

THE JAZZ CENTRE UK
NEWSLETTER

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Celebrating the 100 Club

Jazz Photography: Lee Friedlander

Simon Spillett / Tubby Hayes

Shelly Manne / Matt Skelton

Jackson Pollock and Jazz

Robin Jones Conguero Maestro

Bauhaus Jazz: Yesterday and Today

Peter Manders Jazz Artist

£2

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Cover photo: Matt Skelton at The Jazz Centre UK	(Mick Gawthorp)

**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.**

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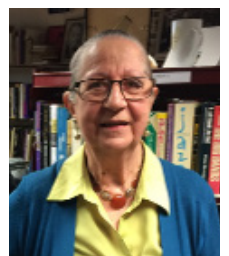
Jools Holland



Dan Morgenstern



Paul Jones



Susan da Costa

HERITAGE LOTTERY FUND AND THE JAZZ CENTRE GET TOGETHER TO CELEBRATE THE WORLD'S OLDEST JAZZ VENUE!



The Jazz Centre UK is proud to announce that it has received its second Heritage Lottery Grant for £94,800 for a new project titled *'Jazz at the 100 Club: Bringing History to Life'*. The project, which will run between now and February 2021 will celebrate this legendary club's history from its opening in 1942 up to and including the present. The great basement at 100 Oxford Street has recently been chosen by the dynamic 'Ecclesiastical UK' corporate as one of the hundred central cultural venues in Britain —along with (amongst others) Shakespeare's birthplace, Abbey Road Studios and Jane Austen's house in Chawton Hampshire! Both Roger and Geoff Horton —the club's former and present owners— have given full approval for us to go ahead, and a selection of our planned activities over the next eighteen months will include interviews with (and performances by) musicians who played the club; exhibitions including both 'voices from the past' and reminiscences of nights at the 100 and community jam sessions combining professionals with newcomers. The Jazz Centre will also host a 'Breaking Barriers' research project, a 'Fashion and Jazz Exhibition' and dance workshops (including jive, lindy-hop and jitterbug) celebrating the Hundred Club's legendary partnership with the London Swing Dance Society.



Here's what Monica Ali of Ecclesiastical UK reminds us about this legendary venue: "The 100 Club started life as the Feldman Swing Club in 1942 and has been putting on live music ever since, making it one of the world's longest-surviving live music venues. Working life continued in the capital during World War II, and people needed to keep their spirits up on the home front. It was in 1942 that a Jewish garment worker called Robert Feldman passed a basement restaurant named 'Mac's' on his way home, stopped for a cup of tea and decided it would make a great music venue. It was the socially liberal door policy that made the jazz-swing club such a melting pot. Social and

racial prejudices were left at the door and people simply went to dance and forget about war for the night. This humble basement became the jewel of London's jazz scene after the Second World War. Once BB King jumped on stage for an impromptu jam and even Louis Armstrong dropped by for a visit. In the 70s, still at the forefront of the music scene, it hosted the first ever UK punk festival which featured the Sex Pistols and The Clash, as well as over the years legendary gigs by The Rolling Stones, Bowie and Bob Dylan".

The Jazz Centre UK's CEO Digby Fairweather says: 'this is our second HLF grant and we are thrilled to be able to celebrate, to recreate —and help set down in history— the great venue which, to my certain knowledge, is the oldest jazz club in the world. It's well past time that this happened too. I was lucky enough to play at the 100 Club —literally!— hundreds of times from 1971 through until the 1990s when the club was still acknowledged as 'London's Home of Traditional Jazz' and the famous orange sign above the entrance to the basement celebrated the fact. But of course I was only one minute cog in a huge wheel. The span of musicians who played the club was, and is, simply, fantastic. Legendary blues singers like Muddy Waters and Sonny Boy Williamson came; all the old and new Kings of British jazz —from George Webb and Humphrey Lyttelton to Tubby Hayes and Courtney Pine played some of their finest music, night by night, down in that historic basement, and endless American stars —like Clark Terry, Ruby Braff, The World's Greatest Jazz Band— did exactly the same. Later —as Monica says—the club became London's biggest centre for punk, reggae and indie rock bands too. All of these and more will be part of our celebration of this historic —and totally unique— musico-social centre and we can't wait to get started".

*If you have in-person memories of the 100 Club contact us at enquiries@thejazzcentreuk.co.uk
Check out our new website for more details: www.thejazzcentreuk.co.uk*

Someday My Prints Will Come . . .

First in a series looking at the art of jazz photography by Jazz Centre volunteer Mick Gawthorp.

Forgive the title of this piece, stolen as it is from Ronnie Scott's book of jokes, but if I can apply it to a short piece that combines photography and jazz so be it. This is the first of a couple of pieces that look at the relationship between jazz and photography by considering the work of some photographers whose work has been instrumental in representing and documenting jazz. This is by no means historical; through his PBS documentaries Ken Burns has done a more than adequate job of showing a century's worth of jazz-based source material. Furthermore, as visitors to The Jazz Centre can see for themselves, there are many books and prints by amongst others Herman Leonard (who donated an actual darkroom print of Charlie Parker in the studio), William Claxton, Jim Marshall, Val Wilmer et al. Rather, this is written from the point-of-view of being a fan of the arts of photography and jazz.

For many jazz fans, particularly those who grew up in the age of the LP or long playing record, the most obvious and immediate manifestation of music and image came by way of the record-sleeve, the physical and sensual appeal of those perfectly-formed 12x12 inch jackets, packed tight with a flawless and equally perfectly formed 12inch virgin vinyl disc full of microgrooves which promised to stimulate

sonic and aesthetic senses. Reading or decoding the sleeve was as much a ritualistic pleasure as listening to the music. And some of the imagery for these iconic albums was produced by Lee Friedlander, a staff-photographer at Atlantic Records during the 1960s / 1970s. In addition to photographing contemporary jazz and soul musicians in their prime, this lucrative studio-based work also



Kid Thomas Valentine.

enabled Friedlander to independently pursue his own social-documentary or 'street-photography' work, part of which forms the basis for *The Jazz People of New Orleans* (a book on display at The Jazz Centre), a series of photographs taken between his first visit in 1957 and 1974 by which time most of the musicians he set out to photograph had died. Therefore, what we can see in Friedlander's work from this period represents the traditional and the contemporary:

black and white photographs showing the last days of some of the original New Orleans pioneers (Kid Thomas Valentine) contrasted with studio-lit colour photographs featuring the contemporary (Charles Mingus, Miles Davis and John Coltrane) and the avant-garde (Ornette Coleman).

What distinguishes *Jazz People of New Orleans* from many other jazz photography books — some of which may be pejoratively regarded as coffee-table books — is evidenced in the title itself.



Second liners.

This is not just a book comprising photographs of musicians performing or playing instruments but rather a document showing the community of people from where this music evolved. Indeed, some of the most effective images from this book such as



Club members.

'Club Members' and 'Second Line' don't even have musicians in the frame at all. The images create for the viewer a real sense of being in the moment due to Friedlander getting close to the subject and using a fairly wide-angle lens. To some, in terms of conventional composition a photograph like Club Members might be dismissed as a mistake; the flag cuts the space in two, effectively making it an image of two halves with figures cropped so that they only

... The Art of Jazz Photography

inhabit part of the frame's space. But it is this spontaneity and strong sense of being a decisive moment that makes it a characteristic Friedlander image. Writing about photography, Friedlander said 'It fascinates me that there is a variety of feeling about what I do. I'm not a premeditative photographer. I see a picture and make it. If I had a chance I'd be out shooting all the time. You don't have to go looking for pictures. The material is generous. You go out and the pictures are staring at you.' Of course, anyone who has tried to 'make' pictures like this will know that Friedlander makes it seem easier than it actually is!



Charles Mingus.



Ornette Coleman.

The most immediately apparent and striking feature which the photographs of Miles, Mingus, Coltrane and Coleman share in common is that the camera is placed low thus rendering the subject more powerful and imposing. Unsmiling and looking directly at Friedlander's camera, it's as though Charles Mingus and Ornette Coleman are literally looking down on the viewer. Similarly, although not

looking directly at the low-positioned camera it's as though on his cover for *In a Silent Way*, the mercurial Miles is looking ahead, the anchorage of image and text —*Directions in Music*— never more mystifying and enigmatic. The images used for the cover of John Coltrane's *Giant Steps* and the posthumously released *Heavyweight Champion* employ similar low-positioned camera-angles, the reduced depth-of-field rendering Coltrane's saxophone and hands out of focus.



Miles Davis.



John Coltrane.

More than half a century has passed since some of these images were produced, and in looking only at the work of Lee Friedlander we are scratching the surface in terms of the relationship between photography and jazz. In future Newsletters we will look at the work of other artists like David Stone-Martin and photographers like William Claxton, Herman Leonard and Val Wilmer. Any suggestions or contributions from other Jazz Centrists would be welcome.



An Even Shorter History of Time: The Evolution of the Jazz Drumkit

Luminary of the UK jazz and improvisation scene, Trevor Taylor put together a fantastic programme for The Jazz Centre on Saturday 21st September, comprising a self-produced video-presentation based on the evolution of the drum-kit in jazz followed by a Q&A session in which he responded with characteristic eloquence to audience questions. The kind of film that it would ordinarily take a team of people working for Sky Arts or BBC 4 to produce, Trevor's programme offered a fascinating insight into how the role and function of the drum-kit has evolved from the earliest recordings of the Original Dixieland Jazz Band through swing, be-bop, fusion and free jazz.

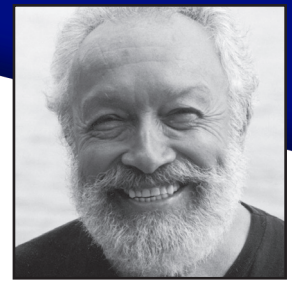
Whether playing live in one of the six bands he is currently involved with or managing and promoting his successful Future Music Records company, Trevor is committed to raising awareness of art and music that make people think. When asked about opportunities for bands to play live nowadays he pointed out that many of the types of venues previously available —predominantly pubs— have now closed. As far as this writer is concerned, this makes all the more reason why places like The Jazz Centre can operate in order to provide such opportunities.



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.



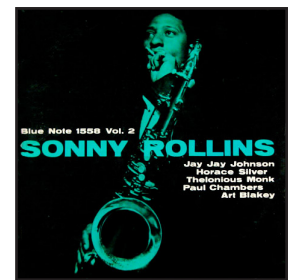
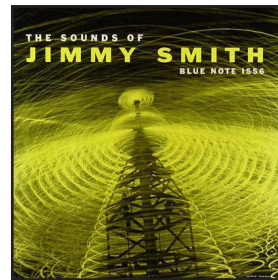
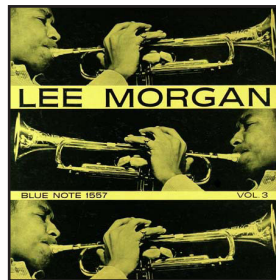
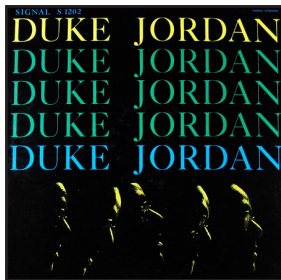
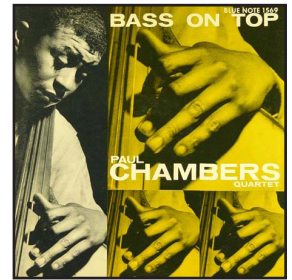
11. Harold Feinstein (1931-2015)

Happy Birthday Blue Note Records: 75 Years Young! by Harold Feinstein.

"It's the 75th anniversary of Blue Note and celebrations abound. I've decided to re-post a blog I wrote almost two years ago sharing my time living in the "Jazz Loft" and designing record jackets for Blue Note. It was 1954 and I was 23 when I became one of New York City's first loft-dwellers. I moved into 821 Sixth Avenue in New York with painter David Young and musicians Hall Overton and Dick Cary. It later become known as the 'Jazz Loft'.

Among the great memories and opportunities that came my way was hooking up with Alfred Lion, founder of Blue Note records, who frequented the loft. He'd seen a couple of record covers I'd designed for Signal Records (a short-lived jazz label) in 1955 and asked me if I would be interested in being a designer of Blue Note record covers. I jumped in. He generally used the photographs of Frances Wolff, his life-long friend, so I mostly did the design work and became one of the three people to really get associated with the label's 1500 jazz series. The others were Andy Warhol and Reid Miles. However, among the dozen or so covers I designed here are some I particularly loved.

If I know one thing about jazz, it's about freedom and experimentation, creative group magic that lifts up individual brilliance all at the same time. Jazz musicians respond to their own intuitive inclinations. They take risks and trust the process. This is the creative process."



12. John Berg (1932-2015)

New York Times obituary headline: 'John Berg: Art Director who made album covers sing'.

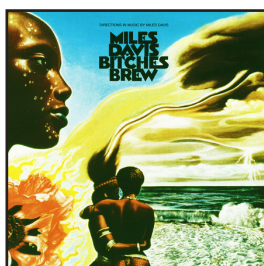
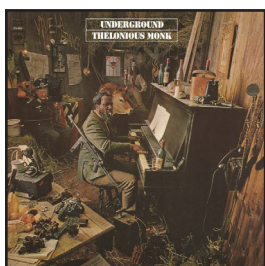
John Berg was a Grammy-winning art director for Columbia Records, and responsible for some of the most recognizable album covers of the 20th century. Over the course of his career, he designed more than 5,000 albums for artists as well-known and wide-ranging as Bob Dylan, Thelonious Monk, Miles Davis, Blood, Sweat & Tears, and Bruce Springsteen.

Berg was born in Brooklyn and grew up in the Flatbush neighborhood. Upon graduation, he took classes at the Cooper Union. After earning his Bachelor of Arts degree, he worked for Pepsi,

Doyle Dane Bernbach and as Art Director for Esquire magazine.

From Esquire magazine, he was recruited to Columbia Records in 1961. At Columbia with Art Director Bob Cato, Berg became a ground-breaking designer who helped turn the album cover into an important form of contemporary art in the 1960s. Known for his inventive typography, and frequent use of gatefold covers, he changed the scene for the art of album covers.

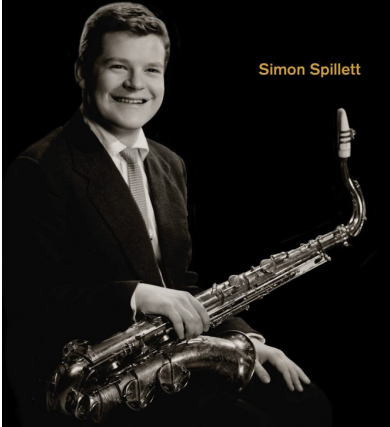
Heir to great company designers, Alex Steinweiss, and Neil Fujita, John Berg's career at Columbia ran on until 1985.



The Long Shadow of the Little Giant

The Life, Work and Legacy of Tubby Hayes

Simon Spillett



Conveniently timed to coincide with publication of an updated and second print-run of his *Long Shadow of the Little Giant* and the issue of more previously unreleased recordings by Tubby Hayes, Simon Spillett discussed his subject with an appreciative audience at The Jazz Centre in July this year. I will confess that at that point I had not read the book but did so immediately after. And what a book it is. There are now of course many jazz biographies but this is certainly amongst the best.

Unlike some books on jazz in which the word-count of the footnotes almost exceeds the narrative, the reader does not need to be a musical theorist or musicologist to appreciate the book. Writing about the unique voice or sound that the tenor saxophone can specifically facilitate, Dave Gelly once suggested that it can sound any way that the player wants to sound and one only needs to consider the range of unique and highly individualised voices who have made it their own.

Clearly, as a tenor saxophonist Spillett will understand this more than most and whilst there may be some discussion concerning the merits of a Selmer Jazz over an Otto Link or Brillheart mouthpiece,

The Long Shadow of the Little Giant

the writing is never so technical or theoretical that the reader needs to be musically qualified in order to appreciate it. If a defining quality of good biographies is that they make the reader eager to go back to the subject, then this is a stellar success. Quite simply, Spillett provides another way of hearing Tubby Hayes and I certainly was more than motivated to listen again.

Someone once suggested that in musical terms, being part of that generation who were born in the early 50's was equivalent to winning the lottery because by the mid 60's jazz —and just about every other genre— was exploding into a kaleidoscopic array of sub-genres and variants: hard-bop; jazz-rock; prog-rock; fusion etc.



During this period, in addition to the emergence of musical genres and hybrids exploding onto the sonic landscape, and at a time when British jazz was being redefined by albums such as Mike Westbrook's *Love Songs*, Graham Collier's *Deep Dark Blue Centre* and Stan Tracey's *Under Milk Wood*, then Tubby Hayes seemed a little too much like the sound of the swing and bebop that came previously, a style that was being challenged by radical and revolutionary approaches.

Today, the term British jazz does not have the negative connotations that for many it had in the past when there was an almost tacit assumption that it was a second-best, less credible and less authentic form than that offered by (invariably black) Americans.

Discussing some of the negative perceptions of Tubby Hayes and his position in British jazz, Simon mentioned that during the course of his research one person had once suggested to him that it was 'as 1950s as a pair of winkle-picker shoes'. Although I doubt whether I personally would have had the turn-of-phrase to offer such a pithy critique, I think I might have recognised it.

The criticisms would be along the lines of Tubbs playing too many notes and whilst his often pyrotechnical precision would leave the listener in awe of his technical ability it was musically verbose bravura. However, in retrospect —and not for the first time— I think I was probably missing the point and had formed a judgement based on having heard a couple of albums which —I know now— were not representative of whatever Tubby was playing at that time. Indeed, as Simon makes clear in his book, by the time his records hit the shelves, Tubby's playing was orbits ahead of what was in the grooves. But browsing through the shelves of record-shops and the record lending-library in Hicksville in the late 60s, the sleeve of Tubby Hayes and Cleo Laine at the London Palladium did not have the moody expressionist graphic appeal alluded to on the cover of Graham Collier's *Deep Dark Blue Centre*.

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ONE DRUMMER'S POINT OF VIEW

The Spike's Place gig for September in The Jazz Centre featured Matt Skelton, Mark Crooks, Steve Fishwick, Leon Greening and Jeremy Brown playing a marvellous set: 'Celebrating the Music of Shelly Manne'. Manne was a well-known West Coast drummer, and jazz club owner. The Newsletter asked our resident drummer-band leader, Glyn Morgan, what his thoughts were on Shelly Manne. We received the following response.



MANY TIMES OVER YEARS OF PLAYING I have been asked, like so many other drummers no doubt, 'Who is the best drummer?' Well firstly, what do they mean by the best drummer. If they mean, as I think they do, who is the best technician and showman, then there is no contest —Buddy Rich. He must be, technically, the greatest drummer and showman of all time; out-classing his great friend, the first great showman/drummer, Gene Krupa.

Now, Buddy Rich takes your breath away all the time he's playing but, as a result, there are few, if any, surprises. I have a feeling that the great scores of his later bands (1960 onwards) were written around what solo feature he wanted to play, rather than the score being written and the drummer fitting into that. I may be wrong, but that's the conclusion I have come to after years of listening. Even post war when he joined JATP, Tommy Dorsey and Harry James or had his own band he was, in my view, no more than a first-rate band drummer who took great solos. Have a listen and see what you think.

Krupa, on the other hand, might have had a lesser technique, but was much more imaginative. One fine example was at the great Benny Goodman 1938 Carnegie Hall concert when, early in the programme, the band was playing out a number repeating the last 8 bars quieter each time. At the end of the penultimate phrase, Krupa strikes with the most complex 4 bar break —the likes of which was never played again. Indeed, I believe that it was the most spontaneous, exciting and completely unrehearsed

break that I have ever heard. When a few days later Goodman took the band to record some of the items in a studio, the break was nowhere to be heard. I have a feeling that not even Krupa could unravel what he'd played that day. I've not heard a drummer who has done so yet. Listen also how Krupa pushes tenor player Babe Rusin into changing his phrasing with some formidable snare drum work, each time rolling to a final crescendo with a bass drum thud! I haven't heard that since either; he may have used these devices but not in recordings I have heard. Was this the beginning of drummers feeding soloists and not just keeping time?

So, how do we arrive at the answer to the age-old question? My answer would always be Shelly Manne. Having answered the question 'who', I will now try to explain the reason 'why'.

West Coast

Sheldon (Shelly) Manne has always been associated with the West Coast, but in fact he was born in New York in 1920. As a result, he absorbed all the styles ranging from Dixieland, Swing, Bop and Avant-Garde in both big and small groups; what a great experience. In fact at the age of 25 he was playing with Dizzy Gillespie.

Moving to California, he became a founder member of West Coast Jazz in the 1950s. Around that time he played with many others including Count Basie and Les Brown, and joined the great new Stan Kenton Orchestra. He was also the 'first-call-drummer' contributing to the music of many film scores. Indeed, he appeared in the great film 'Man With The Golden Arm' with Frank Sinatra (not to be confused with 007s Man with the Golden Gun) and later, 'The Gene Krupa Story' as Dave Tough —another superb drummer in Woody Herman's 'Thundering Herd' (1945–1947). However, his long-time wish was to have his own club where he was able to play in small groups and big bands with players of his own choice —hence the creation of 'Shelly's Manne Hole' (an ingenious title) at which many wonderful live performances were recorded and put out on CD

I remember reading in the Melody Maker (sadly

continued on next page

long gone) of a question put to Shelly; 'How do you, so immediately, put together all the subtle/complex backing you used when playing?' (I paraphrase and abbreviate his answer here GM). 'Practice, practice, practice to get all the technique you can then . . . forget about it' (sharp intake of breath readers?), 'The drummer should be able to think/feel, immediately, what he wants to play and not be concerned with how to execute it.' To understand fully what he means you need to hear his live recordings. They are breath-taking at any tempo. Further to his drummer is there to support each player and the performance.

Many contemporary drummers rated 'melodic' drummer of all —as do many in the sense of playing tunes, but by the by rhythmic patterns; but really the only explain this style, is to listen to Shelly

Let's begin with *My Fair Lady* from Leroy Vinneger (bass). Shelly's introduction to the first item 'Get Me To The Church to Her Face', gives a great example of his melodic approach. This CD is exciting *West Side Story* album. His recording made another must have set of four discs packed with stupendous playing.

Of course, throughout his short life (he died aged 64) Shelly made many recordings with some of the great jazz players still around at the time; Coleman Hawkins, Red Mitchell and Hank Jones to name but three. To my mind, he was the greatest of all and always played for others. I try to live up to his philosophy, even with my diminishing technique, but remember —this is only one drummer's point of view.



Shelly Manne very highly as the most drummers today. Of course that's not sounds made in a variety of ways and way to make sense of my attempt to Manne in action.

1956, with Andre Previn (piano) and tion to the first item 'Get Me To The Church to Her Face', gives a great example of his throughout —full of ideas; as is the later live at the Black Hawk Jazz Club in 1959 is playing.

Glyn Morgan



MATT SKELTON AND THE MUSIC OF SHELLY MANNE

Susan May's Spike's Place gig at The Jazz Centre on Saturday 31 August featured the Quintet of Matt Skelton 'Celebrating the Music of Shelly Manne'. The Newsletter asked Glyn Morgan to write a few words about the performance.

You may have just read my 'Points of View' on drummers, and gathered that my all-time favourite is the late and great Shelly Manne. At the time of writing, I was unaware that I would soon be asked to write a brief review of the Matt Skelton Quintet playing music by the great 'Manne' (much of which can be found on 'Live at the Black Hawk' label —a four disc boxed set; I recommend you buy them).

Matt's Men were a joy to listen to as a group, capturing the sound of West Coast Jazz, whilst being totally individual in their solos. The pianist Leon Greening has, I think, been much influenced by our own Victor Feldman (also to be found on these discs). Steve Fishwick was most inventive and articulate, as always, whilst Mark Crooks played with much feeling in the nice round sound of the West Coast. All musicians enjoyed, as we did, the big swinging sound and accuracy of Jeremy Brown on bass.

This was truly a quintet of immense talent lead by drummer Matt Skelton who, himself, displayed all the drive and spirit of the great Shelly Manne; whether in ballads or up-tempo, he nudged each one of his musicians to greater things.

Having seen and listened to most of the great players of the 50's and 60's in this country, I feel there's been a



Steve Fishwick, Marc Crooks and Matt Skelton

drought in jazz of this calibre since the advent of 'Pop' —in fact I was beginning to despair— not anymore! Having seen and listened to these guys, I now feel that all bodes well for the future.

At the end of this scorching performance Susan May picked up the mike and, looking somewhat stunned, said 'what can I say?' to which (sitting right in front of her) I said 'bring them back again and soon'. Well, that's what I say, and I think the whole audience agreed.

Cheers
Glyn

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. The second Saturday features our popular house band, the Glyn Morgan Trio, with guest appearances. On the third Saturday we welcome Susan May's Spike's Place club. As well as the regular gigs there are one-off appearances; students from the Guild such as Alan Skidmore, Dave Gelly, the Humphrey Lyttelton band, and more. Covering the full range of jazz styles is our pro



Saturday 3 August: Flight featuring Zak Barrett (saxophones), Alex Hearn (guitar), Dan Banks (piano), Trevor Taylor (drums), Andy Staples (bass).



Saturday 31 August: Matt Skelton C Music of Shelly Manne!



Saturday 24 August: Nomad.



Saturday 27 July: From the USA, Greg Abate.



The Glyn Morgan Trio introduce their new member.



Saturday 14 September: Digby Fairweather, Carol Braithwaite and Graham Hunter.

at the Jazz Centre UK

First Saturday is hosted by Trevor Taylor's Jazz825 with some of the best in contemporary modern jazz on offer in Britain. The event features the youthful and talented Harrison Dolphin-Lorenzo Morabito duo. Finally on the last Saturday of the month The Jazz Centre offers a chance for the Dhall School of Music, from improv musicians like Trevor Watts and Veryan Weston and guests for special Jazz Centre events. The Centre's primary aim. Below we have arranged a selection of some of the bands that have graced the stage of The Jazz Centre UK.



Quintet 'Celebrating the



Saturday 7 September: Electro-Phonic Art Trio.



Lawrence Casserley and Trevor Taylor.



Saturday 7 September: Chris Walker's Pedigree Jazz Band.



Philipp Wachsmann.



21 September: Harrison Dolphin.



Adrian Northover.



Ian Brighton.



Saturday 7 September: The Estuary Improvisers.



Alan Barnes.



Derek Nash.



Vasilis Xenopoulos.



Saturday 28 September: Tenor Madness: 'Remembering the Music of Spike Robinson'.

Sidney Bechet in London

A RECENT EVENT HELD AT HOXTON HALL in east London titled “100 Years of Jazz in Britain”, celebrated the arrival in 1919 of two American jazz ensembles —the Original Dixieland Jazz Band and the Southern Syncopated Orchestra —which caused a revolution in British popular music and dance.

It’s a little known fact (or was, at least, to me) that the great New Orleans clarinetist and soprano saxophonist, Sidney Bechet, was one of the members of the Southern Syncopated Orchestra. I was therefore intrigued to find out more —there might even be a story of sufficient interest to be accepted by the editor of the Newsletter (Sorry Ed. No parrots or whales featured!). So, where better to start than The Jazz Centre’s reference library, and two books: The biography by John Chilton *Sidney Bechet: The Wizard of Jazz* and Bechet’s autobiography *Treat it Gentle*.

The Southern Syncopated Orchestra crossed the Atlantic in two parties, one of which, including Bechet, docked in Liverpool on 14th June 1919.



Over the next few years he played with various groupings of musicians, mainly around London, but with excursions further afield —Liverpool, Glasgow, and briefly to Paris and Belgium.

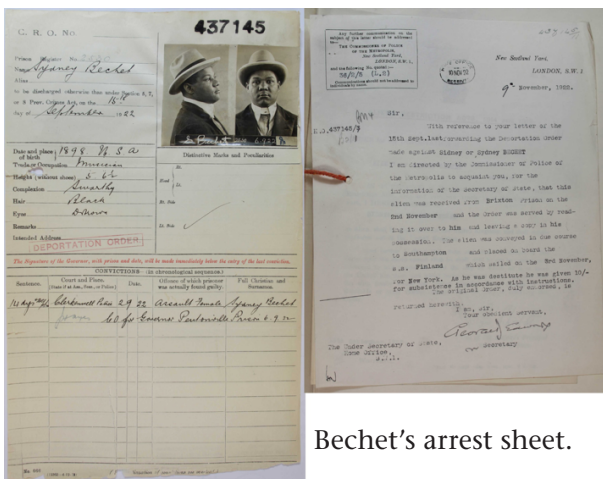
So, with such early success in this country, what led to his decision to spend many of his later years in France, where he had such an influence on French Jazz?

Well, an incident in 1922 may provide the answer. Bechet had a taste for high-spirited night-life and this led to his appearance (not as a performer but as a defendant) at Clerkenwell Police Court. He was charged with assault after he and a friend had got into an altercation with, in his own words, “a couple of ‘tarts’, that’s what they call them in England”. He was found guilty and sentenced to 14 days hard labour and then deported back to the USA. The charge sheet and deportation letter are interesting —note the mug shot of him wearing a fedora— this picture has even been used on some record covers!

So, does that answer my earlier question? Was his deportation from the UK the trigger for his decision to choose France as his preferred overseas base?

Well, his love affair with France, and Paris in particular, was not without incident. In 1928, having been playing intermittently in France for three years, he was involved in a gunfight which started with an argument at the famous “Bricktop’s” club in Montmartre, with a banjo player called “Little Mike” McKendrick. In the exchange of gunfire, both Bechet and McKendrick were uninjured, but three others at the scene were not so lucky; one was shot in the leg, another was wounded in the lung, and a passer-by was hit in the neck by a ricocheting bullet.

Both Bechet and McKendrick were arrested, charged, and subsequently sentenced to imprisonment. Bechet was given 15 months and with remission was out within a year but then ordered to leave France. After a brief spell in Germany he returned to the USA, and it was not until 1949 that he went back to France where he eventually settled. As a French-speaking Creole, there was no language problem, and his popularity and influence on French Jazz was such that he had attained the status of national hero by the time of his death in 1959 at his home in Garches on the outskirts of Paris.



Bechet’s arrest sheet.

Within two days he was taking his first look at London, and on 4th July the Southern Syncopated Orchestra opened at the Philharmonic Hall off Oxford Street, playing twice daily.

The orchestra of over 30 musicians and singers reportedly had very little jazz content in their repertoire, which consisted mainly of arrangements of classical pieces, traditional songs and spirituals, with Bechet and trumpeter Arthur Briggs being “the only jazz improvisers”. His playing of pure jazz and blues was sensational and the success of the orchestra was such that they were invited, at the Prince of Wales’s suggestion, to play at Buckingham Palace on 10th August, 1919. Although Bechet described it as a “Command Performance” it was actually an afternoon garden party held in the grounds of the palace.

Celebrating Ian Hunter-Randall

SATURDAY 9 SEPTEMBER at The Jazz Centre was one to remember, with events non-stop from 11am to 4pm. Two live performances filled the afternoon slots; modern jazz from Jazz825 followed by a stomping Traditional set from Chris Walker's Pedigree Jazz Band.



But we kicked off with something a bit special. Jane Hunter-Randall paid us a visit to promote the new CD compilation of music

by her late husband, Ian Hunter-Randall. Interviewed by Jazz Centre's CEO Digby Fairweather it soon became clear what a special talent was Ian.

He had played, and starred, with all the major names in the British traditional scene; with the three B's, Barber, Ball and Bilk, with Laurie Chescoe, Monty Sunshine and an extended spell with Terry Lightfoot.

He could provide a fearsome lead trumpet, but also play the lyrical style of Ruby Braff or Bobby Hackett with equal facility.

Jane emphasised the confidence he had in his own ability which was reflected in his preference for the largest audiences; before many thousands in Warsaw, or at a Royal Command performance.

When talk turned to the career of Jane, Digby drew out some amazing biographical information. As an actor and dancer Jane was the double for no other than Elizabeth Taylor on the films *Cleopatra* and *The V. I. Ps.* A fascinating anecdote involved lunch with Richard Burton, Jane in full *Cleopatra* costume, to see if she could pass for Liz Taylor. Everything was fine, the restaurant staff were fooled . . . until the real Liz Taylor phoned!



The new CD features tracks from different stages in his career; with Lightfoot and Chescoe, and into swing territory with Charlie Barnet's *Skyline*.

Jane informed us that reviews are all positive, and sales are going well.



The Long Shadow continued



Rich in detail and full of anecdotes, many of which are offered by those in the Southend jazz community, Spillett's book richly evokes episodes that are sometimes bizarre and sometimes poignant in order to represent a vivid sense of time and place. For example, the image of tenor titans Tubby Hayes and Stan Getz taking LSD and hallucinating whilst staring into the bath in a London hotel room is unforgettable. In contrast, eager to work right until the very, very end, the detail offered about the final days of Tubby's life and the way that those who knew and loved him heard the news is heartbreaking.

For some, Tubbs' voracious appetite for prodigious amounts of libations has formed a significant part of his narrative and whilst the relationship between jazz and narcotics has almost become a generic convention of the jazz biography, Spillett does not romanticize but rather deals with it sensitively. Furthermore, this reader is well used to reading jazz biographies in which locations like the Village Vanguard, the Village Gate, Birdland or Slugs in Manhattan loom large. However, this is a book in which the reader learns that some of Tubbs' best playing happened in Morecombe, Stafford, Moseley Heath and the Top Alex right here in Southend-on-Sea.



We can only speculate on whether Tubbs would have gone on to produce more thematic or conceptual albums that for example an album like *Mexican Green* suggests. Fantastic compositions and scintillating improvisations featuring Tubbs distinctive serrated arpeggios are simply spellbinding, leaving the listener wondering how on earth he was able to do what he did. Tragically, only thirty eight years old when he died following mitral valve replacement surgery, Tubby Hayes had been working —and playing— for twenty three years.

This is a first-class book about an enormous talent and has transformed my understanding and appreciation of Tubby Hayes' contribution to jazz. Not just 'British jazz' but 'jazz'. Consequently, not only would I be eager now to check out some of Tubby's previously unreleased recordings I would also want to read anything else Simon Spillett wrote.

Mick Gawthrop

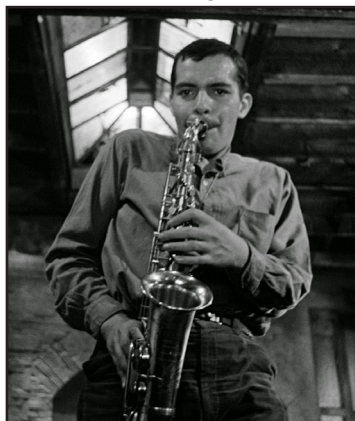
Jazz Movies at the BFI



Shirley Clarke.

THE BFI PROGRAMME for October to December features a retrospective of the films of Shirley Clarke, a two-time Oscar winner for best documentary. Clarke was central to the post-war revival of the independent movie in the USA. A former dancer, and jazz lover, Clarke's work reflected these interests. Two important works had scores by top jazz musicians: *The Cool World* by Mal Waldron and *Bridges-Go-Round* by Teo Macero. But it is two of her greatest films that are of interest to jazz fans.

The Connection is a raw depiction of the dark period in jazz history scoured by drug addiction. Based on an original play by Jack Gerber, it portrays a group of jazz musicians holed up in a grubby New York loft waiting for their dealer to arrive. Innovative in style,



Jackie McLean.



Scene from *The Connection*.

with earthy, realistic dialogue —some of the 'actors' were actually heroin addicts— the film became a cause célèbre as the New York authorities attempted —eventually successfully— to ban it. It has since become recognised as a classic of independent cinema, and has been a powerful influence on subsequent films and film-makers. John Cassavetes borrowed Clarke's equipment to make his first indie feature, *Shadows*. Clarke was a central figure in the organisation of The Film Makers' Co-operative in the 1960s, launching the career of director Peter Bogdanovich for one.

The most celebrated aspect of *The Connection* for jazz fans is undoubtedly the music score. Composed by bop pianist Freddie Redd, it features alto saxophonist Jackie McLean, then at the height of his powers. At intervals throughout the film (and previously in Gerber's play), McLean launches into a series of scorching, searing solos with his astringent, bittersweet alto tone. Clarke's movie, and Gerber's play, are directed to create the appearance of the actors improvising, and perfectly complements the jazz score, often overlapping in a beautiful amalgam of music and poetic dialogue.

The soundtrack is available on three separate recordings, by the original cast, by a Cecil Payne / Clark Terry group, and by a Howard McGhee / Tina Brooks line-up.

Clarke's last film is a "free-wheeling, psychedelic jazz documentary" about Ornette Coleman. Bringing together decades of footage, from the 1960s to the 1980s,

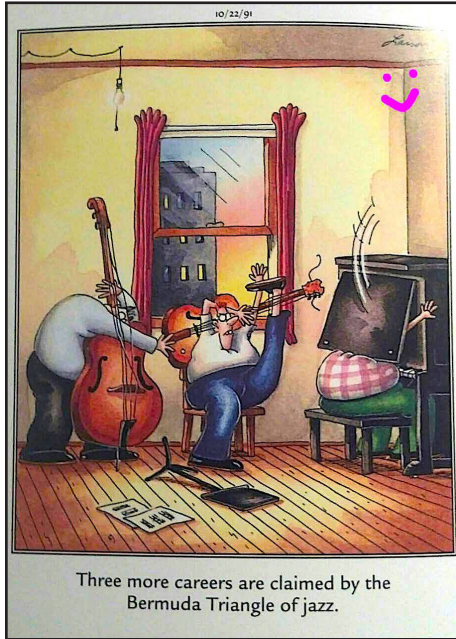


Ornette Coleman.

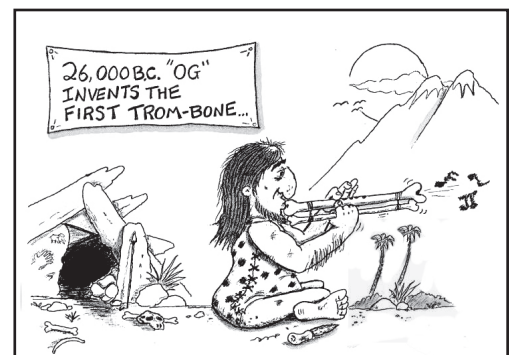
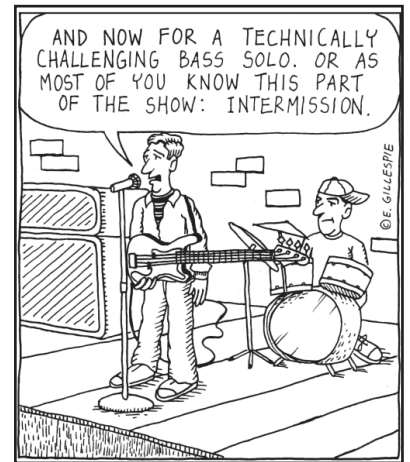
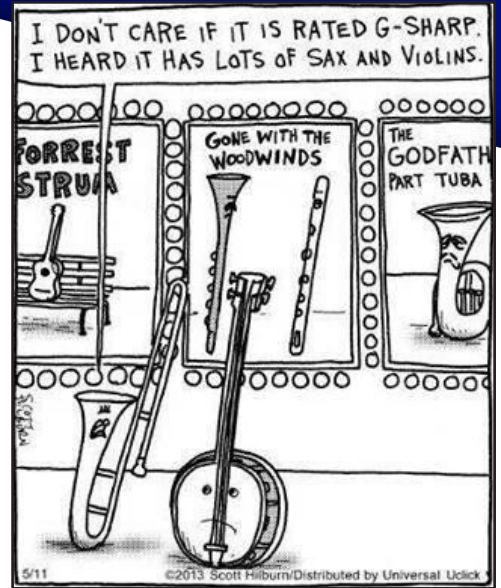
years in the making, *Ornette: Made in America* is one of the most original documentaries of any jazz musician. Not just a conventional biographical documentary, never Clarke's style, it is also an attempt to interpret the free jazz of Coleman visually.

Both these films are available on DVD, and part of The Jazz Centre UK collection, but best seen in the collective experience of the big screen on London's South Bank. The second showing of *Ornette: Made in America* has the added attraction of an introduction by broadcaster and writer Kevin Le Gendre.

Show times are: *The Connection*, Tuesday 29 October 8.50pm at the NFT 3; *Ornette: Made in America*, Thursday 7 November 6.20pm at NFT 3, and Wednesday 20 November 8.40pm at NFT 2.



Three more careers are claimed by the Bermuda Triangle of jazz.



Bauhaus Jazz: Yesterday and Today

In 1919 German architect Walter Gropius founded the art school Staatliches Bauhaus. The Bauhaus became renowned as the flagship for German, and international, modernism in art, design and architecture. Its subsequent global impact has been unprecedented, witness the multiple exhibitions worldwide in 2019 to celebrate the 100th anniversary.

Music was never part of the Bauhaus curriculum, though a number of the early twentieth century's most notable European composers were intimately familiar with the artistic movement. In 1923 the school organized a week-long celebration of new music ("Fest Neuer Musik"), featuring the work of Igor Stravinsky and Paul Hindemith, both of whom attended the event. Also present were Kurt Weill and Stefan Wolpe.

But it was jazz which for the Bauhaus students epitomised the modern in music. Weimar Germany embraced the jazz craze as much as the rest of Europe. The two most popular German bands that showed the influence of American jazz were Eric Borchard's small combo, and Stefan Weintraub's Syncopators.

Not to be outdone, the Bauhaus students formed their own jazz band. It was founded in 1924 by the Hungarian painter Andor Weininger. Its student members were Swiss, Russian, American, and Polish as well as German, with folk music from each nation influencing their style.

Fuelled by enthusiasm, more than technical excellence, to their legitimate instruments—clarinet, banjo and saxophone—they added whistles, sirens, tuning forks and even gun shots, which punctuated every performance. Band member T Lux Feininger photographed and



filmed their musical antics, on the Bauhaus roof and at the school's notorious parties.

Contemporary artist, George Grosz, probably captured the impact of the Bauhaus Jazz Band when he described them as much like the pre-war German 'racket bands'. They also peppered their march and salon numbers with police sirens, arbitrary explosions and sound effects from their drummer.

Though closed by the Nazi government in 1933, the influence of the Bauhaus spread worldwide as its teachers and students dispersed.

This year in Dessau, its home from 1925-32, a new Bauhaus Museum was opened by Chancellor Angela Merkel.

The Tate Modern, from October 2018 to January 2019, celebrated the work of Anni Albers, textile artist and printmaker, a former Bauhaus student.

On November 24 the London Barbican will mark the anniversary and the movement's impact "in the philosophy of aesthetics and purpose, architecture and design" as part of the EFG London Jazz Festival.

The evening is fashioned around the *Bau.Haus.Klang* project of German composer and pianist Michael Wollny. He

has "conceived a piece of music for the festival opening that focuses on the manifold references between the protagonists of the Bauhaus and the sounds and compositions that surround them." Contemporary jazz improvisers will attempt to translate Bauhaus ideas.

Also featured on the bill are the Brooklyn-based minimalist trio Dawn of Midi, and Daniel Brandt's Berlin-based Eternal Something.

By Andi Schönheit



JAZZ POETRY

The Blues

What did I think, a storm clutching a clarinet
and boarding a downtown bus, headed for lessons?
I had pieces to learn by heart, but at twelve

you think the heart and memory are different.
“It’s a poor sort of memory that only works
backwards,” the Queen remarked.” Alice in Wonderland.

Although I knew the way music can fill a room,
even with loneliness, which is of course a kind
of company. I could swelter through an August
afternoon —torpor rising from the river— and listen
to Stan Getz and J. J. Johnson braid variations
on “My Funny Valentine” and feel there in the room
with me the force and weight of what I couldn’t
say. What’s an emotion anyhow?
Lassitude and sweat lay all about me

like a stubble field, it was so hot and listless,
but I was quick and furtive as a fox
who has his thirty-miles-a-day metabolism
to burn off as ordinary business.
I had about me, after all, the bare eloquence
of the becalmed, the plain speech of the leafless
tree. I had the cunning of my body and a few
bars —they were enough— of music. Looking back,
it almost seems as though I could remember—
but this can’t be; how could I bear it?—
the future toward which I’d clatter
with that boy tied like a bell around my throat,
a brave man and a coward both,
to break and break my metronomic heart
and just enough to learn to love the blues.



The Buddy Bolden Cylinder

It doesn’t exist, I know, but I love
to think of it, wrapped in a shawl
or bridal veil, or, less dramatically
in an old copy of the *Daily Picayune*
and like an unstaled, unhatched egg
from which, at the right touch, like mine,
the legendary tone, sealed these long years
in the amber of neglect, would peel and re-
peel across the waters. What waters do
I have in mind? Nothing symbolic, mind you.
I mean the sinuous and filth-rich
Mississippi across which you could hear
him play from Gretna, his tone was so loud
and sweet, with a moan in it like you were
in church, and on those old, slow, low-down

blues Buddy could make the women jump
the way they liked. But it doesn’t exist,
it never did, except as a relic
for a jazz hagiography, and all
we think we knew about Bolden’s music
is, really, a melancholy gossip
and none of it sown by Bolden, who
spent his last twenty-four years in Jackson
(Insane Asylum of Louisiana)
hearing the voices of people who spooked
him before he got there. There’s more than one
kind of ghostly music in the air, all
of them like the wind: you can’t see it
but you can see the leaves shiver in place
as if they’d to turn their insides out.

ABOUT THE AUTHOR

William Matthews was born and raised in Cincinnati, Ohio. He has published 11 books of poetry, including *Time & Money* which won the National Book Critics Circle Award in 1996. Two posthumous collections have been released: *Search Party: Collected Poems* and *After All: Last Poems*. Frequent subjects in his writing are the early years of professional basketball and historical Jazz figures. He served as a Writer-in-Residence at Boston’s Emerson College, held various academic positions at institutions including Cornell University. He served as president of Associated Writing Programs and of the Poetry Society of America. At the time of his death he was a professor of English and director of the creative writing program at City College of New York.



Robin Jones: 1934-2019

Conguero maestro

ROBIN JONES has quite properly been dubbed ‘the godfather of the UK Latin scene.’ His musical career extended as far back as the 1960s, where he played in Paris with jazz legends Bud Powell and Johnny Griffin. The galaxy of jazz talent he backed in the ensuing decades could fill this page; it included Stan Getz, Phil Woods, Ben Webster, Barney Kessel, Dexter Gordon, Chet Baker, Mose Allison, Tal Farlow . . . the list is almost endless.

In the world of popular music the luminaries who benefited from his talents included Elton John, Billy Idol, Sade, Gloria Gaynor, Moby, Brook Benton, Vic Damone, John Barry, and many more.

His true forte, though, was Latin Jazz, the fusion of Cuban rhythms with be-bop harmonies, performed by his bands King Salsa, Latin Underground (below), the Robin Jones Latin Jazz Sextet, and latterly in Derek Nash’s Picante. Again the list of collaborations is impressive: Gilberto Gil, Arturo Sandoval, Mongo Santamaria, Charlie Palmieri, and Machito.



On top of this performing output he was a busy session man. He spent two years in the early ‘90s as the featured stage drummer in Carmen Jones, and recorded multiple albums under his own name and as a sideman.

In an interview for The Jazz Centre Newsletter his long-time pianist, Chris Kibble, emphasised that everyone who played with Robin—and not just other percussionists or drummers—learned and prospered from the experience. He was a great teacher as well as a great musician. Picante’s 2018 gig at The Jazz Centre was the usual fiery performance, driven by their world-class conguero.

Robin Jones and the London School of Samba

The Jazz Centre is also indebted to Mestre Mags, and Marc Cecil, for giving us permission to use their extensive obituary of Robin Jones, which explained his importance in establishing the London School of Samba in the UK.

Robin, with the late Alan Hayman, was a founding member and stalwart of the LSS. He brought his samba skills from his time with the Edmundo Ros band in the 1960s. In the Ros band he was taught pandeiro techniques by Roy ‘Pando’ Shelton, one of the earliest sambistas in Britain. Robin then re-introduced this style to Brazil in 1995 performing with Estácio de Sá in the famous Sambadrome. He returned many times to play in Brazil.

In 1970s Robin Jones and his Quintet recorded two albums. “My early recordings all crossed the lines musically between Afro-Cuban and Afro-Brazilian music. I made two such albums that were released by Kudos Records and were very successful in the 1970s: *Denga* and *El Maja*. The reason I mention these two is because there was samba on them. These were the first authentic samba recordings in the UK. There was also some bossa nova.”

In 1975, Robin had a small samba group that played at the Lewisham Carnival. These performances by Robin and his group in Lewisham and the City of London can probably claim to the first by a samba group in the UK. In 1976, a highly-influential Brazilian group called Brasil Tropical appeared at the Sadlers Well’s Theatre. Robin Jones was invited to perform with them. He said that the Sadlers Well’s show was the first time that people in the UK had really heard samba, or seen a show that resembled anything like what they could expect to see in Brazil. And through Brasil Tropical Robin would help sow the seed that led to formation of the first samba school in the UK, the London School of Samba in 1984.

Like Alan Hayman, Robin helped form Latin groups that would give many people a breakthrough in the otherwise tough music scene of London. A kind and generous person, he was someone who always helped give advice and support to up-and-coming musicians who either joined his groups or the LSS. He was one of the godfathers of Latin music in the UK, one of the pioneers of samba, who helped spread and popularise it long before the foundation of the LSS in 1984. He will be greatly missed by all in the LSS who dedicated their parade in the 2019 Notting Hill Carnival to him.

Marc Cecil has donated some of Robin’s percussion instruments and memorabilia to The Jazz Centre. These will go on display in our Heritage Museum, and a memorial gig is to be organised in the New Year.



The London School of Samba.

Visual Jazz: 7: Jackson Pollock

JACKSON POLLOCK never painted a portrait of a jazz musician; never claimed his art in any way was representative of jazz. Yet perhaps he can lay claim to be the nearest artist in spirit and execution to the jazz method. He certainly loved jazz. His partner, artist Lee Krasner, told of his marathon jazz record playing sessions, lasting days. An album of his favourite jazz tracks was even produced; a companion to the 1999 Jackson Pollock Retrospective at New York's Museum of Modern Art. Musicians on the CD included Duke Ellington, Louis Armstrong, Count Basie, Billie Holiday, T-Bone Walker and Coleman Hawkins.



Pollock's style of painting, directly onto a large canvas, placed not on an easel, but on the floor, was to splash, dribble, and spatter layer upon layer of colour, each layer interwoven, juxtaposed against the previous. This energetic, spontaneous style has been compared rightly to the way jazz musicians improvise, rhythmically, chorus upon chorus.

One contemporary critic rightly compared the “flare, spatter and fury” of his compositions to the direct, energetic quality of jazz music. “This use of spontaneous improvisation is essentially parallel to the jazz aesthetic in which the performer has the freedom to improvise solos and interpret the lines of the music, without losing the overall structure. Pollock shared

many of the principles of jazz —his work expresses an intense energy and he uses colours, splatters and lines of the paint much like the melodies, rhythms and structures of music.”

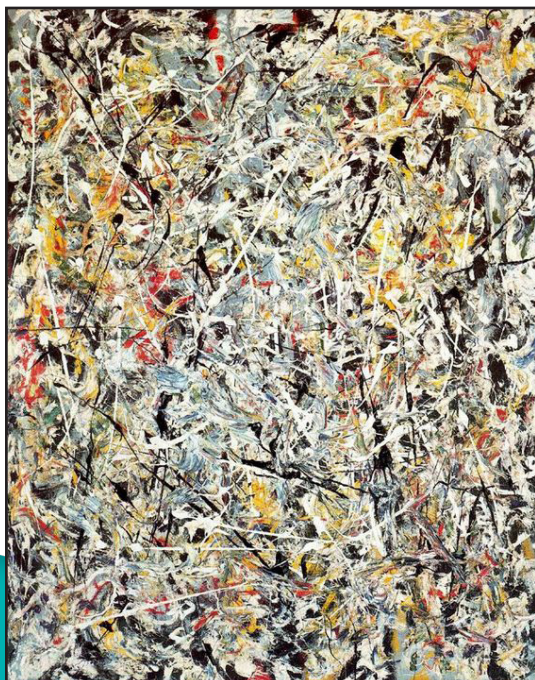
Pollock was a big jazz fan, often attending performances at New York's Five Spot club. He listened in his studio, his wife, the artist Lee Krasner describing how he “would get into grooves of listening to his jazz records —not just for days— day and night, day and night for three days running, until you thought you would climb the roof!” He listened to musical greats like Duke Ellington, Count Basie and Louis Armstrong and he told Krasner that jazz was “the only other creative thing happening in the country.”

Pollock himself is on record as saying he wanted his work to be viewed “just as music is enjoyed.”

Jazz modernist Ornette Coleman took him at his word. His album *Free Jazz* featured Pollock's 1954 painting *The White Light*. Coleman was a fan of the painter; even describing his music as “something like the painting of Jackson Pollock”.

In 1950, German photographer Hans Namuth filmed Pollock in his studio. A ten minute film of Pollock working with his “drip” technique of painting can be seen on YouTube.

In an excellent 2000 biopic, *Pollock*, Ed Harris plays the eponymous artist. The film accurately portrays Pollock's famous ‘Jack the Dripper’ painting technique.



famous ‘Jack the Dripper’ painting technique.



Obituary

Peter Manders: Jazz Artist

IT WAS ALWAYS a pleasure to meet him. Ever-amicable, gruff-voiced, rubicund in complexion, big in build, there he would be at every Hereford jazz event; sometimes —but not always— with sketchbook in hand but ever-ready with a smile and greeting.

That was Peter Manders, whose beautiful caricatures —it belittles their skill to call them cartoons— of famous jazz musicians from Morton (Jelly Roll) to Monk (Thelonious) adorn the walls of The Jazz Centre UK. Peter's unmistakable work —ranging from artistic paintings of virtually every historic or important building in Herefordshire to caricatures— had first appeared in the Hereford Times from 1960 until not long before his death in 2019 at the age of eighty-two.

But I would see him most often at the Ludlow and latterly the Bridgnorth jazz festivals. Every year, with wife Fiona, he would be somewhere near a front-row seat in whichever hall or pub yard we played making a note of who was on the stand. And later performers and organizers alike would receive a stout cardboard broadsheet depicting his (ever-benevolent) caricatures of every musical visitor.

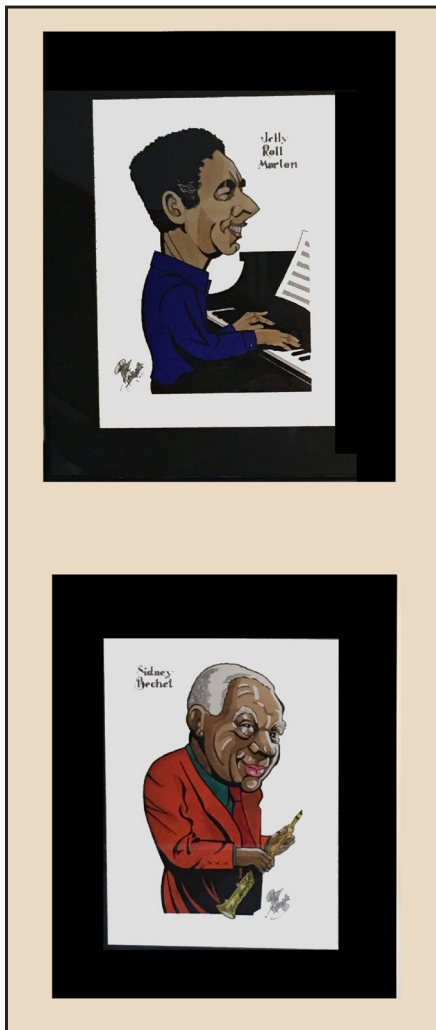
Four less than random examples from hundreds would most certainly include (from England) John Barnes and Roy Williams and (from America) Ruby Braff and Wild Bill Davison. And for those who recognize something rather less than six degrees of separation in those choices that's no accident. Because for Peter the musical friends and family of the great Alex Welsh Band —as well as their aesthetic partners-in-art from Martin Litton to Campbell Burnap— were closest to his heart.

Peter loved the best of classic Dixieland music in all its forms; its performers were his soul-mates and his hugely gifted pen conveyed his love of them best of all. I know for sure that the legendary Chicago-style cornettist Wild Bill Davison held an extra-special place in his affections. With wife Annie, Bill had been a house-guest of the Manders' and during their visit the Wild One had consigned an out-worn pair of slippers to the trash. Peter promptly retrieved them and they became the centrefold of something amounting to a domestic shrine for the cornet-player that he —and Eddie Condon— liked best of all.

I think Peter would be happy to know that —thanks to our friend the American collector Daniel Simms —we hold the complete Wild Bill Davison collections at The Jazz Centre UK. But it was around the time that we first extended our premises in 2017 that I received a huge and lovingly packed set of his beautifully mounted caricatures of jazz legends by parcel post. There they were — Sidney and Fats, Louis and Benny, Duke and Basie, and many more; all of them ready to adorn our newly-acquired walls. They're there for you to see when you visit.

The Jazz Centre UK is honoured to remember the great Peter Manders in the way that he might have liked best. Thank you Peter. We shall miss you.

Digby Fairweather



Two Peter Manders' caricatures at The Jazz Centre UK.