, from improv musicians like Trevor Watts and his band, and more. Covering the full range of jazz styles is our proclaimed aim. So in September watch out for Chris Hill who have graced the stage of The Jazz Centre UK. Apologies for any omissions, we just don't have space for everyone.

Spike's Place



Saturday 30 March. 'Isn't it a Lovely Day' with Sara Dowling and Atila Huseyin.



Left: Saturday 24 November. Mick Foster on baritone sax.

Below: Saturday 27 April. The Derek Nash Quartet.

Saturday 29 December.

Top: The Simon Spillett Quartet, with Winston Clifford on drums.

Above: Ted Beament (piano).

Right: Alec Dankworth (bass).



The Glyn Morgan Trio



The Glyn Morgan Trio with guests Dave Jago (trombone), John Sharpe (clarinet) and Graham Hunter (trumpet).

Right: Malcolm Perry on alto sax.



Guildhall School of Music



Above: Saturday 20 April. Elephant Talk.

Below: Saturday 16 March. Threebop.



Friday 12 April. The Spike Robinson Scholarship Concert.



Kay Whittaker

The Jazz Centre UK's New Permanent Artist-in-Residence

THE JAZZ CENTRE UK is very proud to have appointed its first permanent artist-in-residence, Lancashire-born Kay Whittaker. Kay specialises in figurative art, particularly performance artists, working in acrylic and watercolour from live subjects and photographs.

Her permanent exhibition opened at the Jazz Centre on Saturday, 4 May 2019. All of the works on display are available for sale. More about that later but first a little about how this exhibition came about and some background on the artist.

An opportune meeting and a generous gift

About five years ago, Digby Fairweather was in Southport to play a gig with pianist Craig Milverton. He was approached by an unknown woman who put a large parcel into his hands before disappearing into the crowd. Opening the parcel, Digby discovered a very accomplished portrait of himself.

Returning home, he set about tracing and contacting the artist. A rapport was soon established and recognising both the quality of Kay's work and its relevance to the work we do at the Jazz Centre, it seemed entirely fitting to offer her the opportunity and space for a permanent exhibition which would allow our growing number of visitors to see her paintings which really do warrant close viewing.



The exhibition.



Kay Whittaker in her studio.

Kay's background and development as an artist

Kay is the daughter of Stanley and Jessie Whittaker. Primarily hoteliers and travel agents, her mother was also a landscape artist. Her father played tenor saxophone and had his own jazz clubs and bands one of which included Syd Lawrence. So it was through her father that Kay became immersed in jazz, meeting such stellar musicians as Chris Barber, Art Blakey, John Dankworth, Dizzy Gillespie, Humphrey Lyttleton and Ronnie Scott.

Kay excelled in art lessons at school. Summer holidays were spent with her parents in the south of France among artist neighbours. After leaving school she continued to develop her skills at art college graduating with first class honours. As her career developed she came to specialise in portraiture and caricature where she is able to express her love of jazz creating vibrant,

evocative portraits. She began to sell these at jazz festivals and the recognition she gained soon led to invitations to exhibit at other more permanent venues.

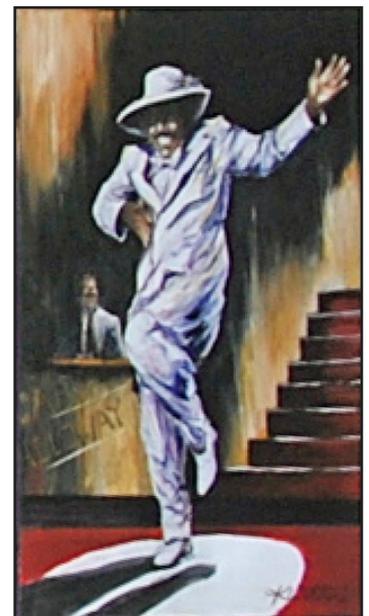
To learn more about Kay, visit <https://www.kaywhittakerart.com> or call 07914 693183 to discuss commissions.

The paintings

As you descend the steps into The Jazz Centre, it would be hard not to notice the very striking portrait of American singer, bandleader and dancer Cab Calloway entitled 'Hi di Hi' from the famous chorus of 'Minnie the Moocher'. This full-body acrylic portrait is proving very popular with our visitors for its joyful movement and the energy it conveys.

Moving clockwise around the exhibition we find two more large acrylics. 'Billy's Banjo', celebrating Scottish comedian and musician Billy Connolly next to a general study entitled 'Bass Player'.

The other paintings, sixteen in all, are framed watercolours entitled: 'Bohemian Dizzy', Dizzy Gillespie; 'Twenty Something', Jamie Cullum; 'Musical Woody', Woody Allen; 'King of Swing', Benny Goodman; 'The Club Man', Ronnie Scott; 'Hittin'



Hi Di Hi.
Cab Calloway.

the Highs, Sarah Vaughan; *'Grandfather of Jazz'*, Stephane Grappelli; *'Humph'*, Humphrey Lyttelton; *'Waiting in the Wings, A Trumpeter Takes His Cue'*; *'Take Five'*, Dave Brubeck; *'Funny Man of Jazz'*, Fats Waller; *'Ella Sings the Blues'*, Ella Fitzgerald; *'Boogy Woogy Man'*, George Melly; *'Taking the Applause'*, Louis Armstrong; *'Lady Day'*, Billie Holiday and *'The Drummer King'*, Buddy Rich.

The acrylic portraits are priced at £450 and the framed watercolours £350. Limited edition authenticated prints are also available to order for £45. As a small memento of your visit to The Jazz Centre,



Taking the Applause.
Louis Armstrong.

you might like to purchase from a selection of prints made into greetings card priced at £3 each or two for £5 to frame and keep or gift to friends.

What our visitors are saying

On a busy Saturday of live music at The Jazz Centre, I took the opportunity to ask some of our visitors for their thoughts on the paintings.

Recurring words were *'atmospheric'*, *'energetic'*, *'exuberant'*, *'movement'*, *'personality'* and *'vitality'*.

The rear views were thought to express *'composure'*, concentration, nervousness and pensiveness.

Digby Fairweather observed how the rear view of Louis Armstrong in *'Taking the Applause'* encapsulated the quiet, thoughtful side of the man that many would not have known from his larger-than-life stage persona.

Examining the painting technique, one young overseas visitor, also a painter, commented on the depth and richness of colour and tone that Kay is able to achieve with watercolour, something more easily achieved with acrylic or oils. She and I looked closely at the multi-tonality achieved in the clothing. In *'King of Swing'*, a rear view of Benny Goodman and his clarinet, his simple



Take Five.
Dave Brubeck.

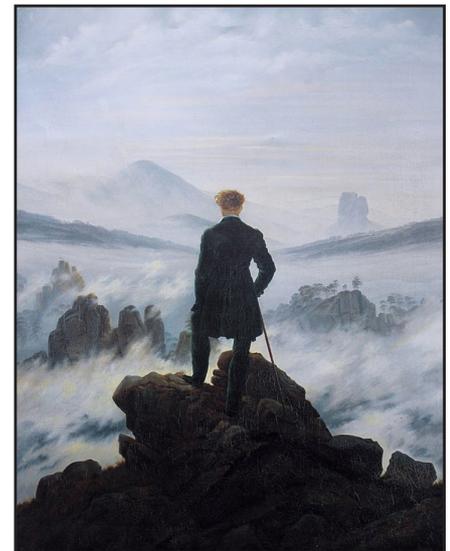
white shirt is a myriad of folds, creases and shadows in blues, mauves, creams, greys and black. Cab Calloway's white suit is a blend of creams, pinks, greys and black.

She picked her favourite painting, *'Take Five'*, Dave Brubeck, another in which the colour and tonality impresses. She admitted that she did not know who he was but the mood created by Kay's technique had convinced her that he was someone established and of great importance in the jazz world adding *'gravitas'* to our list of descriptors.

Some final words . . .

. . . from me as I conclude my first ever piece for the Jazz Centre Newsletter. I love looking at art. Asked to pick some favourite paintings, I would lean towards enigmatic images of subjects facing away from the viewer. In Caspar David Friedrich's *'Wanderer above the Sea of Fog'*, considered one of the masterpieces of Romanticism, a black-coated

man stands atop a rocky promontory looking out to sea. Another seascape, and long before *'Nighthawks'*, Edward Hopper sketched *'Little Boy Looking at the Sea'*, a small child, his hands clasped behind his back, his feet inches from the lapping surf. Vilhelm Hammershoi's *'Interior with*



Caspar David Friedrich.
Wanderer Above the Sea of Fog.

Young Woman seen from the Back', is one of many similar studies of his wife Ida which creates an atmosphere of calm solitude and thoughtfulness very similar to that which Kay Whittaker has achieved here.

It was those rear view images that initially drew me into the exhibition but as I came to look more closely at all of the paintings: the atmosphere, the mood, the facial expressions, the movement created or stillness implied and the depth of colour and tone in Kay's palette, I understood what a skillful and talented painter our new permanent artist-in-residence is. We hope you find time to come along to see for yourself.

Chris Adgo

Album Cover Design History

Regular readers of The Jazz Centre Newsletters will know of our series on Jazz Album Covers. On page 6 of this issue we cover the graphic art of John Hermansader and Ben Shahn, number 9 and 10 in the series. This we thought brought the series to a conclusion. We believed we had covered the range of, at least the best known, jazz graphic art designers. That is until a website was brought to our attention, or rather part 72 of Guity Novin's 'A History of Graphic Design'. Further internet exploration revealed we had missed perhaps the most important figure in album design, Alex Steinweiss. So here goes a little rectification, courtesy first of all to Guity Novin. Wikipedia states she is is "an Iranian-Canadian figurative painter, and graphic designer". Secondly, to a lengthy study by Amar Ediriwira 'Alex Steinweiss: the story of the world's first record sleeve artist'.



Alex Steinweiss

Look at any of the old 78rpm discs we have in the Jazz Centre and they all have paper sleeves coloured a dull brown or grey. That was the standard for all record companies pre Alex Steinweiss. At most the company logo might appear; HMV with Nipper the dog.

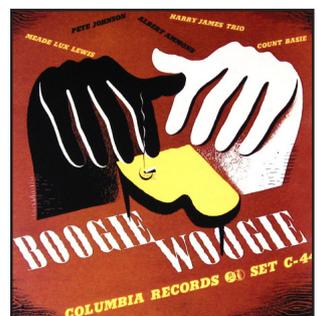
In 1938, Steinweiss, as Art Director for Columbia Records challenged this status quo, proposing a coloured, designed record cover. The company owners balked initially at the extra cost but eventually agreed. The results were astonishing. Sales of Bruno Walter's recording of Beethoven's Eroica Symphony increased nearly 900%. Record company executives were convinced.



Jazz and classical musicians also embraced the Steinweiss revolution. His many album covers commented on the music rather than just depicting the artist plus text. Examples on this page include Paul Robeson's 'Songs for Free Men', and the album 'Boogie Woogie' depicting a black and a white hand playing the piano, a statement against segregation in the music industry. Steinweiss later went on to invent the folded card-board jacket for the 33 $\frac{1}{3}$ rpm LP before bowing out of the music business aged 55.

Reading through Guity Novin's essay on record covers many names occur that we have written about in previous Newsletters; Reid Miles, Neil Fujita, David Stone Martin and more. But mention is made and brief biographies told of others new to our Newsletter. Rudolph de Harak, Curt John Witt, Roy E. La Gione to name only three. Others we knew only a little about like Bob Cato. But how could we miss the mavelous Robert Crumb?

The final section of this always interesting essay covers a list of the best photographers who made indelible contributions to album cover design; Harold Feinstein, Arnold Newman, Charles Stewart, Pete Turner, Phil Stern, Esmond Edwards and of course Herman Leonard. Now here is fertile ground for future contributions to your Newsletter. Are there any photography enthusiasts out there who would care to contribute some thoughts on the art of jazz photography?



Herman Leonard Photo Donation

Following the very successful exhibition of Herman Leonard photos, The Jazz Centre is now the proud owner of one of his classic silver gelatin prints.

The photo (right) show Derek Price (third from left) presenting an original print 'Charlie Parker & The Metronome All Stars, NYC, New York, 1949'.

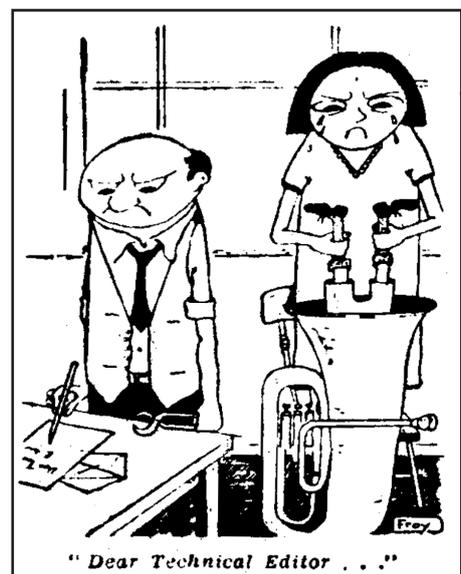
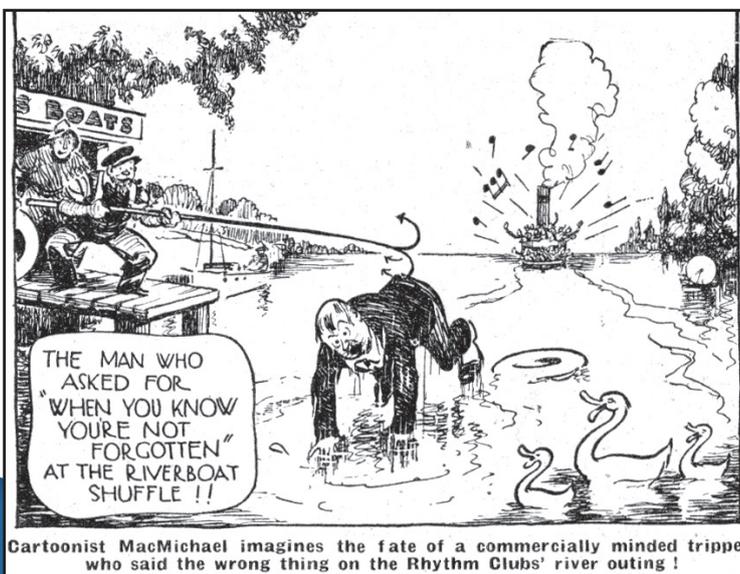
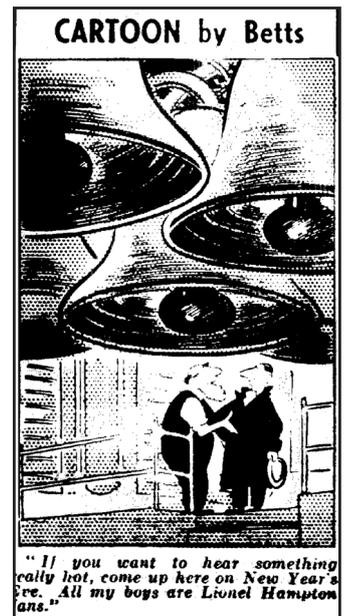
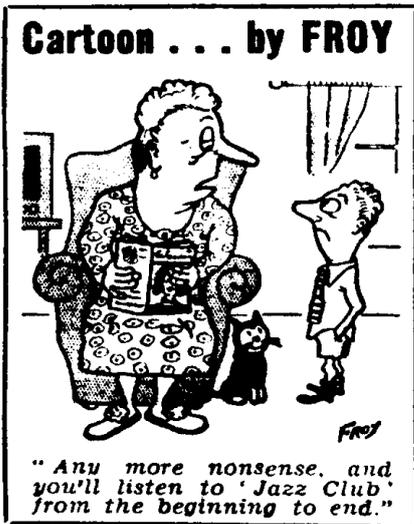
It is now on permanent display in the Heritage Centre.

The print shows Charlie Parker (alto sax), Lennie Tristano (piano), Eddie Safranski (bass) and Billy Bauer (guitar), listening to a playback.



Derek Price presenting the Herman Leonard print.

In its early years the jazz journal Melody Maker regularly featured cartoons. This issue of The Newsletter has reproduced some from past issues.



drummer Art Morgan and myself Digby Fairweather, with leader Bernie on flute and piccolo. I don't think it could happen now (unfortunately) but in its day '*Great Jazz Solos Revisited*' was quite successful: we occupied a full edition of Melvin Bragg's South Bank Show, (I'd love to see it now); played opposite Chet Baker for the Camden Jazz Festival and also broadcast live on BBC Jazz Club; an experience which —faced with the task of a faultless recreation of Armstrong's opening solo in front of a grim-faced audience in Maida Vales' Studio 3— inflicted on the luckless trumpeter the worst set of nerves ever experienced in his entire career. In short: a full case of the legendary 'pearlies'; named for the sweat that forms on the performer's brow! Unlike the South Bank Show that is something I'd definitely rather not re-visit today, so if you happen to have an old cassette of the recording please keep it to yourself or best of all throw it away!

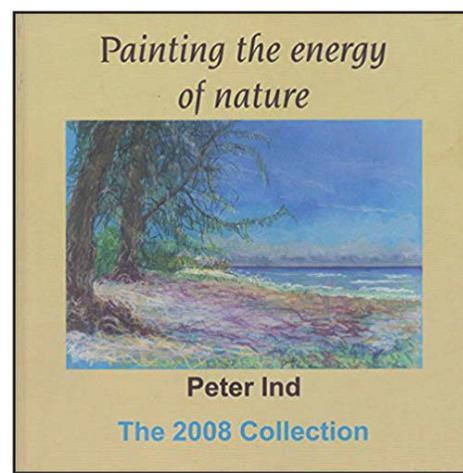
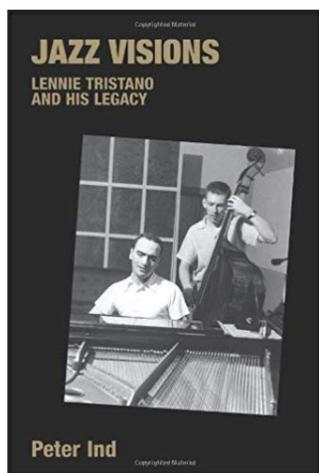
After that I saw Peter much more regularly; perhaps most notably at his wonderful (but ill-fated) Bass Clef in Hoxton Square London. The Bass Clef was a marvellous club complete with a fine performance room and restaurant and over the years I remember sharing his stand with a bevy of British and American visitors; notably Al Cohn, Tal Farlow, Slim Gaillard and others too. Upstairs there was a recording studio where —with Slim in one afternoon in 1982 for Alastair Robertson's 'Hep' label— we achieved what for most people would be the impossible by recording a full album in well under three hours! Mind you we had Jay Thomas, Buddy Tate, Jay McShann and Allan Ganley to help things along. And —amid some occasional chaos— there was at least one marvellous track which Slim had written (with the aid of a library gazetteer) called 'Everything is OK in the UK' and which (quite definitely leaving geographical accuracy to one side!) was, for me, the best thing on the record.

The Bass Clef was also a natural home for many of the new generation of Afro-European players in the UK, though not all of them were jazz musicians. "One day I had a punk-rock group in there", Peter told me later, "and when they started playing the bass guitar it was hopelessly out of tune! So after a few tactful

delays I said 'may I tune the bass for you?'. But when I tried to do it the machine heads (or tuning pegs) wouldn't move. So I said 'what's happened here?' . And the lad said: 'well, my Dad brought me the bass and once the shop had tuned it up for me he had the machine-heads welded so that the bass would stay in tune forever!'"

In 1994, the Bass Clef came to a sad, untimely and bitter end. The VAT people moved in and Peter — who had kindly (but probably misguidedly) retained the services of a country accountant back in mid-Wales— lost everything to the marauding hoards. It was a truly tragic story and much less than Peter deserved. But after the debacle he refused to remain cast-down; continued playing and constantly challenging the artistic limitations facing jazz musicians amid the bleak years after the rock had set in. Later on he joined the (now-defunct) Jazz Section of the Musicians' Union which I had set up in 1994, and his presence at the committee table (often surrounded by blank-faced union officials) was a comfort for me and the very few other people present who had even a glimmer of understanding of the misty landscapes and special predicaments of the performing jazz musician. He remains a living and thriving guru of our craft and I'm very glad he came to The Jazz Centre UK on May 19 2019. Thank you Peter: come again soon.

Digby Fairweather



As well as being one of Britain's greatest ever jazz bassists, Peter is an accomplished painter and writer. Available to read at The Jazz Centre is his study of US pianist Lennie Tristano; '*Jazz Visions: Lennie Tristano and his Legacy*'; the groundbreaking DVD recording of bass duets '*Alone Together*' with Rufus Reid, and '*Painting the Energy of Nature*', a 2008 collection of his artworks.

LISTENING TO LESTER YOUNG

. . . regrets are always late, too late! —John Ashbery

Late at night, I'm listening to one of Lester Young's slower solos again, and although I know he's playing those same notes I've heard over and over, as the tone of his tenor saxophone turns toward a lower register, even that patter of cold drizzle now pasting shadowy leaves against my window seems to follow his lead.

I wonder what you would be doing tonight and I want to write a few lines in my notebook about how blue and ivory skies gave way to rain today after you left, or how coming home from the train station, I thought

I saw something, a large and ominous animal suddenly outlined by lightning on that sparsely wooded hillside beside the deserted highway we always drive to save a little bit of time. As you travel farther away, hurry

through the muted darkness still surrounding everything, so that you cannot even see the land tilting at the sea or the gulls slanting overhead when you approach the coastline, I imagine you beginning a new book

in the dim light of that passenger car, reading another long novel about characters not so unlike ourselves, each chapter titled and numbered as if to indicate life's merely a neat progression of unpredictable episodes.

By tomorrow evening you will be at that old hotel where we once stayed for days in a room overlooking plaza monuments deformed and whitened like marble by a winter storm, while its foot of snowfall closed

the city down as though no one there had ever known such weather in their lives. If you were still here, you'd be able to hear Lester backing Billie Holiday on another ballad recorded more than six decades ago, but years before the two of them finally knew the truth about that high cost of living they would have to pay. I'm beginning to believe their duets of lost love, the ways they phrase each line of lyric or melody, create images in the mind as vivid as any photo or poem we might have seen, evoke those places Prez and Lady Day played in their earlier days—Harlem cabarets and late-night cafés downtown, or those small neighborhood halls with bare walls and a gray haze of smoke above the stage, the ebony and violet glow of an angled piano lid under indigo lights, and a congregation of friendly faces gradually fading into the black background with a persistent chatter and clatter of glasses that lets everyone know they are not alone. In the half hour before your departure, when we sat silently on that station platform bench, as though any attempt at conversation would be hopeless and in fear someone around us might overhear what we had to say, I tried somehow to take into account how far apart we already were: even then, I felt regrets are all we had left in common.

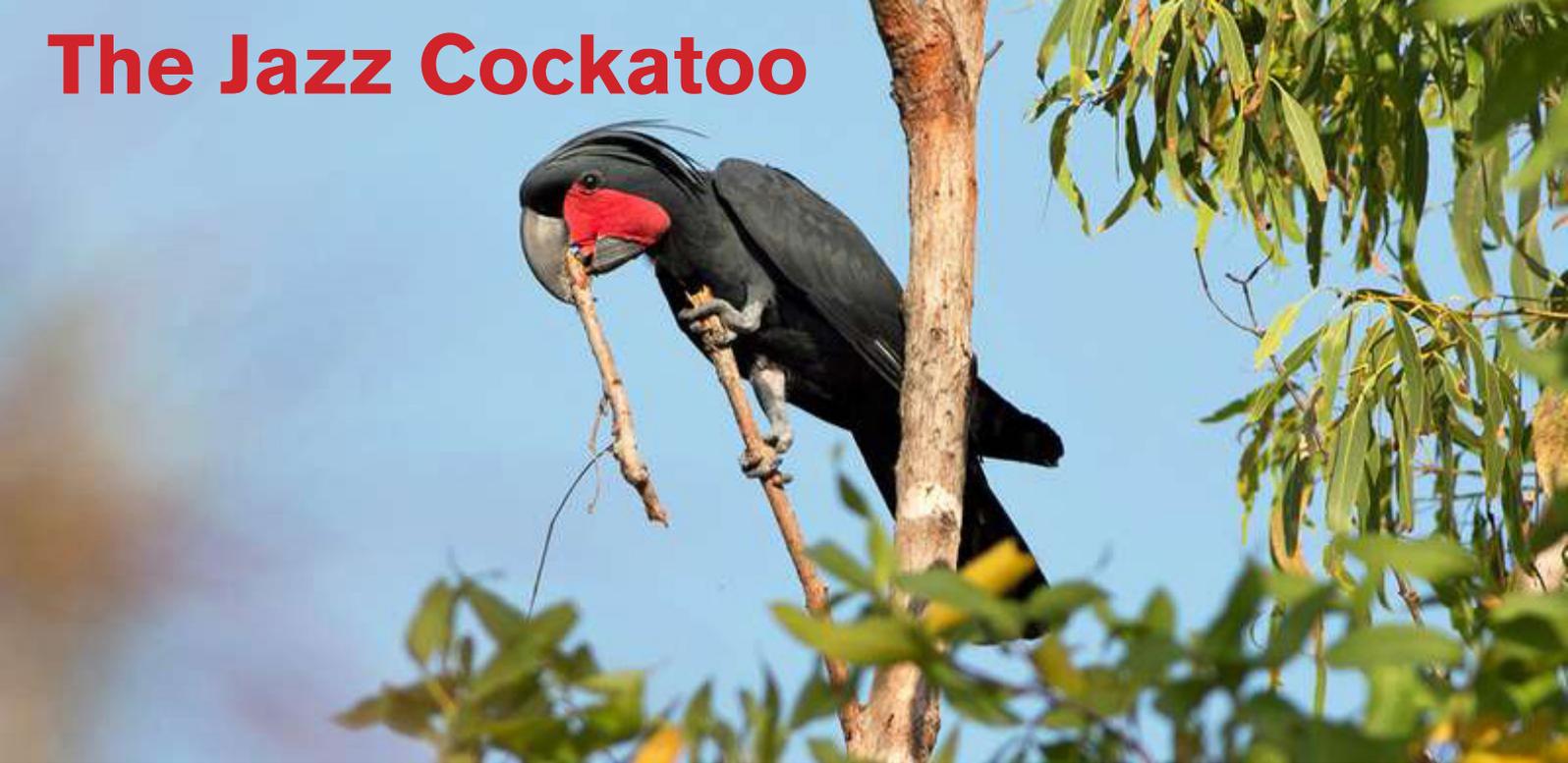
—Edward Byrne

Edward Byrne is Professor of American Literature and Creative Writing in the English Department of Valparaiso University. He has published eight collections of poetry, and many essays of literary criticism. Of the poem published here he said;

“In honor of Lester Young and Billie Holiday, I also offer the following poem, ‘*Listening to Lester Young*’ . . . I chose the title of the piece in homage to a poem with the same name by William Matthews, who identified with Lester Young, and as a nod toward his various poetic works about jazz figures.



The Jazz Cockatoo



The Jazz Centre UK recently received a fascinating correspondence about a musical phenomenon discovered, or rather re-discovered, in Australia. In the Kutini-Payamu National Park male cockatoos have been filmed making and using drumsticks. Their rhythmic drumming had first been described as far back as 1984, but only now studied in detail. The Newsletter jazz correspondent from Down Under, **Budgie Rich**, takes up the story.

In the rainforests of northern Queensland lives a Palm Cockatoo species which has developed amazing drumming skills. Robert Heinsohn of the Australian National University recently completed a seven-year study of these avian drummers, filming them in action. The Palm Cockatoo is the only creature, apart from humans, known to make a musical tool and utilise it. They trim down a branch to about 20 cms which they bang rhythmically on a hollow tree. They hold the drumstick in their left foot and bang it on the tree while making complex calls, flapping their wings and erecting their feathery crest. Not so different from some human drummers we know then.



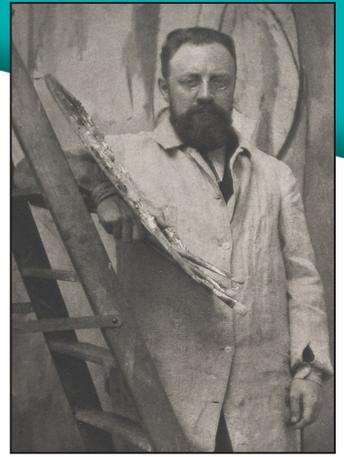
Every bird observed had its own unique drumming style. Some had a slow and steady beat, others played faster and with more variability. Heinsohn said: "The icing on the cake is that the taps are almost perfectly spaced over very long sequences, just like a human drummer would do when holding a regular beat. . . Some were consistently fast, some were slow, while others loved a little flourish at the beginning. . . . The style appears to be more like solo musical artists or the beat setters of musical ensembles, for example, drummers in western rock bands." One of these performances can now inevitably be seen on YouTube. To this listener the bird's style resembles Roy Haynes rather than Ringo Starr.

Further research into this phenomenon has turned up an article by jazz journalist Leonard Feather. In it he writes of a recording by the Palm Cockatoo Quartet which has never been issued. The session included Donald Byrd on trumpet, Charlie Byrd on guitar, and Steve Swallow or Gary Peacock on bass. Several tunes were cut; '*Lullaby of Birdland*', '*Bye Bye Blackbird*', '*Flamingo*' and a scintillating version of '*Solo Flight*'. A second session, however, ended chaotically with the unfortunate replacement on trumpet for an indisposed Donald Byrd. Cat Anderson was never a wise choice.

So what does the future hold for these avian stickmeisters? Can these colourful creatures ever strut their stuff on the jazz stage? Does anyone believe this story? Go tell it to the birds?

Visual Jazz: 6: Henri Matisse

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.



Jazz. Henri Matisse, 1947

HENRI MATISSE'S 'JAZZ' is a limited-edition art book containing prints of colourful cut-paper collages, accompanied by the artist's written thoughts. It was first issued on September 30, 1947, by art publisher Tériade. Tériade gave it the title 'Jazz', which Matisse liked, because it suggested a connection between art and musical improvisation. It is considered one of his most ambitious and important series of work.

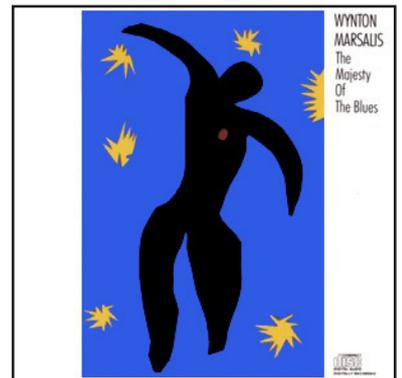
Riva Castleman, (Curator of Prints, Museum of Modern Art) wrote "With 'Jazz' you hold an artist's spirit in your hands. Each page reveals deeply felt ideas, years of dedication to art and its craft, innate

sensitivity to visual stimuli and their perfect organization for the most exhilarating, most satisfying result. Few artists have added to their pictorial work words that have been equally important in form and meaning. The precise equilibrium of these elements in 'Jazz' is Matisse's unique achievement. The dark rhythms, rolling counterpoint,

For Matisse jazz was viewed as "chromatic and rhythmic improvisation" and later described by the artist as "Jazz is rhythm and meaning." As a title for the suite, 'Jazz' evoked for Matisse the idea of a structure of rhythm and repetition broken by the unexpected action of improvisations. The artist wrote to a friend in late 1947, "There are wonderful things in real jazz, the talent for improvisation, the liveliness, the being at one with the audience."

happy staccatos, and jolting dissonances of this 'Jazz' will sound forever. Matisse has taught the eye to hear."

In an essay on Matisse's 'Jazz', gallery owner and art critic Greg Kucera wrote; "The connection of these varied images to the idea of 'Jazz' is rooted in the very nature of abstraction. In jazz music, a musician can take a simple, familiar, even conventional melody and with a few changes twist it into a barely recognizable tune. The performer can control with just a few notes the extent of the abstraction of the original tune and his audience's ability to recognize it as familiar. From the elegance of Count Basie and Duke Ellington to the dizzying compositions of Eubie Blake or Scott Joplin, the breadth of jazz allows a diversity of expression which is matched in the visual arts by artists such as Matisse, Miro, Picasso and more recently Motherwell, Diebenkorn and Elizabeth Murray, each of whom were greatly influenced by Matisse. For an artist like Matisse, the ability to suggest the natural world in all its diversity through the simple act of cutting shapes from coloured paper became the ultimate act of creation by his knowing where to start and when to stop". Wynton Marsalis used the image of one of Matisse's cut-outs from the jazz portfolio, Icarus, for the cover of his daring 1989 jazz record, 'The Majesty of the Blues'.



Duncan Lamont 1931-2019



Question: 'when is a jazz saxophonist not a jazz saxophonist'?

Answer: 'when he's a songwriter'

SUCH AN UNREMARKABLE riddle might nevertheless ring a bell for lovers of the late great tenor-saxophonist Duncan Lamont who, after a heart attack, left our world for good on July 2nd. His departure came two days before his eighty-eighth birthday, and only a matter of hours after a celebration of his dual talents at London's Leicester Square Theatre. In this beautiful venue he played one more time, and very many of his finest songs were sung by a roomful of premiere singers including Lee Gibson, Tina May, Norma Winstone,

and David McAlmont; the four of them accompanied by the great pianist Brian Dee's trio.

It was the late Dick Sudhalter who often chose to discuss the virtues —and risks— of what he called 'poly-mathematics'. He had reason to do so; a gifted cornettist whose pen was every bit as elegant as his playing and who therefore, by definition, set a knotty problem for the over-zealous area of jazz society that likes to pin a single label —or, with luck, a rose— on its performers. Others have suffered the same fate; amongst them trumpeters Randy Sandke (who remains as skilled with a pen as with a horn) and also the late Ian Carr whose kaleidoscopic stylistic career as a musician and loving duties as Boswell for Miles Davis sometimes obscured the music of his old heartland. Duncan Lamont —at least for some— may have suffered a similar focal disadvantage, and it may take the passage of time to set him securely in the distinguished pantheon of our music to which he unquestionably belongs.

As a saxophonist Duncan had as distinguished a career as almost all of his contemporaries. Regularly enough the captain of his own artistic ships over the years, he was also often to be heard in the ranks of distinguished big bands —from Eric Delaney to Kenny Wheeler and later on his own too— and also touring Europe with international superstars including Benny Goodman and Rosemary Clooney. But never a man to self-glorify you would have to deliberately seek out Duncan's formidable talents as a jazz soloist in order to be sure of them. We met only occasionally but I was fortunate to experience the privilege just once when he turned up to solo on the record I took part in with Keith Ingham and Susannah McCorkle in 1977 called *'The Quality of Mercer'*. One track, if I remember correctly, was a tearaway version of *'That Old Black Magic'* for which Duncan unleashed a torrential solo, triumphantly accomplished in one take and which one day will be brought out of the archives to join the unissued tracks which sadly never made it onto the album.

Later on though Duncan made what would have been the (highly deliberate) artistic decision to devote a generous proportion of his creative time and energy to song writing. And at this he was —amid the creative company of people like Johnny Mandel, Marilyn and Alan Bergman and others —a proven master. Singers from Dame Cleo Laine, to Marian Montgomery and Tina May (as well as many more distinguished performers besides) first sought out his songs, then acknowledged his craftsmanship by recording them as they deserved. They are all beautiful things, and just their titles —*'Where were you in April'* or *'Manhattan in the Rain'* as well as dedications to fellow-masters including Johnny Mercer and Hoagy Carmichael —clearly show where his own new heartland lay. But despite the triumphs that followed on it must, I think, have sometimes been difficult for Duncan Lamont. Growing up in the 1930s and 40s when the British and American songbooks were spilling out masterpieces by the week —and discovering later in life that he could equal (or possibly on occasion better) them —would have confined him, after the rock set in, to what amounted to a small and very select salon of kindred souls who clung on to their beliefs that songwriting is a serious business that must never be belittled or mocked by the kind of musico-lyric nonsense that all too often abused the craft after the Beatles.

But let's not get bitter. Far better to search out and enjoy the songs of Duncan Lamont who by now will be up there with Hoagy and Johnny; laughing at the latter day follies, working on a new song and sharing a fine Scotch whisky from the land of his birth.

Digby Fairweather