

RHYTHM & REACTION

The Age of Jazz in Britain

II TWO
TEMPLE
PLACE



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Supported using public funding by
**ARTS COUNCIL
ENGLAND**

The Bulldog Trust



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Rhythm & Reaction: The Age of Jazz in Britain
Produced by The Bulldog Trust and The Arts Society

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FOREWORD

CHARLES M. R. HOARE *Chairman of Trustees*
The Bulldog Trust

The Bulldog Trust is very pleased to welcome you to the seventh Winter Exhibition at Two Temple Place.

Rhythm & Reaction: The Age of Jazz in Britain assembles a collection of extraordinary objects, as varied and vibrant as its subject, to explore a particularly fascinating period of British history. The focus of this show, is not just an exploration of music history, but the distinctive cultural and social legacy of jazz: this is an exhibition which can be enjoyed by those new to the subject, as well as ardent lovers of jazz.

This year, we are delighted to be partnering with the leading arts education charity The Arts Society, on the occasion of their 50th anniversary. Each Winter Exhibition aims to reach new audiences through events, education, and volunteer programmes and, as such, is closely aligned with The Arts Society's mission, to bring people together through shared curiosity and make the arts as widely accessible as possible. We have thoroughly enjoyed our collaboration in creating this tremendous exhibition. We also want to acknowledge the contribution of the National Jazz Archive, Essex, who have lent so generously from their fantastic collection. The National Jazz Archive is a fully volunteer run organisation dedicated to preserving the rich history of jazz in the UK for all to enjoy and the exhibition would not have been possible without them.

The Winter Exhibition Programme is reliant on funding through donations and major fundraising efforts in addition to the continued support of the Arts Council England. We are incredibly grateful to all our donors and supporters, as well as for the generous contribution that The Arts Society

has made towards the costs of the exhibition this year. The Programme could not continue without all of your help.

The Winter Exhibition Programme launched in 2011 as London's first exhibition space dedicated specifically to raising national awareness of the many wonderful collections held in public museums and galleries around the UK. We are delighted that, since its inception, the annual 12 week – exhibitions have welcomed over 230,000 visitors to Two Temple Place and that the programme has embedded itself in London's cultural calendar with its strong reputation for excellence and originality. Collaboration with our regional partners is central to each exhibition, and we are immensely proud that the Winter Exhibition Programme has contributed to strengthening all of the 30 organisations we have worked with.

Completed in 1895, Two Temple Place was built by eminent architect John Loughborough Pearson as the estate office of William Waldorf Astor. In 1999, the building was given to The Bulldog Trust, and now Astor's neo-gothic mansion devoted to art, literature and history is the headquarters of the Trust and the focal point of its broader charitable missions.

Devising exhibitions for this ornate and intricately decorated space calls for great imagination and skill and we thank curator, Professor Catherine Tackley for rising to this challenge so successfully. We extend our thanks to Programme Advisor, Martin Caiger-Smith, of the Courtauld Institute of Art, for his continued support of the programme. His role provides invaluable development opportunities for our emerging curators and his broader involvement ensures the exceptional quality of our Winter Exhibition Programme. Thanks also must go to our Exhibition Advisory Board for all their support.

Thank you for supporting the work of The Bulldog Trust and The Arts Society with this visit. We hope you have enjoyed this exhibition and we look forward to welcoming you to future exhibitions at Two Temple Place.

THE ARTS SOCIETY

FLORIAN SCHWEIZER *Chief Executive*

This exhibition started as an idea in 2014 during a 'Wednesday Late' opening at Two Temple Place when a jazz ensemble entertained a spell-bound audience. It was being in the right place at the right time which sparked the concept for an exhibition that would bring together organisations, artists, museums, collectors and visitors to explore the birth and influence of jazz in Britain 100 years ago.

Being in the right place at the right time is also what led to the creation of The Arts Society 50 years ago; an anniversary celebrated in 2018 and marked with this exhibition and in activities around the globe.

It was a group of pioneering young women who, in 1965, started a small revolution in arts education. At a time when museum and gallery collections were mainly accessible to specialists, these women - brought together by Patricia Fay - set up local groups where the history of art could be studied among friends in an accessible and entertaining way. By 1968 they had set up a number of these groups in different parts of the country and formed NADFAS (the National Association for Decorative and Fine Arts Societies) a name the organisation used until May 2017 when it rebranded as The Arts Society.

With over 90,000 members in nearly 400 Societies around the world, our focus is no longer just on learning about the history of art. Every year, we deliver thousands of lectures and talks across all aspects of the Arts - including jazz!

The movement is still rooted in the passion and skills of the volunteers who run the local Societies and, for over 40 years, have given their time and expertise to support heritage and arts causes in their communities. Over 10,000 of our members donate their time regularly to ensure that the arts and heritage are supported at the grassroots.

The Bulldog Trust's ethos to promote collections outside of London is close to ours as we believe that regional museums and galleries are vital for the promotion and enjoyment of art and culture. As this exhibition developed we were excited how many items were sourced from all over the UK, including the collection of one of our members.

It is also thanks to one of our late members and his wife, a lecturer for The Arts Society in the 1980s, that we were able to support this exhibition. The generous bequest of Mr John Stoye in memory of his late wife Mary provided key funds for this exhibition. Legacies as well as the general support of our membership fuel our mission to fund projects and institutions to promote the arts.

We would like to thank all our members for supporting our work over the last 50 years, and helping to enrich lives through the arts. Just as the rhythm clubs that spread across the country in the 1920s and 30s provided an active network for lovers of jazz, our Societies make the arts accessible for everyone, wherever they are.

To find out more and support our work, please visit theartsociety.org



Fig. 1: Co-operative Wholesale Society, *Bar Shoes* 1920-25, Gold and green leather with diamanté, Northampton Museum and Art Gallery. Image courtesy of Northampton Museum and Art Gallery

RHYTHM & REACTION: *The Age of Jazz in Britain*

Prof. Catherine Tackley, Head of Music,
University of Liverpool

INTRODUCTION: THE BREAKDOWN

In *The Breakdown* (1926), a painting by the Scottish artist J.B. Souter, a black saxophonist in evening dress sits on a shattered classical statue, while a white, naked, shingled female (but androgynous) figure dances, clapping her hands, her clothes discarded. Although we can't hear the music, the musician's race and choice of instrument would have instantly signified jazz in interwar Britain. The abandon with which the white woman reacts to the music, participating in it by clapping and embodying it through her movement, typifies the way in which jazz offered a sense of escape which was particularly appealing for a generation after the First World War, often in flagrant disregard of established traditions and morals that were now seen as flawed or broken. The title of the picture has a double meaning; on one hand it alludes to a musical 'breakdown' or 'break', a section in a jazz performance where an individual musician would contribute their own improvised statement, and on the other, it indicates a societal breakdown in which a similar freedom could be expressed, perhaps particularly by women, whose role in British society had been redefined by the recent conflict.

The freedom that jazz offered was both enabling to the British public, particularly to young people, and also threatening to the establishment, musical and otherwise. Moreover, the story of this particular painting provides further evidence of the controversies surrounding jazz in Britain in this period. The work was displayed in the 1926 Summer Exhibition at the Royal Academy of Arts in London, where it was commended by the Academy's President as 'a work of great promise executed with a considerable degree of excellence'. However, the picture was removed from the exhibition after only five days, under instruction from the Colonial Office as, according to the Royal Academy Annual Report, the subject 'was considered to be obnoxious to British subjects living abroad in daily contact with a coloured population'. The artist subsequently destroyed the work.ⁱ

The Breakdown introduces some key themes – technology, race, gender, dance – which underscore the evolving presence of jazz in interwar Britain. The study of this painting and its reception provides an important example of jazz provoking reaction, ranging from abhorrence to devotion, when first the idea and then the sound of the music entered the consciousness of the British public. *Rhythm & Reaction: The Age of Jazz in Britain* explores the ways in which Britons encountered jazz between the Wars, the wider impact of jazz on British art and society, and the ways in which art produced in response to jazz enabled or influenced further public encounters with the genre.

JUST BEFORE JAZZ ⁱⁱ

The First World War can be understood, somewhat paradoxically, as the event that defined the 1920s, a period commonly known as the 'jazz age' after the American author F. Scott Fitzgerald, who published his *Tales of the Jazz Age* in 1922. In Britain, the War resulted in a 'lost generation'. Many emerging artistic and political leaders had lost their lives; others among those who survived were 'lost' in the sense of being directionless and confused, with only irrelevant pre-war memories and horrific wartime experiences from which to construct a future. In addition, those who came of age in this period emerged into a climate of disillusionment and disenchantment. These circumstances served to more clearly demarcate a youth generation from its elders, who were perceived to have caused the War. As such, although the 'jazz age' centres on the 1920s, its characteristics are in evidence from the latter part of the First World War and on into the 1930s. The jazz age can be understood simplistically as a time of decadence and high spirits; but the legacy of War, the General Strike of 1926, and the Great Depression and political events of the 1930s, soon to lead to a further global conflict, meant that a dark reality was never far from the surface.ⁱⁱⁱ

Similarly, although the War years necessarily resulted in a certain degree of stasis in terms of artistic development, previous styles of popular music provide the backdrop for understanding the impact of jazz in Britain. In the early



Fig. 2: Cavendish Morton, *George W. Walker in 'In Dahomey'* 1903, platinotype print, National Portrait Gallery © National Portrait Gallery, London

twentieth century American popular entertainment was largely imported to Britain via well-established theatrical routes: in particular enterprising British producers would import American acts for variety bills or even entire shows. Jazz, then, was understood as part of a lineage which stretched back through ragtime (the popularity of which peaked in Britain before the War, as demonstrated by the show *Hullo Ragtime* in 1912) and the cakewalk (which was a hit in London through its inclusion in the African American show *In Dahomey*, presented in London in 1903, (Fig. 2), to



Fig. 3: William Nicholson, *Music 1890*, oil on canvas, Newark Town Council: Town Hall Museum & Art Gallery. Image courtesy of Newark Town Council: Town Hall Museum & Art Gallery

nineteenth century minstrel shows.^{iv} In William Nicholson's 1890, painting (Fig. 3), the 'music' of its title is represented by a fiddle and a banjo, instruments that typically provided the musical accompaniment in minstrel shows.

Beyond this, playing the banjo was established as a fad in the late nineteenth century at all levels of society, including royalty. African American banjoists George and James Bohee, who had first come to Britain with minstrel troupes, gave lessons to the Prince of Wales (later King Edward VII)

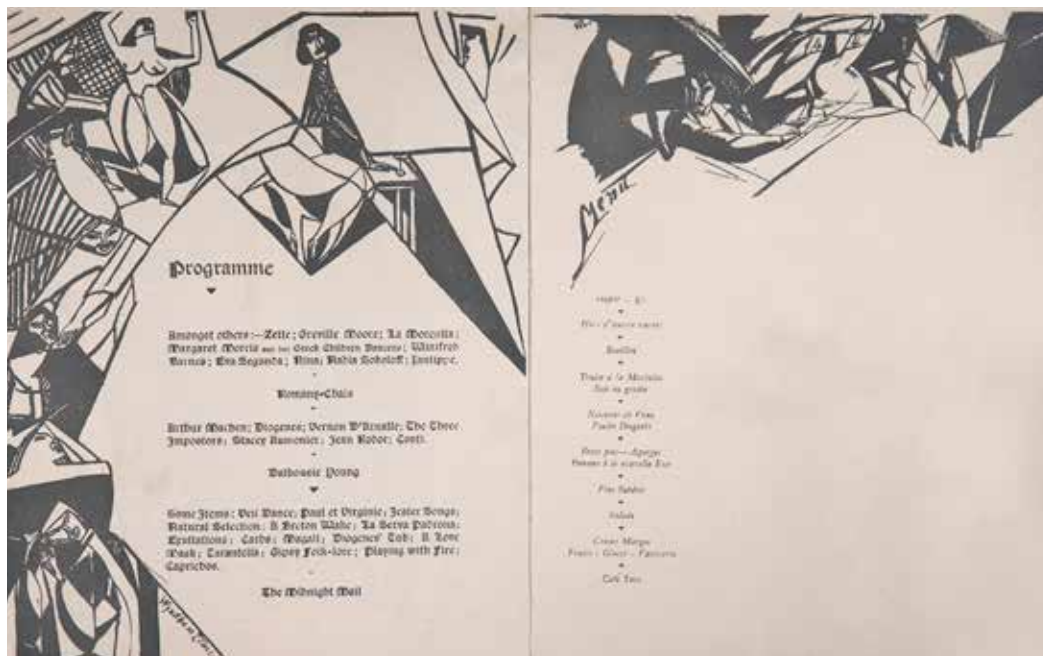


Fig. 4: Wyndham Lewis, *The programme and menu from the Cave of the Golden Calf, Cabaret and Theatre Club, Heddon Street 1912*, printed paper, Museum of London © The Wyndham Lewis Memorial Trust / Bridgeman Images. Image courtesy of the Museum of London

and set up a successful banjo academy in London. Sales of banjos boomed, and banjo makers were unceasing in their pursuit of innovation in design and construction. However, minstrelsy established black stereotypes that remained influential on the British reception of African American popular music in the twentieth century. Although shows such as *In Dahomey* attempted to reconfigure these stereotypes to produce a more empowered depiction of African American culture, such efforts were often lost on the British public.

The sound of the banjo, often played by black musicians, continued to dominate the music that could be heard in

London's leading venues for dining and dancing, such as the Grafton Galleries and Ciro's Club.^v The Cave of the Golden Calf, (Fig. 4), with a menu designed in vortical style by Wyndham Lewis (1912), demonstrates the emergence of a substrata of smaller venues in which the latest popular music would be heard – the development of which was disrupted by the onset of War. Lewis's fractured, angular design provides a fitting counterpart to the syncopated music and demonstrative performance style that came to accompany dining and dancing at some of London's most fashionable nightspots. This would be by no means the last aesthetic coincidence of contemporary popular music and modern art and design in Britain.

By the end of the War the African American banjoist was established as an important figure, and freedom as a feature of the performance style and syncopated rhythm – often achieved by off-beat melodies over a propulsive beat – as a key musical element, paving the way for the introduction of jazz. Before and during the War, ragtime had provided a fairly neutral basis for much of the popular entertainment and dancing in Britain, albeit animated by a succession of novelty 'animal dances' (such as the 'Grizzly Bear' and the 'Turkey Trot'). Ragtime, (Fig. 5), was often depicted, in cartoons and song lyrics for example, as having been absorbed into everyday life.

However, the relationship of jazz to post-war British society was more profound and pervasive. As early as 1927, R.W. S.



Fig. 5: WK Haselden, 'Hullo Ragtime!' All The Time 1913, black ink, The Haselden Family / University of Kent © Mirrorpix, Image courtesy of the University of Kent

Mendl reflected in *The Appeal of Jazz*, the first British book on the subject: 'even if it [jazz] disappears altogether it will not have existed in vain. For its record will remain as an interesting human document – the spirit of the age written

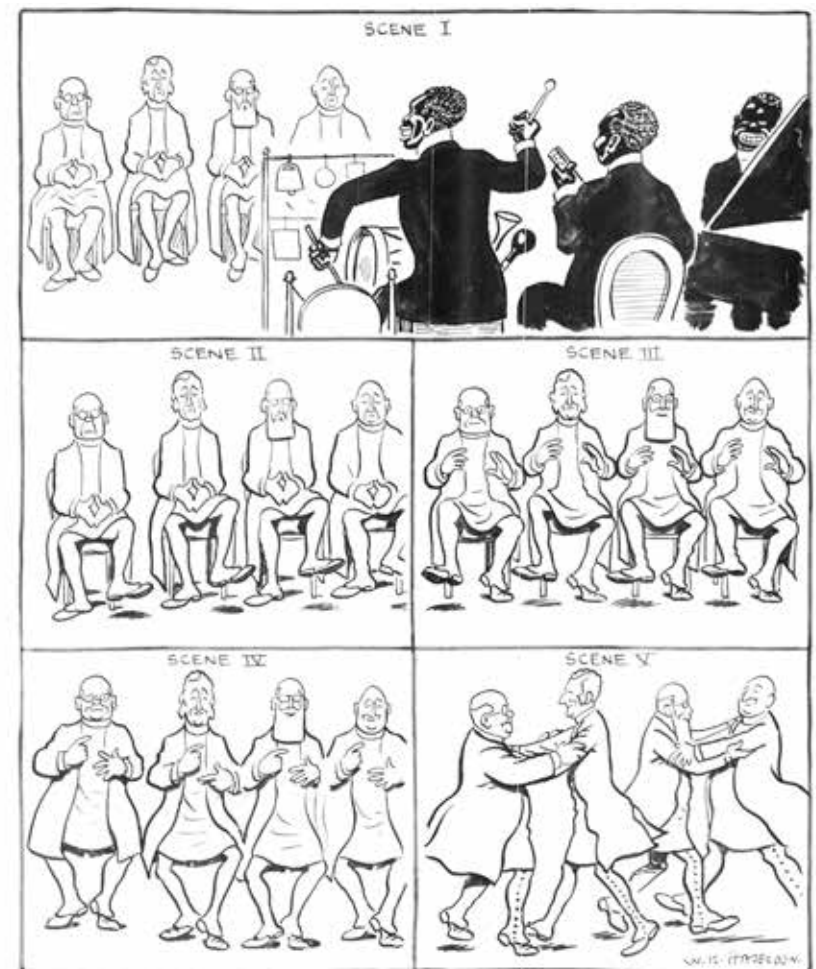


Fig. 6: WK Haselden, *The Conversion of Bishops to Jazz* 1919, black ink, The Haselden Family / University of Kent © Mirrorpix, Image courtesy of the University of Kent

in the music of the people'. (1927:186). Jazz offered a basis for escape from the reality of post-war life in Britain but in a form that was profoundly modern due to its role as dance music, its roots in African American culture and its integral embrace of technology.

EARLY ENCOUNTERS WITH JAZZ

*'... you will see, or hear, "the original Dixieland Jazz Band"
– all the way from New Orleans, where the crocodiles
come from!'*^{vi}

The arrival of the American Original Dixieland Jazz Band (ODJB) in Britain in 1919 is often taken as a convenient starting point for the history of jazz in Britain.^{vii} However, the word 'jazz' was already in common parlance by this point, often used loosely as a synonym for 'modern' and, as such, appearing frequently as an adjective (jazzy) or a verb (to jazz) rather than the more familiar noun. Songs about jazz (even if not always particularly 'jazzy' in musical terms) had been incorporated into variety and revue shows from at least 1917, and were published and further disseminated as sheet music. The ODJB was successful in Britain because it reinforced an image of jazz that was already circulating – namely, that it was noisy, comic and anarchic in character. The Southern Syncopated Orchestra, an all-black group that included the saxophonist Sidney Bechet from New Orleans in their ranks, also visited at the time and had a deeper influence on the emergent jazz community of musicians than the ODJB (the Orchestra was somewhat dysfunctional, splitting into smaller groups and recruiting British musicians into the group in a way that allowed for the transference of knowledge and experience of playing jazz). But it was the ODJB that defined jazz powerfully for the British public in the mainstream situations of the variety stage and later, the dance hall.

Other than photographs – and in contrast to frequent appearances in the art of the same period in France and Germany – depictions of jazz bands or musicians by British artists were rare. Instead, many works focused on the public reception of jazz and other popular entertainment. William Roberts's 1921 study of the audience at the London Hippodrome (where the ODJB first appeared in a revue show) provides a reminder that jazz was initially presented in pre-existing venues for pre-existing audiences. Jazz had to slot into the well-established revue or variety entertainment formats and relate to those audiences to some degree in order for it to become established. Photographs of early British jazz bands show emulation of the ODJB's presentation, and early Pathé films dealing with jazz also emphasise comedy elements (bands are shown wing-walking and playing to animals at a zoo). So it is not surprising that there were few instances of jazz being depicted visually with any great degree of seriousness in Britain; novelty, comedy and caricature abound and jazz was a frequent subject for humorous postcards and newspaper cartoons. Post-War cartoons by W.K. Haselden for the *Daily Mirror* used jazz within political satire, indicating that it was well-understood in the public sphere at this point (Fig. 6). It was in such vernacular formats that ideas about jazz, if not always the sounds of jazz itself, could permeate society and enter British homes. Indeed, it must be remembered that these visual manifestations had an important role in disseminating ideas about jazz before sound reproduction was commonplace.

JAZZ ENTERS THE MAINSTREAM

'To entertain means to occupy agreeably. Would it be urged that this is only to be effected by the Broadcasting of jazz bands and popular music, or of sketches by humorists? I do not think that many would be found willing to support so narrow a claim as this.'^{viii}

The rapid development of technologies was integral to the reception of jazz in Britain and, indeed, across the world. Advances in travel were important in a practical sense but also had an aesthetic influence. Steamships and liners enabled the transatlantic passage not only of artists, but also of sheet music, instruments and recordings. These newly-constructed vessels allowed and encouraged modernist design, reflecting both American and European tastes, and this design was in turn incorporated into many of the hotels and restaurants in which jazz flourished (Fig.7).

On a local level, the development of a transport system extending into the suburbs enabled better access to the delights of 'Brighter London'; the entertainment industry boomed in the first decade after the War, as emphasised in London Transport advertising of the period. The Great Eastern Railway even operated a 'Jazz Service' on a line out of London's Liverpool Street station into the northern suburbs; opinions differ as to whether this referred to the bright colours of the carriage doors or the syncopated rhythm of the engine.^{ix}



Fig. 7: Raymond McGrath, Design for the interior of Fischer's Restaurant, New Bond Street, London 1932, drawing, RIBA Library Drawings and Archives Collections © RIBA 2017



Fig. 8: Premier, *Swingster 'Full Dress' Console Drum Kit* c.1938, wood, metal, skin. Image courtesy of Sticky Wicket's Classic Drum Collection

Technology also enabled the development of new instruments which were fundamental to the sound of jazz: drum kits incorporated a variety of instruments which could be played by a single musician, (Fig. 8) and saxophones, a relatively recent innovation, transferred from marching bands to jazz bands. Alongside familiar instruments (piano, trumpet, trombone) that were often being played in new ways, this resulted in a sound for jazz that was quite different to anything that had been heard before. New instruments became iconic symbols of jazz and modernity, as shown in a contemporary toy 'jazz set' featuring percussion instruments and a metal 'jazzophone' as the necessary tools of the trade.

Technological innovation also played an important role in allowing popular music to be experienced in the home. The piano had long been established as the prime means of domestic musical entertainment, but the development of the pianola or player piano around the turn of the century was a first step towards greater automation of domestic musical entertainment, which continued through records and radio. This enabled ever-increasing accessibility of jazz performance throughout this period; indeed, by the Second World War record collecting was well established as a hobby, formally governed by a network of 'Rhythm Clubs' across the country. Specialist shops such as Levy's in Whitechapel, in London's East End, provided opportunities for dedicated collectors to obtain British pressings of releases by American



artists. The rapid evolution of gramophones and radios (Fig. 9) reflected the development of modernist designs that contributed to the functionality and aesthetic appeal – large cabinets which had previously housed these items in an attempt to disguise them as pieces of furniture were replaced by smaller, sleek items with modern designs that made them attractive for display and increasingly portable. William Roberts's *The Dance Club (The Jazz Party)*, 1923, (Fig. 10) illustrates how records could even act as a substitute for live music in public venues, and the artist's later work *Bohemians* (1938, Tate) shows the extent to which record listening could form the basis for domestic social gatherings.

Despite the insistence of Sir John Reith, the BBC's first general manager, that the BBC existed to educate rather than entertain, jazz was incorporated within early radio in the form of tightly-controlled 'dance music' - popular music that was considered suitable for the masses. It is important to remember that the wider public would have been more likely to encounter jazz in the mediated form of dance music, either broadcast by the BBC or perhaps on record, or live

PREVIOUS PAGE: Fig. 10: William Patrick Roberts, *The Dance Club (The Jazz Party)* 1923, oil on canvas, Leeds Museum and Art Gallery © Estate of John David Roberts. By permission of the Treasury Solicitor, courtesy of Bridgeman Images

OPPOSITE PAGE: Fig. 9: J. K. White for Ekco Plastics Ltd, *Ekco Consolette Model SH25 wireless* 1931/32, copper, fabric and bakelite, Victoria and Albert Museum © Victoria and Albert Museum, London



at a local Palais de Danse where it would be reproduced by a semi-professional bands working from commercially available band parts. Indeed, the local performance of jazz was increasingly supported by magazines such as *Melody Maker* and *Rhythm*, which as well as providing critical insight into the latest American jazz record releases offered practical guidance in aspects such as arranging and improvisation, tutor books outlining performance techniques, and even a correspondence course in syncopated piano playing by the leading pianist and composer Billy Mayerl. These resources also informed a body of jazz fans who became increasingly reliant on recordings for their experience of American jazz.^x

DANCING THROUGH LIFE^{xi}

For most people in Britain in the jazz age, the impact of jazz would have been felt most evidently in the changes in social dancing in this period - from the musical accompaniment to dress, etiquette and venues. Dancing boomed as a leisure activity. Although jazz performance is not often depicted by British artists, a significant number of British art works in this period depict dance, with increasing levels of abstraction. Female artists are well-represented, perhaps indicating the new independence that women enjoyed in such environments.^{xii}

For Malcolm Drummond and the illustrator and historian Grace Golden, the Palais de Danse provided an ideal opportunity to focus on depictions of moving bodies, in both cases working from an upper gallery with a 'bird's eye' view; a perspective echoed in *Melody Maker* cover designs of the period. In Drummond's 1920 painting of the Hammersmith Palais de Danse, where the ODJB were resident in 1919-20, the dance floor is viewed from the gallery with the rail cutting through the picture, providing a sense of realism (indicating that the viewer is seated on a chair) as well as a modern touch to the composition (Fig. 11).

The space between the dancing couples on the floor of the Hammersmith Palais presents a clear contrast to Thomas



Fig. 11: Malcolm Drummond, *Hammersmith Palais de Danse* 1920, oil on canvas, Plymouth City Council © Plymouth City Council (Museums Galleries Archives)



Fig. 12: Thomas Cantrell Dugdale, *Night* 1926, oil on canvas, Manchester Art Gallery © Manchester Art Gallery / Bridgeman Images

Dugdale's *Night* (1926) (Fig. 12) which shows attempts at couple-dancing in a small nightclub where there is barely room to move.

The positioning of jazz in these literal and metaphorical 'underground' environments undoubtedly influenced the type of dancing that was possible. It is also noticeable that while the band, just visible in the rear, are black, the audience are white, reflecting the ongoing connection with jazz as black music which was maintained particularly strongly in such subcultural environments. This vivid depiction of 1920s nightlife was undoubtedly influenced by Dugdale's time in Paris; during the jazz age the French predilection for jazz and African American culture exerted an influence on the British adoption of the music, most notably at the Café de Paris in London, in which dancing to jazz was presented alongside African American cabaret entertainment. The colour, movement and interaction in Dugdale's work contrasts with the restraint shown by the dancers, almost silhouetted in muted colours, hardly making eye contact, in Mabel Frances Layng's *Tea Dance*, (1925-30), (Fig. 13) demonstrating the co-existence of tradition alongside the new.

Traditional forms of social dance still persisted in direct opposition to dancing to jazz, which was maintained to be inappropriate and risky. Due to the prominent association between jazz, dance and activities held to be morally questionable at the time, such as drinking, drug taking, racial



Fig. 13: Mabel Frances Layng, *Tea Dance* 1925-30, watercolour on card, The Shire Hall Gallery, Stafford. Image courtesy of Staffordshire Archives and Heritage



Fig. 14: John Melville, *Dancers II* 1934, oil on canvas, Private Collection © Estate of the Artist

mixing and prostitution, the ‘death dance’ metaphor was prominent throughout the period, from newspaper cartoons to high art, reflecting increasing unease in the apparent decadence in society through the 1930s.^{xiii} John Melville’s *Dancers II* (1934) (Fig. 14), demonstrates a push towards modernist abstraction while highlighting the sexual aspects of modern dancing recognised by jazz’s proponents as well as by its detractors.

Edward Burra’s painting *John Deth (Hommage to Conrad Aiken)* (1931) (Fig. 15) along with other works by the artist such as *Dancing Skeletons* (1934, Tate) alludes to styles of contemporary German and Spanish art, and unequivocally links the activity of dancing with death. A small oil painting by Frank Graves, made at the end of the period, shows the reality for many entertainers – a concert party for the Entertainments National Service Association on the road to perform before front-line troops in the Second World War.

Developments in popular music and social dance had a demonstrable impact on ‘high’ art and culture in the interwar period. Musically, a key example of this was provided by George Gershwin’s *Rhapsody in Blue* (1924), which fused elements of popular and classical music. In Britain, the composers William Walton and Constant Lambert were inspired by jazz: Walton wrote *Façade – An Entertainment* (1922) based around poems by Edith Sitwell, and Lambert composed *The Rio Grande* (1927), a setting of a poem by Edith’s brother Sacheverell. Strong new trends in vernacular dance influenced both the musical and choreographic material of staged entertainment. A particularly striking and unusual example of this was the setting of Stravinsky’s *Ragtime* as a ballet known in Britain as *The Savage Jazz*, first performed by Bronislava Nijinska and Eugene Lapitzky at the Winter Gardens in Bournemouth in 1925, then toured along the south coast. This work demonstrates the conflation of jazz with earlier styles of syncopated music and blackface stereotypes.





Fig. 16: Raymond McGrath, Dance Band Studio, BBC Broadcasting House, Portland Place, London 1932, photograph, RIBA Library Drawings and Archives Collections © RIBA 2017

The jazz age's obsession with dance also made demands on architecture and design, on both large and small scale. Newly constructed venues adopted sleek modern lines with accents of colour: the BBC's new Broadcasting House included a dance music studio, designed by Raymond McGrath with both functionality and modernism in mind (Fig. 16). After the First World War, as hemlines rose, the increasing speed and improvisational nature of modern dance placed a greater



Fig. 17: Liberty Shoes Ltd, Lace Shoes, 1940-1949, leather, Northampton Museums and Art Gallery. Image courtesy of Northampton Museums and Art Gallery

PREVIOUS PAGE: Fig. 15: Edward Burra, *John Deth (Homage to Conrad Aiken)* 1931, gouache and pencil on paper, The Whitworth, University of Manchester © Estate of the Artist, c/o Lefevre Fine Art Ltd, London. Image courtesy of the Whitworth / Manchester Museum

emphasis on shoes, which adopted contemporary motifs and colours. Innovation in the design of men's shoes quickly transferred across to women's footwear, bringing a new blurring of gender identities (Fig. 17).

JAZZ AS BLACK MUSIC

Attitudes to race significantly affected the evolution of jazz in Britain; while the BBC and upper-class venues sought to make the music acceptable by 'civilising' it in the form of dance music, this effectively confined African American jazz to the 'underground' club environments. The tendency towards humour and caricature in the representation of the music continued beyond the initial appearance of jazz. Increasingly British and American dance band leaders became familiar household names and it is unsurprising that they were often at the receiving end of a caricature treatment.

Alongside this, a desire to represent jazz personalities in a more dignified and serious way emerges alongside the development of understanding of the music, and particularly its African American roots, in the latter part of the period. For example, a pastel of trumpeter Louis Armstrong by the Ukrainian-born but British resident artist Jacob Kramer - signed by the sitter (Fig. 18) - depicts the star in an unusually serious demeanour and contrasts with *Melody Maker's* own portrait of Armstrong, apparently dressed for the golf course or perhaps a country retreat.

Many British musicians and fans as they learned more about jazz became increasingly frustrated at the way in which it was mediated for a mainstream audience, primarily through dance music. The quest for authenticity was often inspired by encounters with African American performers, who

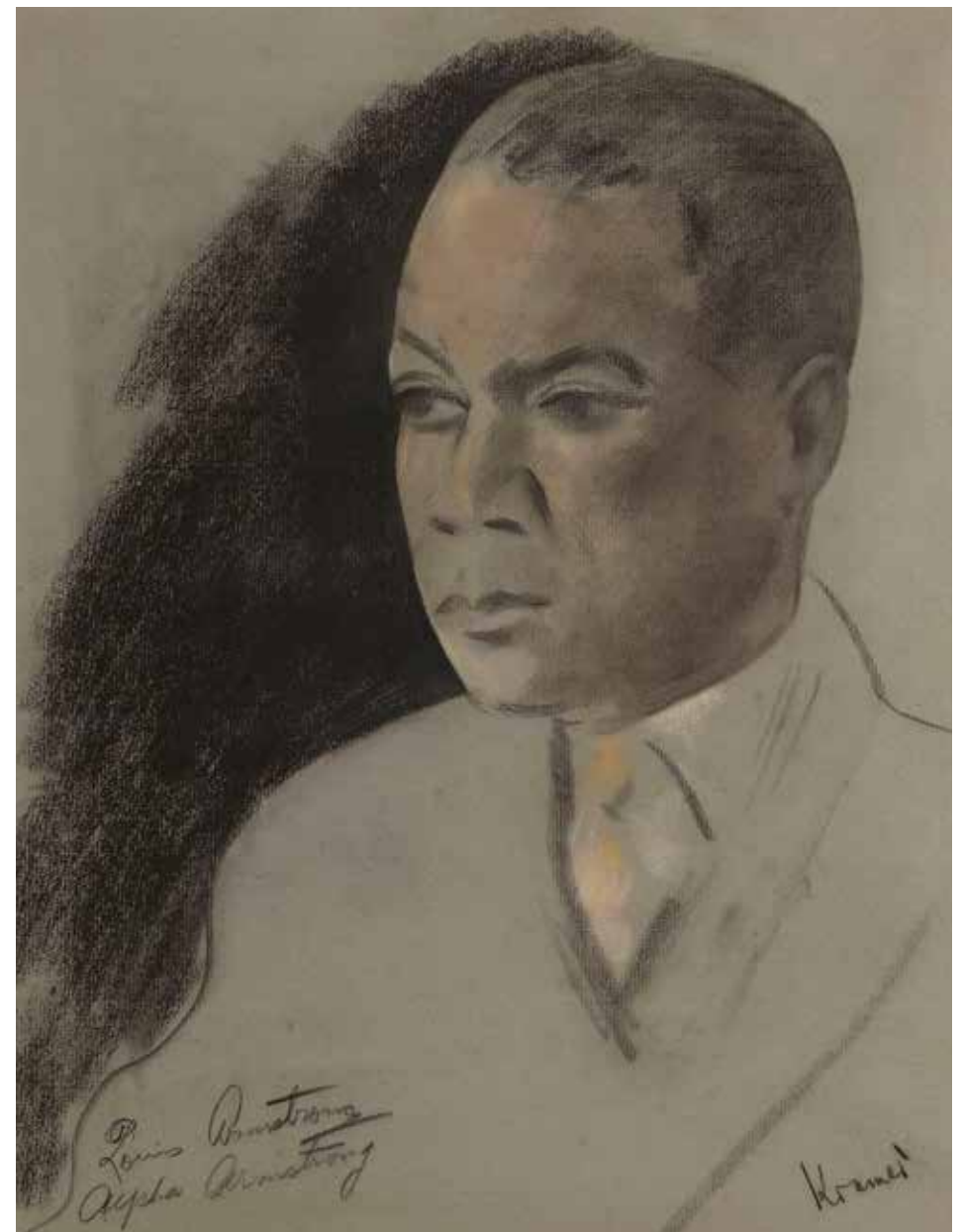


Fig. 18: Jacob Kramer, *Louis Armstrong*, c. 1937, pastel on grey paper, Robin Katz Fine Art © Estate of John David Roberts. By permission of the Treasury Solicitor



Fig. 19: Duke Ellington and his Famous Orchestra arrive at Southampton Docks June 1933, photograph © MaxJonesArchive.UK / info@MaxJonesArchive.UK

came to Britain in quite significant numbers in the 1920s to perform in African American shows including 'plantation-style' revues. Florence Mills's appearances in *Blackbirds* seem to have been influential: both author Evelyn Waugh and composer Constant Lambert were particular devotees. Later visits by Duke Ellington, Louis Armstrong, Fats Waller and Cab Calloway addressed the demand for African American entertainment in Britain (Fig. 19 & 20).

However, visits by American musicians became increasingly difficult - there was opposition to their employment when



Fig. 20: Happy Blake and his Boys 1936, photograph © MaxJonesArchive.UK / info@MaxJonesArchive.UK

British musicians were out of work - and as interest in African American music and culture grew, serious followers of jazz began to go to America for themselves. Spike Hughes, a bassist, composer and critic (writing under the pen name 'Mike'), visited New York and reported back to *Melody Maker* about his experiences at the Cotton Club, where Duke Ellington was resident. Similarly, Edward Burra depicted Harlem, the African American district of New York that he visited in 1934-5, including the famous Savoy Ballroom. Burra's paintings were influenced by reportage of African American culture prior to his visit. Nancy Cunard



Fig. 21: John Banting, *Negro Guitarist*, 1935, linocut, Private Collection © The Estate of John Banting / Bridgeman Images. Image courtesy of Tate, London 2017.

edited a collection of poetry, fiction and non-fiction writing entitled *Negro: An Anthology* (1934) which included a piece on dance by the artist John Banting. Banting's linocuts and paintings of the period were often inspired by African American music and musicians (Fig. 21). Soon, there was a significant community of West Indian musicians who, with black British residents, formed a band, under the leadership of Ken 'Snakehips' Johnson, which was to achieve mainstream success.^{xiv}

JAZZ DESIGN IN THE HOME

Jazz also had a deep aesthetic impact on design of the period more broadly - most notably in objects intended for the home; technology enabled mass production of contemporary art and design, running parallel to the greater accessibility of music through records and broadcasting. In his 1937 book on textiles, Anthony Hunt linked jazz with colour in design, commenting: "the immediate post-war reaction was colour at all costs - jazz and forgetfulness."^{xv} Certainly, the colour palettes in play in British design enlarged and brightened significantly after the War, just as new instrumental colours had inflected popular music, and the rhythm of strident, repetitive designs offer an analogy with the more vigorous rhythms in jazz and dance music. Ceramics by Clarice Cliff, Carlton Ware, Grimwades Royal Winton and Shelley all featured specific 'jazz' designs. These all worked with a bright colour palette, geometric designs, circles and in particular, chevrons that provide a thread through design in this period, connecting both with the Vorticists, earlier, and the visual narrative around electricity and mass communication.

Jazz designs by Enoch Boulton and Violet Elmer for Carlton Ware, Stoke-on-Trent demonstrate links between the exoticism of jazz and orientalism in this period, with oriental-shaped vases and pots overlayed with 'jazz' designs (Figs. 23 & 24). A coffee set for Royal Winton (Fig. 22) shows how



Fig. 22: Grimwades Royal Winton, *Jazz Coffee Set* 1930s, ceramic,
Private Collection © Image courtesy of Two Temple Place



Fig. 23: Enoch Boulton for Carlton Ware, *Design pattern JAZZ* 3353, 1930s, Design pattern, The Cochrane & Pettit Archive of Carlton Ware © Harvey Pettit, courtesy of The Cochrane & Pettit Archive of Carlton Ware

OPPOSITE PAGE: Fig. 24: Enoch Boulton for Carlton Ware, *JAZZ* Pattern 3353, orange lustre, 1930s, ceramic vase, Private Collection. Image courtesy of Terry Wise / Carlton Ware World.

contemporary design influenced items that were intended for everyday use. In addition to these vivid examples, and just as jazz was adapted in the form of dance music for British consumption, 'jazz' motifs are found in Honiton pottery from Devon, although usually in more muted pastel colours over a white or cream base.





More abstract, yet still demonstrable, influences can be seen in textiles from the period – such as those by Gregory Brown for William Foxton (Fig. 25). One example recalls the patterns of couples on a dance floor, but both have an inherent sense of rhythm. Just as dancers on their first encounter with jazz were struck by the different rhythms and speed of the music, so too, here, the more gentle flow of an Art Nouveau floral was replaced by something altogether more vigorous and angular.^{xvi}

OPPOSITE PAGE: Fig 25: Gregory Brown for William Foxton, Furnishing fabric, 1922, printed linen, Victoria and Albert Museum © Victoria and Albert Museum, London

Souter repainted *The Breakdown* in 1962. Unfortunately no colour reproduction of the 1926 original exists, so it is impossible to compare the two works properly. The latter version appears much more stylised, influenced no doubt by the passage of time and nostalgia. This raises some interesting questions about how the ‘jazz age’ has tended to be viewed – privileging an experience of flappers, decadence and luxury that most of the British population would only have read about in the papers. *Rhythm & Reaction* tells a rather different story about how jazz permeated everyday life, identifying the infinite and various schemes of encounter that contributed to the mixed reception that the music received, and demonstrating a huge variety of non-musical media and formats in which the genre was represented in the jazz age. *Rhythm & Reaction* identifies profoundly British responses to jazz from the outset, showing that the adoption of jazz in the country was more complex than simply an emulation of the American sources. In the process, the exhibition also highlights the key characteristics of jazz, showing it as a modern, cosmopolitan, transnational, adaptable and socially relevant art form which has sustained it over the past century.

OPPOSITE PAGE: Fig. 26: Bective Northampton, *Bar Shoes*, 1921, leather and gold brocade shoes with mottled beige plastic studded with pastes, Northampton Museum and Art Gallery © Image courtesy of Northampton Museum and Art Gallery



FOOTNOTES

ⁱ Matthew, J.M. (1990) *J.B. Souter, 1890-1971* (Exhibition Catalogue) (Perth, Perth Museum and Art Gallery).

ⁱⁱ This heading alludes to a book by Thomas Riis, which emphasises the importance of the theatre to the development of popular music in the late nineteenth/early twentieth centuries. Riis, T. (1989) *Just before Jazz: Black Musical Theater in New York, 1890-1915* (Washington, Smithsonian Institution).

ⁱⁱⁱ See Hynes, S. (1990) *A War Imagined: The First World War and English Culture* (London, Bodley Head), Lucas, J. (1997) *The Radical Twenties: Writing, Politics, Culture* (London, Five Leaves).

^{iv} For more on minstrelsy in Britain, see Bratton, J.S. (ed.) (1986) *Music Hall: Performance and Style* (Milton Keynes, Open University Press); Pickering, M. (2008) *Blackface Minstrelsy in Britain* (London, Routledge); Reynolds, H. (1927) *Minstrel Memories: The Story of Burnt Cork Minstrels in Great Britain 1836-1927* (London, Alston Rivers).

^v For examples of this pre-jazz music, see the Document Records 'The Earliest Black String Bands' series (DOCD5622, DOCD5623, DOCD5624).

^{vi} Anonymous, The Era 19 February 1919, p. 14

^{vii} For more detailed explorations of the history of jazz in Britain in this period, see Parsonage (Tackley), C. (2005) *The Evolution of Jazz in Britain, 1880-1935* (Aldershot, Ashgate); Godbolt, J. (1986/R2010) *A History of Jazz in Britain 1919-1950* (London, Northway); McKay, G. (2005) *Circular Breathing: The Cultural Politics of Jazz in Britain* (Duke University Press).

^{viii} Reith, J.C.W. (1924) *Broadcast over Britain* (London, Hodder and Stoughton), p. 18.

^{ix} See Ross, C. (2003) *Twenties London: A City in the Jazz Age* (London, Philip Wilson).

^x For more on jazz on radio and records, see Wall, T (2013) 'Jazz on BBC Radio 1922 to 1959', in Louis Niebur et al *Music Broadcasting and the BBC* (New York, Oxford University Press), Nott, J. (2003) *Music for the people: popular music and dance in inter-war Britain* (Oxford, Oxford University Press) and Baade, C. (2013) *Victory through Harmony: The BBC and Popular Music in World War II* (New York, Oxford University Press).

^{xi} Bradley, J. (1947) *Dancing Through Life* (London, Hollis and Carter) – the fascinating memoirs of dancer and teacher Josephine Bradley. Also see Nott, J. (2015) *Going to the Palais: A Social And Cultural History of Dancing and Dance Halls in Britain, 1918-1960* (Oxford, Oxford University Press) and Buckland, T. (2011) *Society Dancing: Fashionable Bodies in England, 1870-1920* (Palgrave Macmillan).

^{xii} See Steele, V. (1985) *Fashion and Eroticism: Ideals of Feminine Beauty from the Victorian Era to the Jazz Age* (New York, Oxford University Press).

^{xiii} See Kohn, M. (1992) *Dope Girls: The Birth of the British Drug Underground* (London, Lawrence and Wishart).

^{xiiii} See Andy Simons' Black British Swing website <https://blackbrit-ishswing.wordpress.com/2012/12/22/black-british-swing-the-african-diasporas-contribution-to-englands-own-jazz-of-the-1930s-and-1940s/> and *Black British Swing: the African Diaspora's Contribution to England's Own Jazz of the 1930s and 1940s* Topic Records TSCD781

^{xv} Hunt, A. (1937) *Textile Design* (London, The Studio), p. 25.

^{xvi} Bradley comments that in response to jazz 'the only thing one could do was walk, which we all did with energy and enthusiasm' (1947:16).

DISCOGRAPHY

The Earliest Black String Bands Volume 1: Dan Kildare Document Records, Austria DOCD5622

The Earliest Black String Bands Volume 2: The Versatile Four Document Records, Austria DOCD5623

The Earliest Black String Bands Volume 3: The Versatile Three/Four, 1919-20 Document Records, Austria DOCD5624

The Original Dixieland Jazz Band in London 1919 – 1920 Retrieval RTR 79033

Americans in Britain (1920-1925) Retrieval RTR 79038

Hot Dance Music and Jazz from Britain 1923-1936: Unissued on 78s Retrieval, RTR 79081

The Savoy Orpheans, Savoy Havana Band and The Sylvians Everybody Stomp (1923-1927) Retrieval RTR 79070

Billy Mayerl Plays Billy Mayerl: Original Mono Recordings 1925-1939 ASV Living Era

Jack Hylton and his Orchestra 'Hot Hylton' 1926-1930 Retrieval RTR 79024

Fred Elizalde and His Anglo American Band Retrieval RTR 79011

The Young Nat Gonella 1930-1936 Retrieval RTR 79022

Duke Ellington and His Orchestra 1933 Classics 637

Fats Waller: London Suites Going for a Song, GfS 16

Black British Swing: the African Diaspora's Contribution to England's Own Jazz of the 1930s and 1940s Topic Records TSCD781

The Greatest British Dance Bands Pulse/Castle Communications PBX CD 422

British Traditional Jazz: A Potted History 1936 – 1963 Lake Records

Jazz in Britain 1919 – 1950 Proper Records, Properbox 88



Fig. 27: Billy Mayerl, *The Jazz Master* (HMV B2131), 1925, 78rpm shellac record, Private Collection

Fig. 28: Coleman Hawkins, *It Sends Me* (Parlophone R 1837), 1934, 78rpm shellac record in sleeve, Private Collection

OBJECT LIST

LOWER GALLERY

William Nicholson

Music 1890
Oil on canvas
Newark Town Council: Town Hall Museum & Art Gallery

Cavendish Morton

George W Walker in 'In Dahomey' 1903
Platinotype print
National Portrait Gallery, London

Cavendish Morton

George W Walker in 'In Dahomey' 1903
Platinotype print
National Portrait Gallery, London

Cavendish Morton

Bert Williams 1903
Platinotype Print
National Portrait Gallery, London

Cavendish Morton

Bert Williams as Shylock Homestead in 'In Dahomey' 1903
Platinotype Print
National Portrait Gallery, London

Cavendish Morton

George W Walker in 'In Dahomey' 1903
Platinotype print
National Portrait Gallery, London

Cavendish Morton

George W Walker in 'In Dahomey' 1903
Platinotype print
National Portrait Gallery, London

Cavendish Morton

George W Walker in 'In Dahomey' 1903
Platinotype print
National Portrait Gallery, London

Cavendish Morton

George W Walker in 'In Dahomey' 1903
Platinotype print
National Portrait Gallery, London

Cavendish Morton

Mr Geo.W. Walker, 'A Coloured Soldier' postmarked September 1904
Postcard, ink
Private Collection

Cavendish Morton

Mr B A Williams as Shylock Homestead in 'In Dahomey' 1903
Postcard
Private Collection

Unknown maker, in style of

Henry C. Dobson
Minstrel Cello Banjo c.1870
Walnut, oak with pearl inlay
Private Collection

Unknown maker for R J Ward & Son

Tunbridge-Ware Banjo c.1870
Walnut, goatskin velum
Private Collection

George Paradise Matthew

Banjo c.1880
Walnut, metal
Private Collection

Thomas Bostock, London

Zither Banjo c.1900
Walnut
Private Collection

Franco Piper, "The Banjo Juggler"

c. 1900
Printed poster
Private Collection

Prospectus: George B. Bohee

professor of the banjo c.1980
Printed with engraved illustration
Evanion Collection, British Library

Advertisement: The Great

American Banjo Company 1887
Printed on green paper with engraved illustration
Evanion Collection, British Library

Alexandra Exter

Illustration of costumes for 'Jazz' 1925
Watercolour, gouache, pencil on paper
Victoria and Albert Museum

Alexandra Exter

Costume for the ballet 'Jazz' 1925
Raffia skirt, blouse, headdress (raffia, purple ostrich feathers)
Victoria and Albert Museum

Alexandra Exter

Tunic for the ballet 'Jazz' 1925
Cotton
Victoria and Albert Museum

Frank Dobson

Dancers 1919
Bronze
Private Collection

Wyndham Lewis

The programme and menu from the Cave of the Golden Calf, Cabaret and Theatre Club, Heddon Street 1912
Printed paper
Museum of London

Programme from The Palladium (including Original Dixieland Jazz Band)

1919
Printed paper
National Jazz Archive

Programme from The Savoy

Hotel 1924
Printed paper
The British Library

William Patrick Roberts

At the Hippodrome 1921
Oil on Canvas
Leicester Arts and Museums Service

Malcolm Drummond

Hammersmith Palais de Danse 1920
Oil on canvas
Plymouth City Council (Museums Galleries Archives)

Grace Golden

Sherry's Dance Hall, Brighton [sketch] 1935-1940
Paper, pencil
Museum of London

Grace Golden

Sherry's Dance Hall, Brighton 1938
Paper, ink, wash
Museum of London

Grace Golden

Paramount Dance Hall 1940
Paper, pencil
Museum of London

Grace Golden

Sherry's Dance Hall 1935-40
Paper, pencil
Museum of London

Grace Golden

Sherry's Dance Hall 1935-40
Paper, pencil
Museum of London

Grace Golden

Sherry's Dance Hall 1935-40
Paper, pencil
Museum of London

Raymond McGrath

Preliminary design for Dance Music and Chamber Music Studio, BBC Broadcasting House, Portland Place, London 1926
Drawing
RIBA Collections

Raymond McGrath

Dance Band Studio, BBC Broadcasting House, Portland Place, London (interior of the above) 1932
Photograph (Modern reprint, 2017)
RIBA Collections

Raymond McGrath

Fischer's Restaurant, New Bond Street, London: view of the dining area and Austrian oak dance floor from the staircase 1933
Photograph (Modern reprint, 2017)
RIBA Collections

Raymond McGrath

Design for the interior of Fischer's Restaurant, New Bond Street, London 1932
Drawing
RIBA Collections

W K Haselden

"Hullo Rag-Time!" all the time 1913
Black ink on paper
British Cartoon Archive

W K Haselden

The Industrial Jazz Band at Full Pitch 1919
Black ink on paper
British Cartoon Archive

W K Haselden

The Conversion of Bishops to Jazz 1919
Black ink on paper
British Cartoon Archive

W K Haselden

Why Not Jazz Bands in Government Offices 1921
Black ink on paper
British Cartoon Archive

Ragtime and Jazz postcards

c.1910-1930
Printed postcards
Private Collection

Photographer Unknown

Original Dixieland Jazz Band signed "Best Wishes To Our Pal Billie Jones" 1920
Publicity photograph
Max Jones Archive / info@MaxJonesArchive.UK

Photographer Unknown
Original Dixieland Jazz Band at Hammersmith Palais de Danse, London 1919
Publicity photograph
Max Jones Archive /
info@MaxJonesArchive.UK

Photographer Unknown
Benny Peyton's Jazz Kings in London c.1920
Photograph
Max Jones Archive /
info@MaxJonesArchive.UK

Photographer Unknown
Barbers Dance Band c. 1920s
Photograph
Private Collection

Photographer Unknown
Drake's Dance Orchestra c. 1920s
Photograph
Private Collection

Photographer Unknown
Manhattan Magicians c. 1930s
Photograph
Private Collection

Photographer Unknown
Evelyn Hardy and her Ladies Band 1930s
Photograph
Private Collection

Photographer Unknown
Hilda Ward's Lady Syncopators 1920s
Photograph
Private Collection

Vic O'Brian
Collapsible Bass Drum in gold glitter 1940s
Wood, metal, skin
Private Collection

Joe Daniels
Trick Drum and Eggs 1935
Painted wood, metal, plastic
National Jazz Archive

Premier Drums, London
Drum Kit for the Kit Kat Club 1928
Wood, metal, skin
Private Collection

Premier Drums, London
Premier Swingster 'Full Dress' Console Drum Kit. 1936/37
Wood, metal, skin
Private Collection

Marvel
The Marvel Jazz Outfit 1920s
Wood, metal
Private Collection

FILMS

High Notes 1924
Silent film, run time 01:17
British Pathé

The Jazz Drummer of the London Senora Band 1926
Silent film, run time 02:12
British Pathé

Music Hath Charms 1931
Silent film, run time 01:15
British Pathé

Glyn Heath
Jazzing Along 1926
Silent film, run time 02:48
British Pathé

STAIRWELL

Steck Piano with British-made action
Pianola 1913
Wood
Private Collection

Echo
Joyce played by Billy Mayerl 1922
Paper piano roll
Private collection

Echo
Seven & Eleven (Blues) played by Billy Mayerl 1922
Paper piano roll
Private collection

QRS
Snakes Hips played by Thomas Waller 1923
Paper piano roll
Private collection

LANDING

Photographer Unknown
Duke Ellington and his Famous Orchestra arrive at Southampton Docks June 1933
Photograph
Max Jones Archive /
info@MaxJonesArchive.UK

Photographer Unknown
Duke Ellington on stage at the London Palladium June 1933
Photograph
Max Jones Archive /
info@MaxJonesArchive.UK

Photographer Unknown
Duke Ellington and his Famous Orchestra in London 1933
Photograph
Max Jones Archive /
info@MaxJonesArchive.UK

Angus McBean
Adelaide Hall in 'The Sun Never Sets' at Drury Lane Theatre 1938
Photograph
Max Jones Archive /
info@MaxJonesArchive.UK

Photographer Unknown
Adelaide Hall at her Old Florida Club, Bruton Mews, Mayfair, London 1939
Photograph
Max Jones Archive /
info@MaxJonesArchive.UK

LIST OF CRIMINAL CASES: BECHET, Sidney: notable jazz musician convicted at Clerkenwell Police Court on 2 Sept 1922 of assault and sentenced to 14 days and recommended for deportation
Paper folio, gelatine print photograph, fountain pen ink, red and black stamp, carbon ink.
The National Archives

Photographer Unknown
Coleman Hawkins with Jack Hylton's band members c.1934
Photograph
Max Jones Archive /
info@MaxJonesArchive.UK

Photographer Unknown
Coleman Hawkins Taking Tea in London 1934
Photograph
Max Jones Archive /
info@MaxJonesArchive.UK

Photographer Unknown
Louis Armstrong in London reading the Melody Maker 1933
Photograph
Max Jones Archive /
info@MaxJonesArchive.UK

Tune Times
Cab Calloway March 1934
Printed magazine cover
National Jazz Archive

Jacob Kramer
Louis Armstrong c.1937
Pastel on paper
Robin Katz Fine Art

Photographer Unknown
Fats Waller at the Glasgow Empire
Photograph
Private Collection

Photographer Unknown
Nat Gonella
Signed photograph
Private Collection

George Dallison
Claude Bampton's National Institute for the Blind Dance Band c.1937
Photograph
Max Jones Archive /
info@MaxJonesArchive.UK

Tune Times
Henry Hall October 1933
Printed magazine cover
National Jazz Archive

Tune Times
May 1934
Printed magazine cover
National Jazz Archive

Tune Times
Joe Loss August 1934
Printed magazine cover
National Jazz Archive

Tune Times
Mrs Jack Hylton January 1935
Printed magazine cover
National Jazz Archive

Photographer Unknown
Happy Blake and his boys 1936
Photograph
Max Jones Archive /
info@MaxJonesArchive.UK

Horace Royce Studio
Ken 'Snakehips' Johnson c. 1939
Promotional photo collage postcard
Max Jones Archive /
info@MaxJonesArchive.UK

LIBRARY

Royal Winton Grimwades
Jazz Coffee Set 1930s
Ceramic
Private Collection

J K White (designed) for E K Cole Ltd
Wireless 1932
Copper, Fabric, Bakelite
Victoria and Albert Museum

Bill Harty
Modern Style (Swing) Drumming, 1934
Book
Private collection

Max Bacon
Max on "Swing", 1934
Book
Private Collection

Hilton R Schleman
Rhythm on Record, 1934
Book
Private collection

Melody Maker
Diploma of Merit
Paper on cardboard
Private collection

Doiges, Blackpool
Melody Maker All Britain Dance Band Championship Medals
Medium unknown
Private collection

R W S Mendl
The Appeal of Jazz 1927
Book
Private Collection

Claude Bampton School of Music
75 Don'ts for Saxophone Players
DATE
Booklet
Private Collection

Nat Gonella
Modern Style Trumpet Playing
1934
Book
Private Collection

Al Bowlly
Modern Style Singing "Crooning"
1934
Book
Private Collection

Victor Calver
A Handlist of Duke Ellington's Recorded Music 1934
Booklet
Private Collection

Lew Stone
Harmony and Orchestration for the Modern Dance Band 1935
Book
Private Collection

Billy Mayerl
Me and my Piano or "How to Master the Pianoforte" 1929
Booklet
The British Library

Melody Maker
Billy Plonket Album 1936
Booklet
Private Collection

Rhythm Magazine
September 1937
Printed paper
National Jazz Archive

Rhythm Magazine
November 1937
Printed paper
National Jazz Archive

Rhythm Magazine
October 1928
Printed paper
National Jazz Archive

Rhythm Magazine
November 1929
Printed paper
National Jazz Archive

No 1 Rhythm Club Programme
Saxophone May 1936
Printed Paper
National Jazz Archive

No 1 Rhythm Club Programme
Trombone December 1936
Printed Paper
National Jazz Archive

No 1 Rhythm Club Programme
Sousaphone September 1936
Printed Paper
National Jazz Archive

No 1 Rhythm Club Programme
Drums February 1936
Printed Paper
National Jazz Archive

No 1 Rhythm Club Programme
3rd Anniversary Programme 1937
Printed Paper
National Jazz Archive

Melody Maker
Christmas 1929
Printed Paper
National Jazz Archive

Melody Maker
March 1931
Printed Paper
National Jazz Archive

Melody Maker
October 1931
Printed Paper
National Jazz Archive

Paul Whiteman and his Concert Orchestra
Rhapsody in Blue (HMV C1395) 1927
78rpm vinyl record
Private Collection

Fats Waller
Honeysuckle Rose - Foxtro (HMV C2937) 1937
78rpm vinyl record
Private Collection

Billy Mayerl
The Jazz Master (HMV B2131) 1925
78rpm vinyl record
Private Collection

Louis Armstrong and his Orchestra
Save It Pretty Mama for Me (Parlophone R 558) 1928
78rpm record
Private Collection

Coleman Hawkins
It Sends Me (Parlophone R 1837) 1934
78rpm record
Private Collection

Lambert and Butlers
Dance Band Leaders Collectors Cards 1920s/30s
Cigarette cards
Private Collection

The Gramophone Company Ltd
HMV model 102c portable gramophone & instruction manual 1935-1941
Mixed Media
Private Collection

Horace Taylor
Brightest London and home by the Underground 1924
Poster print
London Transport Museum

Stanislaus S Longley
On with the Dance 1927
Poster print
London Transport Museum

GREAT HALL

Hawkes & Son
Soprano Saxophone c1925
Silver-plated brass, ebonite mouthpiece
The University of Edinburgh

Boosey & Hawkes
Tenor Saxophone c1938
Silver plated brass
The University of Edinburgh

Royal Academy Illustrated Catalogue 1926
Royal Academy of Arts

Royal Academy Exhibition Catalogue 1925-1930
Royal Academy of Arts

John Bulloch Souter
The Breakdown c1926
Pastel
Private Collection

John Bulloch Souter
Dancing Figure c1926
Chalk on brown paper
Private Collection

John Bulloch Souter
The Breakdown 1962
Oil on board
Private Collection

Gregory Brown for William Foxton
Furnishing Fabric 1930
Textile
Victoria and Albert Museum

Gregory Brown for William Foxton
Furnishing Fabric 1922
Linen
Victoria and Albert Museum

Frank Dobson
Furnishing Fabric 'Dancing Women' 1938
Hand block lino-printed linen
Victoria and Albert Museum

Charles Collard
Honiton Pottery 'Zig Zag' 1920s
Earthenware
Honiton Pottery Collectors' Society

Charles Collard
Honiton Pottery 'Zig Zag' 1920s
Earthenware
Honiton Pottery Collectors' Society

Frederick Braddon
Honiton Pottery 1920s
Earthenware
Honiton Pottery Collectors' Society

Shelley
Jazz Circles, design number 8462, 1916-1925
Earthenware
Private Collection

Enoch Boulton for Carlton Ware
Jazz ruby lustre vase pattern 3352 c.1930
Earthenware
Private Collection

Enoch Boulton for Carlton Ware
Jazz vase pattern 3353 c.1930
Earthenware
Private Collection

Enoch Boulton for Carlton Ware
Jazz orange covered vase patter 3353 c.1930
Earthenware
Private Collection

Enoch Boulton for Carlton Ware
'Jazz' pattern number 3352 from design book c.1930
Facsimile
Private Collection

Enoch Boulton for Carlton Ware
'Jazz' pattern number 3353 from design book c.1930
Facsimile
Private Collection

Violet Elmer for Carlton Ware
Metropolis pattern number 3420 1930
Ceramic
Private Collection

Violet Elmer for Carlton Ware
Jazz Stitch Tray 1933
Ceramic
Private Collection

Violet Elmer for Carlton Ware
'Jazz Stitch' pattern number 3655 from design book 1933
Facsimile
Private Collection

Violet Elmer for Carlton Ware
Chevrons, pattern number 3657 1934
Ceramic
Private Collection

Violet Elmer for Carlton Ware
Lightening pattern number 3692
 1934
 Ceramic
 Private Collection

Sigmund Pollitzer
Panel 1933-38
 Sand-blasted glass
 Victoria and Albert Museum

Nancy Cunard
Negro: An Anthology 1931-33
 Book
 The British Library

John Banting
Negro Guitarist 1935
 Linocut
 Private Collection

Edward Burra
The Band 1934
 Watercolour
 British Council Collection

Edward Burra
Harlem 1934
 Watercolour and gouache on paper
 Trustees of the Cecil Higgins Art Gallery, The Higgins Bedford

William Patrick Roberts
The Dance Club (The Jazz Party)
 1923
 Oil on canvas
 Leeds Museums and Galleries

Mabel Frances Layng
Tea Dance 1925-30
 Watercolour on card
 Staffordshire Archives and Heritage

Thomas Cantrell Dugdale
Night 1926
 Oil on canvas
 Manchester Art Gallery

Marie Hartley
Dancing 1929
 Oil on canvas
 Harrogate Museums and Arts,
 Harrogate Borough Council

John Melville
Dancers II 1934
 Oil on Canvas
 Private Collection

Edward Burra
John Deth (Hommage to Conrad Aiken) (recto); Study of a Dinner Dance 1931
 Pencil, bodycolour
 The Whitworth, University of Manchester

Lang's Shoes
Court Shoes c1920
 Blue and brown suede with lizard skin trim
 Northampton Museum and Arts Gallery

Co-operative Wholesale Society
Bar Shoes 1920-25
 Gold and green leather with diamanté
 Northampton Museum and Art Gallery

Bective Northampton
Bar Shoes 1921
 Gold brocade, leather sole, plastic and paste studs
 Northampton Museum and Art Gallery

Maker Unknown
Bar Shoes c1921
 Silk with kid leather lining
 Northampton Museum and Art Gallery

Horrell Ltd
Correspondent Shoe 1935-39
 Buckskin leather
 Northampton Museum and Art Gallery

Liberty Shoes Ltd
Lace Shoes 1940-49
 Leather
 Northampton Museum and Art Gallery

FILMS

Sid Griffiths
Jerry the Troublesome Tyke 1926
 Silent animation, run time 03:31
 British Pathé

Covent Garden Band 1929
 Film, run time 02:41
 British Pathé

Dance Time 1926
 Silent film, run time 04:11
 British Pathé

The Black Bottom Dance 1928
 Silent film, run time 01:07
 British Pathé

The Real 'Black Bottom' Dance 1927
 Silent film, run time 01:53
 British Pathé

London's Famous Clubs and Cabarets No. 9 1927
 Silent film, run time 06:14
 British Pathé

Gala! [Café de Paris] 1931
 Film, run time 05:27
 British Pathé

London's Famous Clubs and Cabarets No. 1 [Kit Cat Club] 1926
 Silent film, run time 04:46
 British Pathé

Len Lye
Swinging the Lambeth Walk 1940
 Film, run time 03:32
 British Council Film Collection

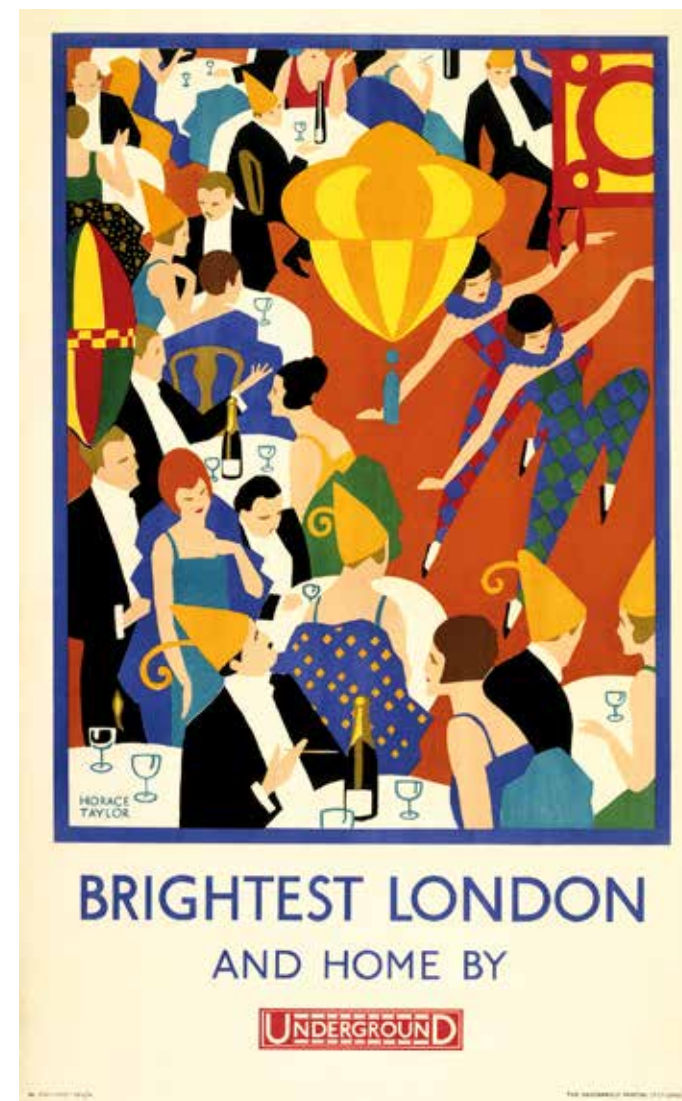


Fig: 29: Horace Taylor, *Brightest London and Home by Underground*, 1924, poster, London Transport Museum © TFL, from the London Transport Museum collection

THE NATIONAL JAZZ ARCHIVE

The National Jazz Archive holds the UK's finest collection of written, printed and visual material on jazz, blues and related music, from the 1920s to the present day. Founded in 1988 by trumpeter Digby Fairweather, the Archive's vision is to ensure that the rich tangible cultural heritage of jazz is safeguarded for future generations of enthusiasts, professionals and researchers. Our collections cover the whole history of jazz up to the present day.

This year marks the thirtieth anniversary of the founding of the Archive and we are delighted to participate in *Rhythm & Reaction: The Age of Jazz in Britain*, which celebrates the centenary of the emergence of jazz.

The Archive's collections include:

- More than 4300 books on jazz and related subjects – biographies and autobiographies, reference books, discographies, critical works, reviews, histories and guides.
- Runs of around 700 journals and periodicals and newsletters on jazz, blues and related music, including all the key English language journals, many foreign language journals, as well as a huge range of rare newsletters and specialist magazines.



'Say it with Music' – the NJA exhibition in Southend in May 2017 at the end of the HLF Intergenerational Jazz Reminiscence project.



Members of Loughton Youth Project enjoying some of the hundreds of magazines held in the Archive.

- *Photographs, drawings, paintings, concert and festival posters and programmes. These are evocative records of events and performances, reflecting the designs and fashions of the period.*
- *Letters, memorabilia and personal papers donated by musicians, writers, journalists and collectors, club owners and festival organisers.*
- *Oral histories exploring the investments made by different generations in promoting, performing, supporting and documenting our jazz heritage.*

Two Heritage Lottery Fund projects have been successfully completed since 2011. 'The Story of British Jazz' project was devoted to conserving and cataloguing the collection, and digitising some of the most interesting material. As a result, many photographs, journals, concert programmes and learning resources can now be accessed on our website. The 'Intergenerational Jazz Reminiscence' project explored the investments made by different generations in promoting, performing, supporting and documenting our jazz heritage. Interviews and reminiscences were recorded and are being made available on our website and as part of an exhibition 'Say it with Music' in May 2017.

The National Jazz Archive is a charity and the Board of Trustees is drawn from a range of backgrounds in heritage,

archives, publishing, jazz, law and finance. The work and vision of the Archive is supported by a number of eminent patrons.

We are grateful for the continuing support of Essex County Council in providing space for the Archive and for the employment of a part-time research archivist. We are also grateful for donations from individuals and organisations. Concerts, talks and other events that contribute to the enjoyment and understanding of jazz are organised every year, which help to raise funds. Exhibitions are taken to jazz festivals to publicise the Archive and to encourage jazz fans to attend our fundraising events, and to donate money and materials.

All are encouraged to visit our website
www.nationaljazzarchive.org.uk
 to sign up for our free monthly E-newsletter for updates on our concerts, talks, exhibitions and other activities.

The National Jazz Archive
 Loughton Library, Traps Hill, Loughton, Essex, IG10 1HD



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