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REVIEW OF THE YEAR 2022 - ADOLYGIAD O'R FLWYDDYN 2022

We are a registered charity 1068022 founded by **Jen Wilson** in **1986** and run by a Board of Trustees and a team of dedicated volunteers. We are based at University of Wales Trinity Saint David, Swansea. Jen was made **Hon. Professor of Practice in 2017**. We are not just about jazz but the social history, culture and politics surrounding the music. We are the only - and oldest - mixed media jazz heritage resource centre in the UK and have over thirty years' experience of working in the community, with academia and with cultural industries. We have developed and delivered projects that reflect the diverse and inspiring communities within Wales. There is ample opportunity for new and advanced academic study within our Jazz **Special Collections Resources** for aspiring students to acquire BA's, MA's or Ph.D's.

THE DOCUMENTING JAZZ CONFERENCE 9-12TH NOVEMBER 2022

We were pleased to be approached by the Documenting Jazz committee to host the 2022 Conference in Swansea, in partnership with UWTSD and Brecon Jazz. This International Conference, which took place at UWTSD's Dylan Thomas Centre, offered unparalleled opportunities and variety of experiences drawn from across the world. The Conference theme was Diversity, reflecting on different assumptions about the past and the way this music history has been perceived and documented. **Conference Chairs below: Paula Gardiner, Pedro Cravinho and Orphy Robinson MBE.**



KEYNOTE Speaker Dr. Joan Cartwright, renowned veteran of the jazz and blues stage for 40+ years. A vocalist, author, composer was honoured as the first Lady Jazz Master by Black Women in Jazz Awards in Atlanta, GA, 2014. She founded Women in Jazz South Florida Inc. in 2007. Joan's riveting presentation was on **Who Gives Voice to Jazz?** "Therefore, it is incumbent upon women to voice their discontent with the music industry. It is nonsensical for younger women musicians to be faced with the same attitudes their foremothers faced, namely sexual objectification, omission from major performance opportunities, and lower financial returns than men who play the same instruments and music. In a time when messages go viral in the blink of an eye, it is high time for women musicians to move out into the musical landscape as composers, producers, and royalty and award earners."



KEYNOTE Speaker Francesco Martinelli spoke on (Re)examining diversity throughout the jazz historiography. Francesco opined that "diversity has rarely been discussed in the field of Jazz Studies throughout the first century of this music. Only lately, the gender balance issue has begun to be addressed in both performative and historical studies. These new critical inquiries opened a space to re-evaluate different aspects of the music; to identify which diversities do take their place in jazz..."

...archival holdings are vital instruments for this work, but what needs to be addressed in this light are the choices about what to include and preserve in the archives, as well as the active search for historical documents: oral history, artefacts, and literature." We totally agree. Some images below of the **John Godrich Reel-to-Reel Collection** donated by **Jeff Towns**. **John Godrich**, author of *Blues and Gospel Records 1902-1942* was a Swansea shipping clerk. His book is now referred to by researchers and academics as "the Blues Bible." Below, left, is John's grand-daughter **Alison**.



During the Conference, a succession of innovative papers were presented or streamed in, and these will be covered in the Documenting Jazz 2022 section on our website. There were two Roundtable presentations. **Brecon Jazz** hosted a discussion on The Role of the promoter in concert and line-up diversity: Reflections from Brecon Jazz and Colleagues. Below, **Lynne Gornell** of **Brecon Jazz**, makes a point during the conference.



Jazz Heritage Wales hosted a Roundtable: From Women's Jazz Archive to Jazz Heritage Wales... and beyond. Jen kicked things off by outlining the pitfalls and highlights of setting up the Women's Jazz Archive in 1986, the funding crises instigating name-changes, the misogyny, the guiding hands of the Trustees, the unexpected pleasures of receiving donations, the band of volunteers and their know-how, and the ultimate satisfaction of being housed and supported by UWTSD. Below: UWTSD **Provost Prof. Ian Walsh, Hon. Prof. Jen Wilson, Jeff Towns Antiquarian Books, Dr. David Bird UWTSD Music Technology, Paula Gardiner Head of Jazz at Royal Welsh College of Music and Drama, Cardiff.** Jeff Towns donated the important **John Godrich Collection** of papers and reel-to-reels. Streaming in from Canada (inset) is **Jenna Baily** currently writing a book on Ivy Benson and her Orchestra. Jenna was instrumental in guiding the various donations of the Ivy Benson Collections into our archives.



DOCUMENTING JAZZ 2022 CONFERENCE SNAPSHOTS - DELEGATES ENJOYING THE DEBATES



PERFORMANCES : DOCUMENTING JAZZ 2022 CONFERENCE BURUM (below)

WALES' EMINENT MUSICIANS WHO FUSE WELSH TRADITIONAL MUSIC ADAPTED AND RE-IMAGINED FOR A MODERN JAZZ SEXTET



BURUM: Dave Jones piano, Daniel G. Williams tenor, Aidan Thorne bass, Tomos Williams trumpet, Mark O'Connor drums, Patrick Rimes bagpipes

MORE PERFORMANCES : DOCUMENTING JAZZ 2022 CONFERENCE



Neath and Port Talbot Jazz Band



Dave Cottle, Artistic Director Swansea Jazz and Swansea Jazz Festival

THE VIPs : DOCUMENTING JAZZ 2022 CONFERENCE



L-R: Tracey McNulty, Head of Cultural Services, Lord Mayor Councillor Mike Day, Julie James MS Minister for Climate Change, Pedro Cravinho Chair DOCJAZZ, Paula Gardiner Chair DOCJAZZ, Deb Checkland Chair of Trustees Jazz Heritage Wales, UWTSD Provost Prof. Ian Walsh.

DOCUMENTING JAZZ 2022 CONFERENCE – THANK YOU TO STUDENTS AND STAFF FOR THEIR TECHNICAL SUPPORT



We are indebted to students from UWTSD Music Technology, IT, Photography, Film, Print, Design, who all worked their socks off to deliver a first class conference. Also many thanks to the UWTSD staff **Ffion Vardon, Nicola Dowdle, Chris Halton, the catering staff, and Michele Treasure, who was!** We couldn't have done it without them all.



Above are students from the UWTSD Film and TV (BA) course. **Elliott Redmayne** (2nd right) directed the documentary filming, with Sam, Jack and Sophie, during the running of the Documenting Jazz Conference. The documentary and archive footage will be placed in the jazz archives and online.



Ffion Evans, UWTSD Senior Graphic Designer designed the branding for the Documenting Jazz Conference. Fion was inspired by **Paul Peter Piech's** jazz prints. Piech was born in New York in 1920 to Ukrainian immigrant parents and lived in a tough neighbourhood in Brooklyn. He was enlisted into the US Eighth Army Air Force and posted to England. When on leave he visited Cardiff and met his future wife Irene Tompkins, who he later married in 1947. Piech spent the last ten years of his life in Porthcawl, on the South Wales coast, where he and Irene, originally from nearby Aberdare, had moved to retire. He made an influential impact on the Welsh art scene with his trademark heavy linocut lettering and socially and politically motivated poster prints. (Thanks to Cynon Valley Museum).

THE FAREWELL PHOTO : DOCUMENTING JAZZ 2022 CONFERENCE



All DOCJAZZ2022 photos © UWTSD/Jazz Heritage Wales

Many departments at UWTSD supported Jazz Heritage Wales in delivering a successful conference. **Andrew Lewis (below)**, Videographer and Photographer of the Design, Multimedia and Print team worked with our volunteers in preparing our 28 vintage stage gowns for display in our **Jazz Is Diversity Exhibition** running alongside our conference:



Preparing vintage stage gowns for display

Katy Williams (below) conservator at Swansea Museum, leading our volunteers.



Our Stage Gown Collection are not just “posh frocks” but encompass fashion, textiles and detail from a bygone age. Our earliest gown is an Asian Performance dress from c.1900 donated by Tanjy Wilson, who swapped her guitar for the gown. Gowns were donated by **Dame Cleo Laine**, **Beryl Bryden** and **Blanche Finlay**. A recent donation was Jen Wilson’s sequined antique band jacket.

VOLUNTEERS PREPARING THE GOWNS FOR THE JAZZ IS DIVERSITY EXHIBITION



Photo: Volunteers Margaret Clatworthy, Gwyneth Hughes, Geraldine Buckley. Exhibition on the Mezzanine

THE STREET PIANOS PROJECT

Running alongside the Conference was the **Street Pianos Project**. **Dr. David Bird of Music Technology** co-ordinated the donation of six pianos and enabled students to prepare, design and place them in situ around the city for the benefit of public enjoyment. Students from the following departments benefitted: Surface Pattern & Textiles MDes, Illustration, Foundation Art & Design, Fine Art, Applied Arts and Welsh Provision (Gwen).



MORE STREET PIANOS



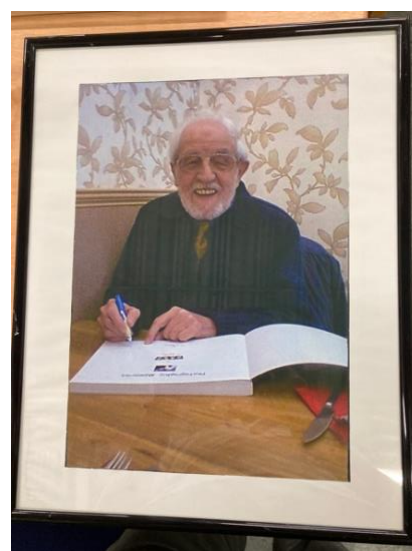
OTHER EVENTS DURING 2022

The Moving In Process – with many thanks to all the volunteers who got us settled into the Dylan Thomas Centre (below), and the visitors who came to see the progress.... **Julie James (centre) Welsh Government MS Minister for Climate Change.**





Wales' eminent jazz photographer and volunteer of 23 years **Derek Gabriel** donated his photographic collection and papers in 2022 and returned in his wheelchair with friends to view his donations on the shelves. Derek is pictured in 2014 signing his book of 50 years of jazz photography in Wales.



A NEW ORLEANS-STYLE FUNERAL INTERNMENT JUNE 2022 FOR THE LATE BRIAN HARVEY, of DOBELL'S JAZZ RECORD SHOP

A major donation of CDs and recordings was donated by **David Puddy**, a friend of the late **Brian Harvey**. Brian was one of the original members of staff at the famous **Dobell's Jazz Record Shop**, which operated in Charing Cross Road, London, from the 1960s. David had stored the **Dobell's Collection** at his farm Fron Eglwys Fair Llanbody, Whitland until its final home at Jazz Heritage Wales. David organised a New Orleans style funeral from his farm to the nearby church, where friends walked up the lane accompanied by a jazz funeral march. Before he died, Brian had been adamant that the **Dobell's Collection** should be made available for the general public to enjoy. The **Dobell's/Brian Harvey Collection** fills one wall of the archive.



Pianist and composer Horace Silver outside Dobell's Jazz Record Shop, Charing Cross Road, London, c.1969. Photo by Bob Baker, Online. Dave Puddy (left) below and Brian Harvey.



Photo: Dave Puddy. Dave Puddy (in hat below) giving Brian's address at the interment of his ashes, amid some of the gathering.



Photos © Jazz Heritage Wales / Gail Allen



PRESENTATIONS GIVEN DURING 2022

Jen spoke at the WAW **Women's Archive of Wales** Conference November 2022. The presentation was on The Women on the Panels, an update on the **CROSSING OCEANS** touring exhibition panels (left). Jen also presented the Jessie Donaldson Anti-Slavery and Music story for **LLAFUR**. The **Open University** for **OPEN LEARN** have now published online How Jazz Came to Wales <https://www.open.edu/openlearn/history-the-arts/music/how-jazz-came-wales>



A VIP VISITOR TO JAZZ HERITAGE WALES ARCHIVES

The Venerable **Randolf Thomas**, former Archdeacon of Brecon, has been Chairman of Council of University of Wales Trinity Saint David since 2014 and Chair of the University of Wales since 2018. In addition, he was Chair of Universities Wales from 2015 to 2019 and has been Chair of the National Centre for Learning Welsh since 2015. He is seen here discussing Swansea's Tower Ballroom in Townhill, premier venue of all rock and jazz tours, which was situated in the middle of the city's first council estate.



Photo: Deb Checkland/Jazz Heritage Wales

The Book: *Those Saturday Nights, the Story of The Tower Ballroom*, ed. Jen Wilson, an Oral History Project by Jazz Heritage Wales, was presented to Mr. Thomas.

THE WORLD RE-IMAGINED PROJECT

Jazz Heritage Wales contributed ten stories of African American heritage to the UK project The World Re-imagined. The stories encompassed Anti-Slavery campaign and gospel songs, to ragtime and café culture. **Kim Collis, City Archivist**, was the co-ordinator of the project for Swansea. Ten artist-designed globe sculptures were installed in streets and other locations across the city centre. Local school pupils created others. The globes, nearly six feet tall, explore our shared history and how it has been shaped by the complex relationship we have with Africa and the Caribbean. They aim to transform how we understand the Transatlantic Trade in Enslaved Africans, its impact on all of us and how we can make racial justice a reality.



Photos: with thanks to City & County of Swansea and World Re-imagined

THE OTTILIE PATTERSON PROJECT 2022

DoubleBand Films in Belfast contacted us in 2021 asking if we had any information on Northern Ireland's blues singer **Ottillie Patterson**. Jen had interviewed her in 1990, transcribed the tapes but had never used Ottillie's story..... until now. After ZOOM meetings with DoubleBand Films, Jen decided that the time was right to release the Ottillie Patterson tapes. First the volunteers went into overdrive identifying the material under lockdown. UWTSD's tech whizz **Garry Bartlett** transferred the fragile cassette tapes onto computer. BBC4 commissioned the programme and *My Name Is Ottillie* will be screened on BBC4 10th March 2023 and is available on iPlayer. The programme is presented by South Carolina born, and Belfast resident, **blues singer Dana Masters**. Dana observed that Patterson "sang the blues with the same sort of weight and passion and authority" as the African-American blues legends. Below: **Mike Buckley**, volunteer, identifying the Ottillie Patterson box in the archives. Jen meeting Dana Masters, and the precious tapes in good condition after 30+ years. See below...



Photos L and R: UWTSD Photographic student Ada Marino. Centre photo: Deb Checkland



THE JEN WILSON ORAL HISTORY PROJECT



Jen Evans (Wilson) aged 16 in 1960.



Jen Wilson in Streatham in 1967.



Running throughout 2022 was a series of interviews with Jen conducted by **Geraldine Buckley**, (above right) a long-serving volunteer. The Trustees decided that owing to Jen's advancing years, an Oral History Project was probably due. Consequently, there are 70 years worth of jazz history now transferred to the archive's computers. Jen learned to play boogie woogie from aged 10 on the front parlour piano egged on by drummer brother John, aged 15. Her Gran kept the front parlour locked, which was only furtively unlocked when Gran departed for chapel on Sundays. Jen's school kept the piano locked to prevent her playing it and "lowering the decorum of the whole school" as proclaimed by the Headmistress. Jen had her first gig at Swansea Glanmor Jazz Club aged 14 and left school with no 'O' levels, but qualifications in shorthand and typing. She once played a piano at a gig as a teenager with a lower octave missing until discovering a decaying ham sandwich stuffed inside. Another ancient keyboard supplied for a solo gig, blew up. Performing on a grand piano in a Cork pub with Swansea poets for the Swansea Writers and Artists tour in the 1990s, the pedal snapped under her foot owing to her getting over excited. And then there was that time, turning up with the Tempos, Jen discovered the venue piano was tuned a tone down to Bflat.... all music had to be transposed in action. **With thanks to Geraldine's stoicism and perseverance.**

Already under discussion during 2022 is Decolonialisation and how archive collections containing stories of black heritage re-interpret their collections for contemporary debate and display. These debates, ZOOMS and visits will continue through 2023.

Coming up in 2026 is the 40th Anniversary of the inauguration of Jazz Heritage Wales.

**DEB CHECKLAND
CHAIR OF BOARD OF TRUSTEES 2022**