THE JAZZ CENTRE UK

THE JAZZ CENTRE UK NEWSLETTER

Issue N°. 2 2019

In this Issue

Allegro music
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Contents

Cover photo: Simon Spillett at The JCUK (photo: Fred Morris)

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

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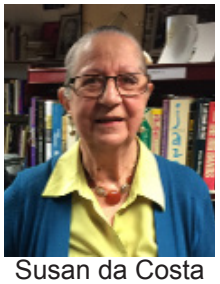

Susan da Costa

southend on sea BOROUGH COUNCIL

HERITAGE FUND

Hoagy Carmichael

'talented, inventive, sophisticated, jazz oriented'

"So what are you going to write about for the newsletter this time?" my editor in chief Philip Waterhouse asked one morning. "Did you say something about Hoagy Carmichael?" Obviously he needed a space filler.

Well I had thought briefly about Hoagy although wiser men would no doubt have thought better of it. After all there is plenty about Hoagy to be read already; notably his two autobiographies '*The Stardust Road*' (1946) and (typically inquisitorial) '*Sometimes I Wonder*' (1965). Then there's the lovingly affectionate biography by the late great Richard Sudhalter (himself a lifelong devotee to the causes of both Bix Beiderbecke and Hoagy) called '*Stardust Memories*'. And for those who haven't yet come across the books in our Jazz Centre library (or had time to read them) a fast-read through Carmichael's entry in Wikipedia recounts no less than nine pages of achievements beginning with the first of his compositions to be recorded; '*Freewheeling*' (by the Wolverines in 1924 with Beiderbecke and re-titled '*Riverboat Shuffle*' for every generation to come). Three years later his composition '*Stardust*' —recorded as a piano solo in 1927 but with words added by Mitchell Parish two years after— would become one of the twentieth century's most iconic pop tunes (it has actually been regularly called the greatest of all), with more than 1,500 recordings to its name. And in the same year Carmichael's teaming with the legendary Paul Whiteman Orchestra singing his own composition '*Washboard Blues*' would seal his future as one of America's definitive singer-songwriters. By 1931 when he joined ASCAP, the country cousin from Bloomington Indiana with his famous (self-styled) 'flatsy-thru' the nose' voice and functional piano style was securely bound on a fifty year career composing, performing and recording; appearing in 14 Hollywood movies (singing at least one of his songs in all of them), and later starring as both a TV and radio host until shortly before his death in 1981. Probably it was the great songwriter-commentator Alec Wilder who was best qualified to describe him as: 'the most talented, inventive, sophisticated and jazz oriented of all the great craftsmen' of popular music in the first half of the twentieth century.

So what can there possibly be for me to add? Well, one thing not always noted about Hoagy is that he is one of the few 20th century songwriters whose rural roots are clearly audible in his songs. He's not the only one of course. Without much doubt the founding father of American rurality in popular song is Willard Robison (born five years before Hoagy in 1894), whose songs include such countrified chef d'oeuvres as '*Round my Old Deserted Farm*', '*Country Boy Blues*' '*I Guess I'll Go Back Home this Summer*' and even his celebration of a muddy country cart-track called '*Deep Rut*'. Hoagy was recognisably from the same lineage and there is the same nostalgic references to old America in songs like '*Memphis in June*' (where 'sweet oleanders blow their perfume in the air'); '*Moon Country*', '*Watermelon Weather*', '*Ole Buttermilk Sky*' (where the sky can 'hang a moon above the hitchin' post' to 'hitch me to the one I love'), or his orchestral suites '*Brown County in Autumn*' and '*Johnny Appleseed*'. It's difficult to imagine such imagery or inspiration coming from the sophisticated city pens of Cole Porter, Rodgers and Hart (who'd rather 'take Manhattan') or the Gershwins. And it's no coincidence I think that one of Carmichael's most sympathetic collaborators was Johnny Mercer; similarly country-born, who never left his roots in Savannah Georgia far behind him. For Hoagy, Mercer wrote classic lyrics to songs like '*Skylark*' and also assembled the welter of rural references that show up in their 1951 Academy award-winning '*Cool Cool Cool of the Evening*' where the cast of country characters include a bumble-bee, a prairie-hen, a jackass and a grizzly bear. Composers like these are virtually an extinct species these days and over the past fifty years only James Taylor has returned to the genre with songs like '*Carolina in my Mind*' '*Sweet Baby James*' (about 'a young cowboy who lives on the Prairie') '*October Road*' '*Walking Man*' and '*Copper Line*'.

Another thing that intrigues me about Hoagy is that there can be few (if any) songwriters who have covered such a wide range of inspirational —or simply eccentric— topics. Today (and really for much of the time since their invention) pop songs have mostly been about love, sex or both. Carmichael on the other hand let his quizzical roving eye bring songs from the most unlikely sources. How many songwriters for example, apart from Hoagy

Continued on page 16

Threebop, Bebop Vocalese

OUR GUESTS at The Jazz Centre for a specially arranged live performance on March 16th were Threebop, a new group formed by students and graduates of the Guildhall School of Music and the Royal Academy jazz course. Fronted, unusually, by three singers, the group is inspired by the vocalese tradition, the art of singing to the tune of jazz instrumental solos.

The rhythm section contained two musicians we knew: David Swan (piano) and Boz Martin-Jones (drums) played with Elephant Talk at their brilliant JC debut last year. Joined by Will Sach on bass, these jazz fusion players proved their versatility in this utterly different context, offering subtle, inventive, swinging accompaniment to the voices of Rosie Bullen, Luca Manning and Ella Hohnen-Ford.

From the start, the singers' fine harmonies, strong individual voices and vocal delivery of instrumental-type solos impressed a healthy Saturday lunch time audience. In the second half, they paid tribute to the late great Nancy Wilson, with their own arrangements of songs from the classic 1961 album Nancy Wilson and Cannonball Adderley; powerful arrangements of '*Never Will I Marry*' and '*The Old Country*' were particularly memorable, alongside a wonderful '*The Masquerade is Over*' hauntingly begun by Ella, before the other two voices were gradually introduced. David Swan, a local lad, revealed further elements of his talent with an original song on which he joined the other singers to briefly create Fourbop. Lambert, Hendricks and Ross were recalled, too, with '*Sermonette*'.

Having just travelled from their previous gig in Glasgow, which itself followed a gig in St Ives, the group deserved congratulations for being able to stand up, let alone produce a performance like this. Expect a return visit at some point.

Jazz singer Kurt Elling describes the vocalese style as such: "Although the word 'vocalise' was first applied more strictly to Jon Hendricks' work in big band/multi-voice settings, it quickly broadened through general use to mean any application of a vocally presented lyric based on melodies first recorded by jazz instrumentalists, whether solos —a feat that could only have happened with the advent of recorded sound— the early composers of such lyrics essentially invented a new art form."

Trevor Taylor:
Celebrating 50 years in Jazz!

The first Saturday of each month at The JCUK features a live performance courtesy of Trevor Taylor's Jazz825. Trevor recently invited two of the Newsletter's editorial board to his home for an in-depth interview.

TREVOR TAYLOR is a cultural icon in this part of the world whose life at the drums parallels the development of jazz, contemporary classical and free improv in the UK from the 70's to the here and now! He currently has 6 bands on the go playing all things from post-bop through to free improv via Metheny, Stockhausen and Shankar. But it's what he brings to it that makes it special. After 50 years dedicated to jazz and the avant garde Trevor continues to look for the new and the original in all the arts. Something out pictured in his Rayleigh home, with modern art on the walls and spectacular sound sculptures in the entrance hall gifted to him by the renowned Baschet brothers for publishing their first book.

But I'm ahead of myself. It's the day of the interview, and as we step out of the car we hear the sound of drums coming from Trevor's music studio. It's a wash of sound distinctive in its own way echoing many of the greats that have influenced him over the years from Shelly Manne and Jon Christensen to freer drummers like Tony Oxley. A feelgood start to a delightful day overlooking the Essex countryside.

Trevor tells us he was born in Rochford in 1947 spending all his youth in and around Southend. Life on the drums started with a battered boy's brigade drum before moving on to a more modern outfit and lessons with local drum tutor Reg Williams.

He was 14 years old at that time and listening to pop groups like the Shadows when the big shift occurred. It was a friend playing a Shorty Rogers track during a lunchtime music session at school that changed everything. He likens the experience to watching a whole 1000-piece jigsaw puzzle thrown up in the air.

Roberto Manzin Quartet at The JCUK 5 January

"When you look at the jigsaw all finished everything makes sense, however if you've never seen it like that and throw it in the air you get 1000 component parts in a big mess, that on their own make very little sense and that's how I heard Shorty Rogers. I could

hear there were drums, but they didn't sound like the drumming I had been used to. I could hear the bass but it wasn't doing what I was used to. I could hear the saxophone and trumpet but couldn't hear the relationship of the notes in their solos, or even comprehend they were soloing as opposed to playing the melody of the tune. So it took time and patience and curiosity to finally really appreciate the great craft and creativity of the musicians and how good they were compared with the populist stuff I'd been listening to."

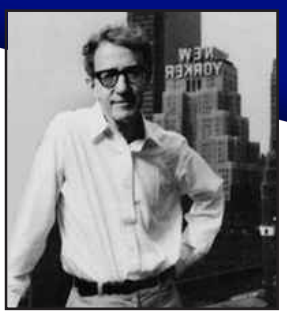
He likes to share this story to help those who say they don't like jazz. The thing is most music outside the commercial realms has its own dynamics and depth often only hitting the spot after repeated listens! Whether cool or hot, bop or free bop it brings its own rewards.

Turning pro at eighteen, he completed his studies at the Guildhall School of Music in London with the renown classical percussionist Gilbert Webster the principal percussionist at the LSO (London Symphony Orchestra). His revered drum tutor Alan Jackson told him there was nothing left to teach him on the jazz front. Quite something given Alan's repute as a jazz musician at that time.

Trevor's evolution as a musician throughout the 70's saw both jazz and contemporary classical progress in parallel, initially studying contemporary music with Leonard Stehn the famous American cellist at Southend Music College. Stehn, principal tutor at the Guildhall School of Music later joined Trevor for a series of concerts at the Palace Theatre, Westcliff on Sea called '*Music in our Time*' performing original works and composition by Stockhausen and Boulez. This was also a time when Trevor had his own music studio in Balmoral Road, one that grew into a favourite hub for musicians providing both a teaching, rehearsal and performance space for a who's who on the local scene and beyond.

continued on page 11

Great Jazz Album Designs



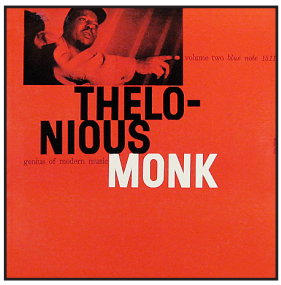
If one group should welcome the phoenix revival of the vinyl record it will be graphic artists. In the 1940s and '50s, facing the challenge of the new 10" and 12" record cover, they responded with superb modernist designs reflecting modern jazz. Our Newsletter will feature some of the best of these pioneering artists.

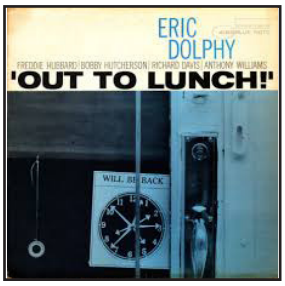
9. Reid Miles (1927-1993)

Reid Miles was born in Chicago, and raised in California. He learned his craft first at the Chouinard Art Institute in Los Angeles. As a graphic artist he worked first for Esquire magazine. Blue Note records recruited him in 1955 when they released their new 12" LPs. He designed over 500 album covers, often using his own photographs, but later dispensing with them altogether. A lover of classical music rather than jazz, he would create the covers after producer Alfred Lion described the contents to him.

He described his work as: "Fifty Bucks an album . . . they loved it, thought it was modern, they thought it went with the music . . . one or two colours to work with at that time and some outrageous graphics!" His designs became the definitive style for the legendary Blue Note sound. Felix Cromey in '*The Cover Art of Blue Note Records*' said: "Miles made the cover sound like it knew what lay in store for the listener". Miles stayed with Blue Note until 1967.

It is for his groundbreaking jazz LP designs that he will be remembered for his innovative use of typography and typeface as visual elements.



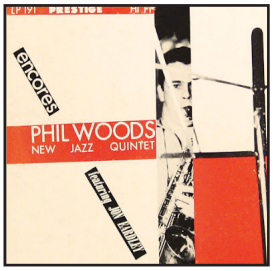


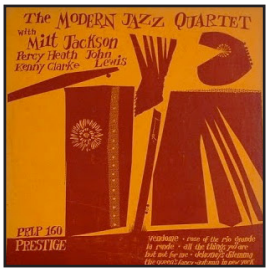
10. David X. Young (1930-2001)

David X. Young was born in Boston, the son of Nelson Young, a trumpet player. He attended the Massachussetts School of Art, and after graduating moved to New York. There he rented a loft, the Sixth Avenue loft, which became known as a gathering place for jazz musicians. Regular jam sessions were held on Monday nights. It was the epicentre of what became known as loft jazz.

He regarded himself as a Picasso, but made money by painting covers for jazz albums, for Bob Weinstock's Prestige Records. Spending many hours in the city jazz clubs, vibraphonist friend Teddy Charles expressed the opinion that "If he'd spent as much time with the painters at the Cedar Bar as he did hanging around with us jazz guys, he might have become recognised as one of the great painters". Fine arts loss, however, was music's gain. His friendship with jazz musicians gave him a deeper understanding of the scene than even some of the most dyed-in-the-wool fans.

His abstract expressionist designs are unfailingly vibrantly modern, "his colour is almost unfailingly apt, imaginative and attractive. For a young man, too, he commands an exceptionally wide palette." (*The New Yorker*). Young, who also made several documentaries and a science-fiction film, was finally evicted from his illegal space in 1964. He moved to a loft on Canal Street, where he survived by painting watercolours and selling them on the internet.





Issue 3: John Hermansader and Ben Shahn

‘Trumpet’ by Jackie Kay

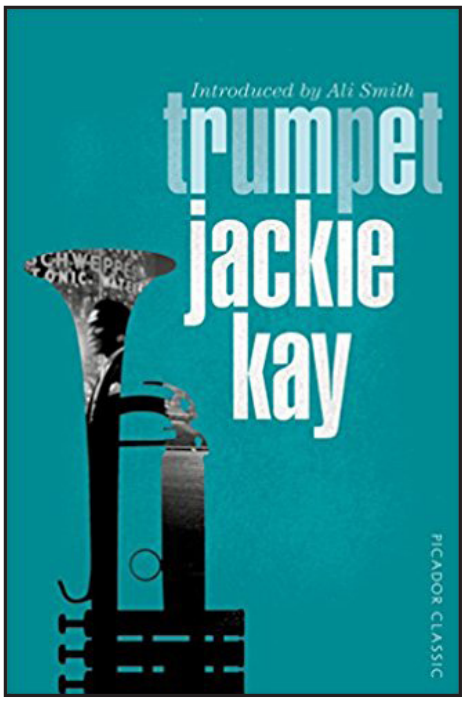
reviewed by A.S.C.

JACKIE KAY’S 1998 novel ‘*Trumpet*’ bears some resemblance to Paule Marshall’s ‘*The Fisher King*’, reviewed in our last newsletter: each novel examines the life of a fictional male instrumentalist from the perspectives of others after his death, and explores the reverberations set off in the lives of various people associated with him.

Scots writer Kay, though, sets her novel in Britain, and explores a highly individual figure called Joss Moody, a successful trumpeter in the post war period. It isn’t a ruinous spoiler (honest! It’s revealed very early in the novel, and on the cover of early editions…) to reveal that Moody is discovered, at his death, to be a woman, a fact unknown to anyone except his wife. This discovery excites a brief tabloid sensation, and reduces his wife Millie to a haunted, hunted victim in the throes of terrible grief. Theirs has been a powerful, staunch relationship, and she will not betray him by collaborating with the press.

The couple’s somewhat estranged adopted son, bitter at the perceived deception that has been practised upon him, does decide to go public, though, and forges an uneasy relationship with a writer who sees the case as the perfect start to a muckraking career.

Obvious questions form in the reader’s mind: what motivated Moody to transform herself thus? How did Millie, courted by Moody as a man, come to terms with the fact that she had fallen for a woman, then married her (illegally at the time, one assumes) and lived intimately with her? And prolonged the subterfuge by adopting a child? These are questions that the novel does not answer. There is the suggestion that this was the only way that Moody could make her way in the masculine world of jazz, but this is never fully discussed or explored. The crude formulations of the would-be exposé writer, Sophie— ‘Was he just a perv, or what?’ —are to be derided, but our sense of what Moody’s choice really meant must come from the life lived, not from simple categorisation by gender and sexual preference.



The novel becomes, therefore, a celebration of the unfathomable complexity of the individual human being, and of relationships which defy normal boundaries. This is the growing realisation of the unhappy son, as the novel proceeds: in exploring his father’s life, he finds the truth of his father’s advice that we are not defined by our race or class, but must create our own identities.

Of what interest might this be to the ‘jazz’ reader? There is some sense that Jackie Kay knew the gigging world that Moody inhabited, though it is not evoked very strongly; of the stylistic divisions and musical development of post-war British jazz there is no hint at all. The names of his bands and records give the impression that he was a traditional player of a let-the-good-times-roll kind, but an impressionistic exploration in one chapter of Moody’s feelings while playing portrays a highly creative, searching, spiritual dimension to his experience on the stand. It goes a long way to suggest that this was the centre of his being and personality, and worth the remoulding of his identity, and all the endless, tortuous evasions —never visiting a doctor, never disrobing on a beach, never standing at a urinal with bandmates.

This is a fine, thought-provoking novel, in tune with contemporary ideas about the fluidity of gender, and in tune, too, with the sense that jazz is a place where a variety of freedoms are available, but where those freedoms may not have been equally available to all.

Live at The Jazz Centre UK

Above: The Simon Spillett Quartet play a scintillating set: Saturday December 29th Simon Spillett (tenor sax), Ted Beament (piano), Alec Dankworth (bass), Winston Clifford (drums).

Below: Osian Roberts (tenor sax) with the Simon Woolf Trio, Saturday 23rd February. Graham Harvey (piano), Simon Woolf (bass) and Sebastiaan de Krom (drums). Inset: Simon Spillett, Osian Roberts and Steve Fishwick. Photos: Fred Morris

The Harp in Jazz History

THE HISTORY of the lyre/harp goes back many centuries. In 1929 archaeologists excavated lyres in Ur, ancient Mesopotamia, which were dated at 4,500 years old.[1] Its history in jazz is less than one hundred years.

The earliest jazz New Orleans style did not lend itself to featuring the harp. It was far too bulky and expensive, and its timbre too mellifluous. Its appearance had to wait until the 1920s with the emergence of dance and swing bands, and their search for new musical colours to their orchestrating. Both Paul Whiteman and Phil Spitaly's Hours of Charm band used several harpists live and on recordings from the late 1920s.


David Snell.

The two most prominent harpists of the swing era were Casper Reardon and Adele Girard. Rearden was the principal harpist of the Philadelphia and Cincinnatti Orchestras. Inspired by W. C. Handy he adapted his style to the blues idiom in the Whiteman and Jack Teagarden bands. He recorded with Teagarden from 1934-36 and a handful of records under his own name.

Reardon's replacement in his band was Adèle Girard. She was best known for recording with her husband Joe Marsala, and as solo leader from 1940. Their improvisations pushed the harp into the realm of serious jazz, and left an indelible mark in jazz history.

The bebop revolution proved more problematical for the harp. The rapid harmonic changes proved technically difficult for the instrument. The best known harpist in the modern jazz style was undoubtedly Dorothy Ashby. She incorporated bop influences into bands she led and recorded with, and was a seminal influence on all who followed her on the harp. She played with Louis Armstrong, Woody Herman, and other acts, and in 1962, was selected in Down Beat's annual poll of best jazz performers. A contemporary, Corky Hale, played with Billie Holiday, Sinatra, Tony Bennett but recorded less frequently than Ashby.

Britain produced its own classical / jazz harpist in David Snell. He recorded jazz albums with his own quartet, with the chamber jazz Johnny Scott Quintet[2], and at least on one side, '*In the Night*', with Tubby Hayes.

The next great leap in jazz harp evolution came in the 1960s when Alice Coltrane took up the instrument creating a spiritual style still extant and popular today. A series of recordings on the Impulse and Warner Bros. labels made her the best selling and most influential harpist in jazz history. Subsequent practitioners have openly expressed their musical debt to her. It was a visit to one such 'disciple', Alina Bzhezhinksa, that led to the writing of this article. A second, Brandee Younger, is heavily inspired by Coltrane and Ashby, and has worked prominently with Ravi Coltrane and Pharoah Sanders.

Today there are any number of jazz and jazz-influenced harpists, from Deborah Henson-Conant on electric harp, Colombian Edmar Castañeda with his fusion of Colombian / Venezuelan joropo and jazz, or the Pacific Harp Project of Megan Bledsoe Ward. From its earliest role as merely to add colour to a large ensemble, to its front-line role today in a profusion of jazz and fusion styles, the harp has certainly made giant steps.

1. The BBC documentary '*The Harp*', presented by Catrin Finch, is a comprehensive history of the harp, both its technical aspect and developmenst in the classical folk, and various national styles.
2. David Snell can be seen on Jazz 625 with the Johnny Scott band.

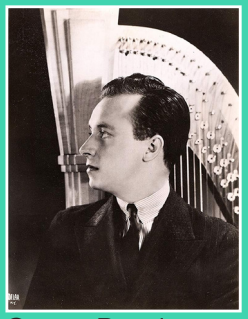

Brandee Younger.


Alice Coltrane.


Corky Hale.


Dorothy Ashby.


Adele Girard.


Casper Rearden.

The Polyphon and the History of Sound Reproduction

Bryan Staight with his donated Polyphon.

In all the years of its existence The Jazz Centre UK has perhaps never received such a delightful gift as that donated, and renovated, by Bryan Staight: a Polyphon. It now has pride of place in our recorded sound from Edison to the CD display. The Polyphon actually preceded the Edison Wax Cylinder by some decades, though technically not an instrument for recording sound.

The Polyphon is actually a type of musical box invented in Germany in 1870 by the Polyphon Musikwerke company. It became extremely popular through to the early 20th century, when more sophisticated, and true recordings of sounds, were developed, such as the Edison Wax Cylinder, and later the shellac disk. At the height of its popularity though the Polyphon was exported worldwide.

The tune is punched out on a revolving disc with pitch determined by the position of the punching. When the Polyphon operates, the resulting disc projections, called plectra, engage with a series of ratchet-like star wheels. Each star wheel, when moved through 40 degrees on its axis, plucks a tooth on the instrument's comb. The tooth resonates, sounding a predetermined note. Always nice to know how things work.

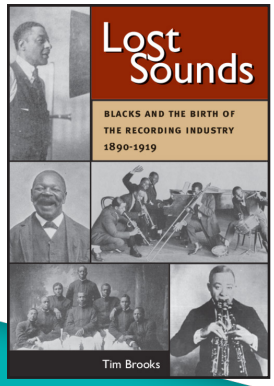
Larger Polyphons could be found in restaurants or train stations and were essentially early juke boxes. You could choose from a range of tunes, put your money in the slot and the machine would play. If you happen to own one, it is still possible to purchase new discs, currently manufactured in the UK by Renaissance Discs, for every size of Polyphon produced. Originals have survived in relatively large numbers, and are often available on internet sales sites.

The Jazz centre display cabinet also contains a beautifully preserved Edison Wax Cylinder. Edison's 1877 invention was the first practical sound recording instrument. The first version was a metal cylinder wrapped in tin foil. As the foil could only be played 2 -3 times, it was replaced by a wax cylinder which enabled mass production. These recordings were selling by the millions by the turn of the century.

In 1887 Emile Berliner developed the gramaphone record, a 78rpm shellac disc, which became the dominant form of musical recording by 1914. The 33 1/3 rpm vinyl record was developed by Columbia Records in 1948, and the 45 rpm by RCA Victor in 1949.

The earliest jazz recording is generally regarded as by the original Dixieland Jass Band's '*Dixie Jass Band's One-Step*' in 1917. However a case can be made for '*That Funny Jas Band From Dixieland*' recorded by Arthur Collins and Byron Harlan. This tune was issued on an Edison Blue Amberol wax cylinder also in1917.

Whoever was first, or second, in the recording studios, and whether one or both was jazz, The JCUK would like to make two recommendations for anyone interested in early jazz or proto-jazz recordings. Listen to the BBC Radio 4 series '*Black Music in Europe: A Hidden History*'. Advertised as "Clarke Peters uncovers the stories of black musicians in Europe, from the birth of recorded sound to the height of the jazz age". Series 2, 1939-1945, is currently braodcast every Wednesday at 9am. Series 1, 1920- 1930, is available on BBC i-player.



Secondly the 2005 publication, '*Lost Sounds: Blacks and the Birth of the Recording Industry*' by Tim Brooks. This is a ground-breaking, comprehensive study of African-American recordings from as early as 1898. A companion 2-disc CD is available from Archeophone Records, and disc 2 on You Tube. (https://www.youtube.com/watch?v=2sVXn8rPMWM&t=26s). Included is a version of '*Darktown Strutter's Ball*' by James Europe's Hell Fighters Band, and tracks by Eubie Blake, W. C. Handy's Memphis Blues Band, and many more lesser-known groups and individuals.

Trevor Taylor continued from page 5.

Another local hub for musicians at that time was Peter Eden's place in Southend. Already a record producer with Decca Records, Peter managed and launched the careers of many a pop and rock artist whilst retaining a keen interest in the more experimental genres emerging on the scene. Peter introduced Trevor to some of the greatest names on the British jazz scene. Indeed, Trevor played on many of the sessions and tour dates springing out of this creative maelstrom including Bill Fay, Mike Gibbs, Mike Westbrook, Tubby Hayes, Don Rendell and Andy Sheppard's band 'Sphere'.

He formed Spiral Arts in 1977 organising some of the most innovative events outside of London including the legendary Concert of Percussion for Today featuring Trevor, Paul Lytton, Eddie Provost and Frank Perry.

Trevor was also instrumental in forming SEEMAG (South East Essex Musicians Action Group) set up to encourage jazz, rock, classical, folk and avant garde in the area using the Blue Boar in Prittlewell, Southend for performances. This venture was closely associated with the AMO (Alternative Music Orchestra) another initiative of Trevor's this time with the guitarist Ian Brighton attracting a who's who in new music including Evan Parker and Philipp Wachsmann.

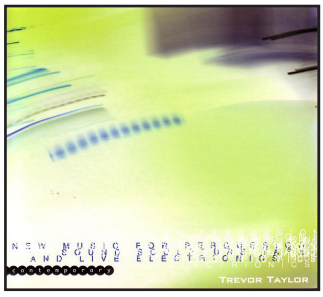
A decade or so later sees Trevor living in Chelmsford setting up his own music retail business and launching the record company FMR (Future Music Records) now in its thirty first year. With over 650 albums to its credit it is one of the most successful independent record companies operating in Europe. As well as himself the list of recorded artists is impressive to say the least. It includes the best of free jazz scene like US star Marilyn Crispell, Norwegian Frode Gerstad, Evan Parker and Trevor Watts. The percussion led sessions alone are an inspiration in themselves ranging from contemporary classical to improv, utilising a wide range of instruments both acoustic and electronic, invented for the occasion as well as the more conventional drums - something that's reflected in Trevor's own studio where you can find just about every percussion instrument you can think of —gongs, bells, drums from India, drums from Africa, not to mention those magical sound sculptures and more. A drummers paradise indeed!

Trevor eventually expanded FMR to include books (see Soundworld Books) and a highly regarded jazz magazine called AVANT. As well as the Baschet brothers book '*Les Sculptures Sonores*' the catalogue includes Mike Pearson's '*Conversations in British Jazz*', John Wickes' '*Innovations in British Jazz*' and Trevor's own '*Percussion Profiles*'. All still in print.

Geoff Warren's Flutopia. Saturday March 9th. Trevor on drums.

The magazine AVANT ran for 4 years and was probably the best and only one on the scene covering contemporary music from jazz to classical to improv. Wholly produced by Trevor this was an international venture with contributors from around the globe. Packed with in depth articles AVANT looked every inch a classy publication topping most other music magazines of the era. It was only the harsh commercial practices of the major retail outlets that made distribution of the magazine impractical. It ceased publication in 2000 But not before Trevor had opened the Jazz Bar at the Maritime Room in the Cliffs Pavilion at Westcliff on Sea which ran successfully for 17 years featuring US jazz stars like Jack DeJohnette, Art Farmer and Sheila Jordan and big names from the British scene such as Stan Tracey, Keith Tippet and Martin Speake.

So here we are again listening to a classically trained innovative musician with a keen ear for what's new, who is, past and present, a percussionist, band leader, composer, author, educator, record producer, book publisher, magazine editor and promoter! So next time you see Trevor's name in print whether promoting his Jazz 825 sessions at the Railway Hotel and the Jazz Centre UK in Southend or the 'Firemusic' sessions at HOFS in Hadleigh you'll be better informed about this truly remarkable guy whose one real mission is to get the music out there and give today's youngsters the chance to experience the same awakening that changed his life some 50 years ago —the sound of surprise!



Recommended listening:

Trevor Taylor '*New Music for Percussion and Electronics*'

Recommended reading:

John Wickes '*Innovations in British Jazz*'

Published by Soundworld

Avant Magazine: all available online at http://www.fmr-records.com/

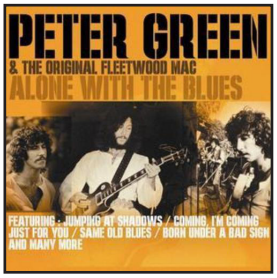
Two Special Visitors to The JCUK

Peter Green

Peter Green with his nephew Joe Green in The JCUK Media Centre.

PAYING AN UNEXPECTED but very welcome visit to The Jazz Centre on the first of March was none other than Peter Green, the founder and early leader of Fleetwood Mac, and one of the finest blues guitarists Britain has ever produced.

Peter has not performed live for some five years now, and lives quietly among family on Canvey Island. Accompanied by two relatives, he was having a day out in Southend when they stumbled on The Jazz Centre and came in to investigate. All three were impressed; Peter spent some time browsing the vinyl and bought a handful of records including Miles Davis' '*Sketches of Spain*'.



Taking a break in the media room, we listened to another Miles classic, the improvised soundtrack to Louis Malle's film '*Lift to the Scaffold*'[1]. Peter said he still plays, but only at home, with a few friends. To sit down for a cuppa with the man who wrote '*Albatross*', and '*Man of the World*', and '*Black Magic Woman*', and led one of the greatest blues/rock bands of all time, was an experience to be savoured.

Peter was part of the 1960s music scene dubbed the "second great epoch" of the British blues movement. Groups led by John Mayall and Alexis Korner were training grounds for a slew of musicians who went on to form, the Rolling Stones, the Animals, the Yardbirds, Chicken Shack and Cream and many, many more. Regarded as one of the world's very best blues guitarists, B. B. King commented that "he has the sweetest tone I ever heard: he was the only one who gave me the cold sweats".

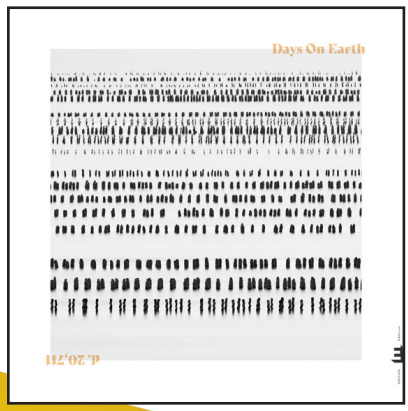
1. See page 13 of this Newsletter. The film is also known as '*Elevator to the Gallows*'.

Mark Lockheart

NOT 24 HOURS PASSED when another distinguished guest graced our establishment. Prominent jazz saxophonist and composer Mark Lockheart spent several hours at The Jazz Centre on Saturday 2nd March.

Mark first came to prominence as a member of the formidable big band Loose Tubes in the 1980s. Since then he has recorded ten albums under his own name, including with his quintet, and his trio Malija.

He has performed and recorded with a role call of top jazz artists: Django Bates, Kenny Wheeler, Norma Winstone, June Tabor, and more. He has featured as a member of Perfect Houseplants, Polar Bear, collaborated with classical musicians such as the Orlando Consort, and Mark Anthony Turnage, and with rock acts Radiohead and Prefab Sprout.



There have been multiple awards over the years: Winner Jazz FM Instrumentalist Of The Year 2016, Winner All Party Parliamentary 2010 'Jazz Musician of the Year', MOJO Album of the Year 2014, Mark Lockheart's '*Ellington In Anticipation*'.

His latest recording, "*Days on Earth*", features John Ashton Thomas' thirty piece orchestra was released in January this year. Excitingly Mark has offered to pay a second visit to The JCUK, this time to talk about the new album, and also play a duo with Nikki Iles. Watch this space as they say.

Moments in Jazz History
5. Elevator to the Gallows

Look at any list of the top jazz films and French director Louis Malle's '*Ascenseur pour l'échafaud*' (Elevator to the Gallows) invariably appears. What differentiates this movie from all others in any list is that the storyline has no jazz content at all. It is not a biopic, not about a struggling jazz group, and does not feature any jazz musicians, even in a background club scene.

What elevates this movie (pun definitely intended) is the musical soundtrack. Even that was unique in that the composer, Miles Davis, wrote down only the briefest of sketches before recording in the studio.

Even more unusual was how the soundtrack was recorded. Malle asked Davis to improvise the score in a late-night recording whilst watching the film live.[1] The plot of the film involves a couple plotting a murder, planning to meet that evening and escape from the city before sunset. It goes wrong, of course, and much of the ensuing action takes place at night. Malle wanted Davis to capture a city at night feel as Jeanne Moreau desperately wanders the streets, waiting for her co-conspirator and lover. He meanwhile is stuck all night in an elevator after carrying out the murder.

Musicologist Chadwick Jenkins expressed it most eloquently: "The minimal, lugubrious approach to much of the music connotes the misery the main characters feel in their isolation while the jazz sound itself symbolizes the cold modernity, tinged with melancholy on which noir relies".

Miles' improvised score helps lift the movie into the realms of one of the great film noirs. It has been described by jazz critic Phil Johnson as "The loneliest trumpet sound you will ever hear, and the model for sad-core music ever since. Hear it and weep."[2]

The soundtrack recorded this way, against stretches of the movie often with no dialogue, is redolent of the early years of silent cinema with live accompaniment in the cinema, usually by a piano or an organ, but sometimes larger units.

Significantly, the music improvised that night was based on scales instead of chords, anticipating the modal jazz later used in the albums '*Milestones*' and, most notably, '*Kind of Blue*'.

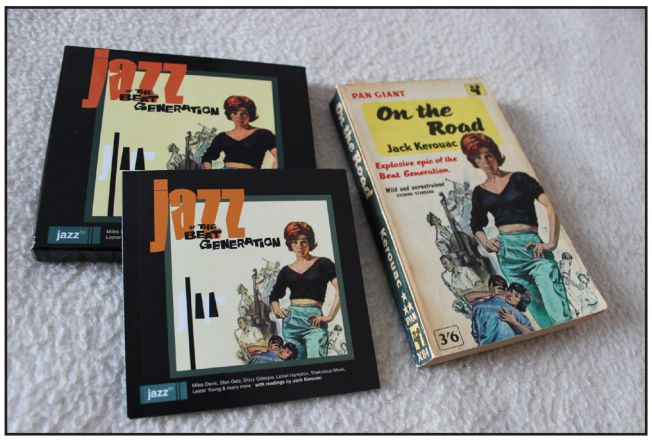
'*Ascenseur pour l'échafaud*' is a classic of French cinema, important in the development of the Nouvelle Vague/New Wave of the 1950s, and an international success. Watch out for a future screening in The Jazz Centre UK.

1. The other musicians are Barney Wilen, Kenny Clarke, Pierre Michelot and René Urtreger.

2. Phil Johnson, "Discs: Jazz—Miles Davis/Ascenseur Pour L'Echafaud (Fontana)", Independent on Sunday, 14 March 2004.

Jazz of the Beat Generation

DURING THE '60s I was a voracious reader of all the new literature I could find and particularly taken with the pace and stream-of-consciousness style of Jack Kerouac's *On the Road*. For me it was a seminal work, every bit as influential as the contrasting, but more complex, prosody of Gerard Manley Hopkins' poetry which we were studying for 'A' levels at the time. The immediate response was that I spent the entire summer holidays hitch-hiking through Holland, Belgium and France before returning to be threatened with expulsion from school for growing a beard. It took longer for Kerouac and jazz to work its way into my writing.



The influential aspect was Kerouac's delight in immersing himself in jazz culture, the unfettered lifestyle and its new freedoms evolving from the more structured traditional and commercial dance formats to the harmonically adventurous forms we now know as 'mainstream.' In the 40's and 50s' it was still music to dance to and was still developing, along with other arts, into the alternative culture of the post-war period. For this callow 17 year old, finding the literature of freedom outside the confines of a classroom syllabus, and finding it associated with an equally progressive music free from the confines of an orchestral score, was a heady mixture indeed. The sense that both jazz and literature could be associated with the rebelliousness of youth and accessible beyond a white middle-class elite was liberating.

01	Jack Kerouac	The Beat Generation
02	Roy Eldridge	The Gasser
03	Big Jay McNeely	Real Crazy Cool
04	Lionel Hampton	Hey! Ba-Ba-Re-Bop
05	Lester Young	In A Little Spanish Town
06	Jack Kerouac	Fantasy: The Early History Of Bop (section 1)
07	Dizzy Gillespie	Salt Peanuts
08	Charlie Parker	Scrapple From The Apple
09	Jack Kerouac	Fantasy: The Early History Of Bop (section 2)
10	Miles Davis	Half Nelson
11	George Shearing	Sorry Wrong Rhumba
12	Jack Kerouac	Fantasy: The Early History Of Bop (section 3)
13	Slim Gaillard	Slim's Jam
14	Jack Kerouac	Fantasy: The Early History Of Bop (section 4)
15	Billy Eckstine	I Only Have Eyes For You
16	Dexter Gordon/ Wardell Gray	The Hunt
17	Jack Kerouac	Fantasy: The Early History Of Bop (section 5)
18	Thelonious Monk	Hackensack
19	Lee Konitz (Lennie Tristano Quintet)	Subconscious-Lee
20	Stan Getz	Stella By Starlight
21	Gerry Mulligan Quartet	Line For Lyons
22	Thelonious Monk	Nutty

A study of how jazz has been returned to the middle class in the UK a generation later is for another writer and another article, but imagine the wave of nostalgia that hit me recently when, browsing the digital miscellany that is YouTube, I came across an extract from *Jazz of the Beat Generation* accompanied by a picture of the CD box complete with the same artwork which was on the cover of the 1961 Pan paperback of *On The Road* I have had for over 55 years. As a teenager I had read the literature —*On the Road*, *Mexico City Blues*, *Desolation Angels*, Ginsberg's *Howl*, Corso and Ferlinghetti's poems from the Penguin Modern Poets series —and listened to the music, but hadn't heard Kerouac's voice except for the way it sang from the page.

So I set about finding the CDs from which those YouTube clips had been extracted. *Jazz of the Beat Generation* was issued by Jazzfm Records in 2003 (how did I miss it then?) and it comes in a sturdy box cover with a 23 page booklet with an introduction by Keith Shadwick and a couple of essays by Kerouac —*Jazz of the Beat Generation* and *The Beginning of Bop*. The CD itself is a compilation of 16 tracks from the bop era, selected largely from references in Kerouac's writing and interspersed with readings from Kerouac himself.

The artists were well known to Kerouac and, as stated in Shadwick's introduction, many of the tracks were originally bought, borrowed or played on juke-boxes by Kerouac himself and specifically identified in his work as being performances that were special to him. We have Roy Eldridge, Lionel Hampton, Lester Young, Charlie Parker, Miles Davis, Slim Gaillard, Lee Konitz, Big Jay McNeely and several others in a glorious compilation that evokes the excitement and energy of an emerging cultural phenomenon as it was happening.

For the serious scholar, unlike many compilation albums, the track listings are credited with recording dates and album references together with personnel listings, as one would expect from a responsible music publisher. It's a "must have" album for anyone looking for the links between Kerouac's writing and the development of jazz at the time, a "must have" album for anyone looking at American social and cultural history in the 4os and 50s or indeed, anyone who just wants an overview or sampler of some of the greatest musicians of the Beat Generation. And there are still copies to be had from your favourite internet outlet!

Adrian Green, January 2019

The Glyn Morgan Trio

Glyn Morgan with Ted Simkins (bass) and Tony Gooderham (piano).

VISIT THE JAZZ CENTRE UK on any given Saturday and you'll hear some live music. Make that visit the second Saturday in the month and you'll hear The JCUK house band led by veteran drummer Glyn Morgan. He found time to give an in-depth interview to the Newsletter.

Born in East Ham, young Glyn, from age 8, first took piano lessons. His interest in music was stimulated by family visits to Southend where he heard dance band concerts on the pier. Later, tuning into the Voice of America, and the broadcasts of Willis Conover, his love of jazz, especially the trombone playing of Tommy Dorsey, was confirmed. Piano lessons were disrupted by the outbreak of the Second World War when he was evacuated. In 1945 they restarted with Les Brown, who professionally had performed a double-act with Charlie Kunz.

Dave Jago (trombone), John Sharpe (clarinet), Graham Hunter (trumpet).

In 1945 he enrolled in the West Ham Art School. This was disrupted by the call for National Service in 1947, and stationed in RAF Driffield. It was there he met other drafted musicians. They formed a band and the drummer gave him some basic lessons. The drums became Glyn's instrument of choice.

In 1949 he re-enrolled in the West Ham Art School, learning graphic skills, and gaining employment in the advertising industry. In the tradition of art school students doubling in music, he formed a band with some old school friends, The Dance Trio. The band kept together for seven years, playing local gigs, mostly in social clubs, and always jazz-orientated.

Resisting the temptation to follow a full-time jazz career, Glyn continued his advertising career, playing jazz outside working hours. His success in both was notable. In the advertising world with Compton Advertising, in his parallel music world with the Ray Witham's Press Gang. The personnel consisted of those employed in the press industry, the name not a reference to early naval practices. Led by Ray Witham on tenor sax and clarinet, they played the popular traditional jazz style.

The Press Gang achieved considerable success, despite an early gig in the King Lud pub being abruptly terminated after over-enthusiastic dancers caused ceiling flakes to fall into bar patron's drinks. A 400-seat alternative was found in Fetter Lane for a regular Friday lunchtime session, and the band went from strength to strength. Musicians who sat in with the Gang included Sid Phillips, Chris Barber, Kenny Baker, Eric Delaney, Kenny Clare and George Melly. The Press Gang must have been an impressive outfit to attract professional musicians of such calibre, and to play in the Royal Albert Hall and Royal Festival Hall.

Glyn with Mick Foster (alto sax).

However, the 1960s rock explosion impacted upon everyone in the jazz scene and playing opportunities dried up. Glyn sold his drum kit and effectively retired. Many years later living in Thorpe Bay, Glyn's wife, irritated by his habit of constant drumming with his fingers, bought him a set of drums. This was in 2002 and Glyn's late jazz career took off.

When he saw this drum-kit, trombonist John Askew recruited him to play in a classical rehearsal orchestra, a training ground for local youths under the leadership of Alan Girling. The music was all written, no improvising allowed. Glyn's jazz enthusiasm broke loose in one performance of Juan Tizol's composition, Caravan, with an enthusiastic drum break in the tune's bridge. Girling brought proceedings to a halt informing our man, 'we don't play that sort of music here'. Glyn still lasted 5 years with the orchestra.

His jazz roots blossomed in these years, playing 13 years with the Ron Spack band in the Oakwood pub, Rayleigh, and twelve months with Carol Braithwaite. It was during this period that Glyn met with musicians who now perform with him in The Jazz Centre, seen in the photo spread on this page. His popular band has become a mainstay of our live performances.

Hoagy Carmichael. Continued from page 3.

have tackled old age ('*Little Old Lady*','*Shh - the Old Man's Sleepin"*, or '*Old Rockin Chair*')? A handful of his other chosen themes include a spider and mouse

Hoagy Carmichael sculpture, Indiana University Campus, Bloomington IN.

('*Who Killed 'er?*'), an outwardly respectable college boy with a demonic alter-ego ('*Harvey*') a drum-kit ('*Billy-A-Dick*'); lack of love ('*No More Toujours L'amour*'), promiscuity ('*Come Easy, Go Easy Love*'), drug rehabilitation ('*Hong Kong Blues*'); the self-explanatory '*Bread and Gravy*' or '*Ginger and Spice*', a lamplighter, a whale, a '*Cranky Old Yank in a Clanky Old Tank*' and even a monkey (as in his hilarious high-speed '*Monkey Song*'. Yet when this uncompromisingly individualistic man turned his thoughts round the other way he could blossom into a poet with songs like '*I Walk with Music*' or his expansive, extensive mini-concerto creation called '*One Morning in May*'.

Leaving aside that 'flatsy-thru' the nose voice' (which does make difficult listening on some of his recordings) Carmichael —at least for me— sometimes presents an uncomfortably guarded public image. Photographs, all too often, present him looking at the camera with an interrogative almost warning look, as if the photographer were about to present him with a writ. Carmichael's self-described on-screen Hollywood persona as 'the hound dog-faced old musical philosopher noodling on the honky-tonk piano saying to a tart with a heart of gold 'he'll be back honey!' also hints at the same wily privacy. Odd recordings of Carmichael in interview mode similarly smack of an almost irascible condescension, as of someone speaking from a great height, and over the years other famous people have noticed it too. The equally gifted Johnny Mercer (ten years Carmichael's junior) said of their early collaborations including '*Lazybones*' and '*Skylark*' : 'I felt intimidated much of the time and tightened up too much to do my best work". Georgie Fame, who was the last to record with Hoagy in1981 also found him 'pompous' and even though almost half a century separated the two observations, people who knew him better may (or may not) have agreed. One perceptive commentator however probably have set the story straight once and for all. "That was the image Hoagy created and the world embraced. Behind it, invisible, was someone else —the passionate and poetic young man he'd once been, the poor kid from Indiana with a fierce ache to succeed".

Either way Carmichael's legacy has long been internationally secured, and sufficiently so to allow just one irreverent story. Of his record —breaking performance at the London Palladium in 1951 Carmichael, with typical insouciance, said "I wore my hat on the back of my head and no tie, with a cigarette drooping from my lips, and I lazied through the entire performance!". He chose not to mention one evening when a verbose and much-disliked member of the Palladium orchestra's trombone section was handed a fake note, supposedly from Carmichael but cooked up by his fellow section-members. "I love your playing" it read "and would be glad if you would join me on stage for my biggest hit '*Stardust*' tonight". As his performance came to its climax the bewildered Carmichael (whose voice couldn't reach the first row of the audience minus a microphone) was stunned to find his vo-

Hoagy Carmichael sings '*Georgia*', with Lauren Bacall in '*To Have and Have Not*'.

cal piece de resistance (and finale) comprehensively disrupted by the arrival of a trombonist to the stage playing his song at maximum volume. It's good to stay on the side of the musicians. History has forborne to remember the trombone player's name. But as long as we 'spend the lonely night dreaming of a song' Hoagy Carmichael's can never be forgotten.

Digby Fairweather

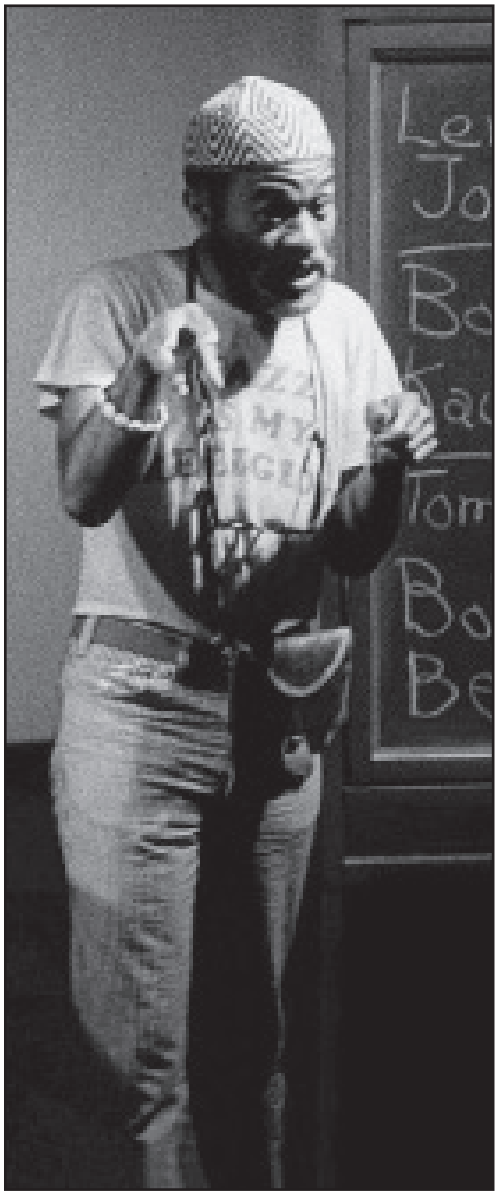
JAZZ POETRY

JAZZ IS MY RELIGION
by Ted Joans

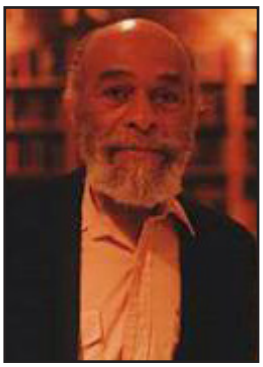
JAZZ is my religion and it alone do I dig the jazz
clubs are my houses of worship and sometimes the concert halls
but some
holy places are too commercial (like churches) so I
don't dig the
sermons there I buy jazz sides to dig in solitude Like
man/Harlem,
Harlem U.S.A. used used to be a jazz heaven where most of
the jazz
sermons were preached but now-a-days due to chacha
cha and
rotten rock 'n'roll alotta good jazzmen have sold their
souls but jazz
is still my religion because I know and feel the message
it brings
like reverend Dizzy Gillespie/Brother Bird and
Basie/Uncle
Armstrong/Minister Monk/ Deacon Miles Davis/ Rector
Rollins/
Priest Ellington/ His funkness Horace Silver/ and the great
Pope
John, John COLTRANE and Cecil Taylor They
Preach A Sermon
That Always Swings!!

Yeah jazz is MY religion Jazz
is my story
it was my mom's and pop's and their moms and pops
from the days of Buddy Bolden who swung them blues to Charlie
Parker and
Ornette Coleman's extension of Bebop Yeah jazz is my
religion
Jazz is unique musical religion the sermons spread
happiness and
joy to be able to dig and swing inside what a
wonderful feeling

jazz is/YEAH BOY!! JAZZ is my religion and dig this:
it wasn't for
us to choose because they created it for a damn good
reason as a
weapon to battle our blues! JAZZ is my religion and its
international all the way JAZZ is just an Afro-American
music
and like us its here to stay So remember that JAZZ is
my religion
but it can be your religion too but JAZZ is a truth that is
always
black and blue Hallelujah I love JAZZ so Hallelujah I
dig JAZZ so
Yeah JAZZ IS MY RELIGION…….



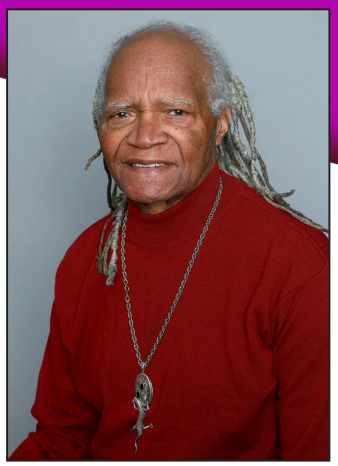
About the Author



Ted Joans was a trumpeter and painter, as well as a renowned jazz poet; his motto, "Jazz is my religion, and Surrealism my point of view". His painting he dubbed Jazz Action and developed an oral Jazz Poetry style. A graduate in Fine Arts from Indiana University, he was a contemporary of Kerouac, Ginsberg, Corso and the Beat Generation, and a friend of be-bop pioneer Charlie Parker. He wrote essays and reviews for *Coda* and *Jazz Magazine*. His autobiography is called "*Je Me Vois*".

Visual Jazz: 5:Wadsworth Jarrell

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



James Carter Trio. 1999

WADSWORTH JARRELL is an African-American painter, sculptor and printmaker. Born in Albany, Georgia, he moved to Chicago, Illinois, where he attended the Art Institute of Chicago. After graduation, he became heavily involved in the local art scene and through his early work he explored the working life of blacks in Chicago and found influence in the sights and sounds of jazz music.

Mid-1960s Chicago saw a rise in racial tension leading to the examination of race relations and black empowerment by local artists. Jarrell became involved in the Organization of Black American Culture, a group that would serve as a launching pad for the era's black art movement. In 1967, OBAC artists created the Wall of Respect, a mural in Chicago that depicted African American heroes and is credited with triggering the political mural movement in Chicago and beyond. Jarrell focused on a favourite theme, rhythm and blues, and featured portrayals of James Brown, B.B. King, Billie Holiday, Muddy Waters, Aretha Franklin and Dinah Washington.

In 1969, Jarrell co-founded AfriCOBRA: African Commune of Bad Relevant Artists. It would become internationally acclaimed for the members politically themed art and use of "coolaid colours" in their paintings.

"I am constantly searching for new inventive ways to introduce a new vision in art. This relentless search is a mirror of my beliefs, thoughts, knowledge and experiences to express the spiritual, sublime, and uncanny beauty beyond what the soul can conceptualize." —Wadsworth Jarrell

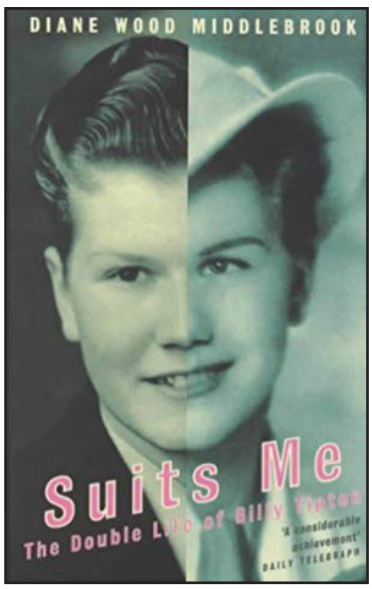
His love for blues and jazz led to contact with musicians such as Muhal Richard Abrams, John Stubblefield, Henry Threadgill, Anthony Braxton and the Art Ensemble of Chicago all of whom would perform at his gallery.

Jarrell created many jazz tributes starting in the 1980s, including to Oscar Peterson, Dizzy Gillespie, Harry Carney, Johnny Hodges and Cootie Williams. Other works include: '*Corners of Jazz'* (1988), a large mural featuring Ray Charles, Lester Young, and Billie Holiday, '*At the Three Deuces'* (1991) with Miles Davis and Charlie Parker, '*Basie at the Apollo'* (1992) with Count Basie's orchestra, '*The Empress'* (1992) for Bessie Smith, and '*Lady & Prez #2'*, showing Holiday and Young performing together. Our portrait depicts contemporary saxophonist James Carter.

Billy Tipton: It's a Jazzman's Life

An editor is always in a privileged position when it comes to copy received, it can be read before publication. Thus it was with growing fascination this editor read the review of Jackie Kay's novel '*Trumpet*' by A.S.C. (See page 7). After a few paragraphs the storyline sounded somewhat familiar; a woman posing as a man to make a living in the music business. There was only one remedy; a google search. What it revealed was fascinating, and very pertinent.

It seems the inspiration for Jackie Kay's novel was the life of jazz pianist Billy Tipton. Billy was born Dorothy Tipton in Oklahoma City in 1914. She became interested in music, piano and saxophone, as a student but was not allowed to join her all-male High School band. Two decisions were made after graduating; to become a professional musician, and to dress and masquerade as a man to pursue that career. Billy Lee Tipton was born.



Numerous examples can be cited, in many walks of life, where women masked their identity. In the arts the Bronte sisters published names that were "positively masculine" because female writers were "liable to be looked upon with prejudice". The same has been true in many other male-dominated professions. Billy must have considered posing as a man would produce greater employment opportunities. Certainly that is the conclusion arrived at in Diane Wood Middlebrook's biography "*Suits Me: The Double Life of Billy Tipton*". Cross-dressing started when she started to look for employment as a jazz musician.


KIN

DEATH DISCLOSES BILLY TIPTON'S STRANGE SECRET: HE WAS A SHE

From the 1950s, when the fair-haired, baby-faced Tipton, above, center, led a jazz trio, to her final years, right, no one saw through her sexual masquerade.

To his fans in Spokane, Wash., Billy Tipton was a jazzman extraordinaire, a gifted pianist and saxophonist who had played with such luminaries as Jack Teagarden and Russ Carlyle before forming his own popular trio in the 1950s. To friends and neighbors, he was a true family man, a loving husband and devoted father of three adopted sons. "A perfect gentleman" is how Dave Sobol, his longtime friend and agent, remembers him. But after the aged and ailing Tipton died at home late last month of bleeding ulcers, he was found to be not quite the perfect gentleman. In fact, he was a woman.

The revelation left Tipton's children both bereaved and, to put it mildly, bewildered. Neither Jon Clark, 26, nor his brothers, Scott, also 26, and Billy Jr., 19, had ever suspected their father was female. The news also stunned most residents of the quiet northwestern city. "I couldn't sleep for two days," says Sobol. "For 40 years I knew Billy as a man, and now he's a woman." Meantime, the one woman who could shed light on the mystery—Kitty Oakes, 60ish, the woman Tip-

Billy Tipton never became a major jazz name, but was regularly employed through the swing era, most successfully with George Meyer's band. In the 1950s he formed the Billy Tipton Trio. They recorded two albums, '*Sweet Georgia Brown*' and '*Billy Tipton Plays Hi-Fi on Piano*' for Tops Records. They became a house band in Reno, Nevada, and later in Spokane, Washington. The trio performed until arthritis forced his retirement in the late 1970s, after which Billy worked as a booker in a theatrical agency.

What is more amazing about the life of Billy Tipton is he lived life outside of the music world as a man as well. He married five times, the last to Betty Cox lasted seven years. They adopted three children, none of whom knew the real sexual identity of their father. The truth to them, and the rest of the world, was only revealed on his death in 1989.

The extraordinary life of Billy Tipton has inspired an opera, '*Billy*' with music by Timothy Brock; a play, '*Stevie Wants to Play the Blues*', by Eduardo Machado, and a jazz musical, '*The Slow Drag'*, by Carson Kreitzer. In Seattle a feminist jazz band calls itself the Billy Tipton Memorial Saxophone Quartet. In Jackie Kay's novel a group of women jazz musicians desire to form a Joss Moody Memorial Band. The author takes many other aspects of Tipton's life, recounted in her biography, as sources for her novel '*Trumpet*', whilst giving it an original British setting.

The Jazz Centre Research Facilities

Letters Page

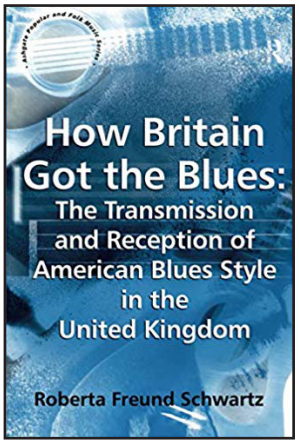
The Jazz Centre UK provides an excellent research facility / service with copies of jazz magazines and journals dating back to the 1920s, an excellent library, thousands of vinyl albums and CDs and quite possible the best jazz DVD collection in the UK.

We are reproducing the e-mail correspondence below regarding a request for information about a 1960s Josh White, Ramblin' Jack Elliot concert.

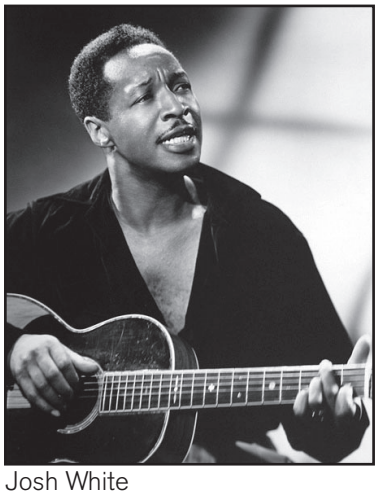
Hi Colin,

I found 3 biographies on Josh White, one of which refers to the 1960 concert you went to in London, identifying the venue as Islington Town Hall. The book in question is '*How Britain Got the Blues*' by Roberta Freund Schwartz. Here's the link. It will take you directly to said page:

https://books.google.co.uk/books?isbn=1317120949



All the best
Stuart



Josh White

From: The Riley's
Sent: Sunday, March 10, 2019 11:09 AM
To: Stuart Potter
Subject: RE: Josh White Concert

Thank you Stuart for this. I can't express enough how grateful I am for all the persevering impressive research you have undertaken to respond to my enquiry.

Ramblin' Jack Elliot

In 1960 I was still in my late teens and was brought up on music intended for commercial success in the top twenty hit parade. As I previously mentioned to you, the Josh White and Jack Elliott concert was a revelation that I had never experienced before. I had a friend with me at the time who experienced the same sensation. It was such an emotional experience to be exposed to these talented musicians who had so much more to offer in the way of blues and folk music, in contrast to the commercial music industry.

After the Islington Town Hall experience we went on and had the privilege of seeing Memphis Slim and Champion Jack Dupree. I am pretty sure this was at St Pancras Town Hall where I was employed at the time. We also saw Sister Rosetta Tharpe with the Chris Barber Jazz Band at the Royal Festival Hall and Sonny Terry and Brownie McGee which I think was at the Hammersmith Odeon.

How lucky we were to be around at such a golden era.

The friend with me was Bill Farrow who went on to become an accomplished finger style acoustic guitar player. He still does occasional gigs and can be seen on You Tube in solo performances.

Colin Riley