AN INTERVIEW WITH HENRY LOWTHER ABOUT HIS LIFE IN MUSIC

Interviewee:	Henry Lowther
Year if Birth:	1941
Parents Occupations:	**Father:** Miner / Musician – Cornet player
	Mother: Housewife
Interview location:	Westminster Archives
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Summary:

Henry Lowther is a musician who was taught to play the cornet at a young age by his father. He came from a musical family; his father, a miner, who also played the cornet as a member of a local Salvation Army band. His grandfather, from his mother's side, also played the piano and trombone in a military band. Henry joined a different Salvation Army band than that of his father and started life as a musician.

During his teenage years he switched to learning the violin, his parents paying for lessons, and eventually he went to a music college. His violin teacher got him a gig to perform at a theatre in Leicester. For this he was paid £5 which he thought of as his first professional gig. He switched back to a brass instrument when, as a teenager, he became interested in jazz. He joined a band with some of his mates. They entered a competition at Richmond Jazz Festival and won! They were given the prize in a form of cheque, but none of them had a bank account!

After moving to London, he started as a professional musician in the West End. He was musician from Leicester and was not getting paid, just performing for the enjoyment. A friend took him to see the Ted Heath band as a spectator, the most famous British Jazz band at that time. When backstage he heard the trumpet player performing, he thought "wow," now knowing the level of skill needed to be a professional.

When he went to London he went to Archer Street. He had only been in London for two months when a friend, who was having lessons with the bass player at Ronnie Scott's, suggested for him to drop by where their band will meet where Tubby Hayes, a giant jazz musician at that time, played. So, he went, bringing his trumpet without any intention to play. But it so happened that Tubby Hayes was not there, and the trumpet player instead needed to conduct the band. So they are short of a trumpet player. They asked him to fill the position at the end of the trumpet section. He did not play solos or anything remarkable. But then Tubby Hayes who came late, tapped him on his shoulder and asked him to join him on the stage. He knew that he would not want to miss this opportunity.

He became a professional musician gradually, his first big break being when he joined Manfred Mann, a well-known band in 1965. The income enabled him to buy his own place. When that gig ended, he worked at the AA to pay the mortgage but with jazz gigs in the evening, making him richer than his office mates from the day job. He later worked in many other jobs, porter, cleaner, time and motion assistant and a lathe turner, which he was exceptionally good at, and the company wanted to double his wage when he resigned. He was glad to have experienced that variety of jobs before going 100 percent as a musician. As a member of musician's union, he said that the union is important and gave an example of the changing of licensing fee for performances.

Remembering Archer Street, he said that it was like an unofficial musician's labour exchange. Even though he himself never went there for that reason, he went there for the spectacle. People went to find work at the corner of Archer Street and Gerrard Street, where people will meet fixers and contractors. The fixer will walk about and when he met a musician that he knew will ask, for example, are you working on Thursday, and they put three fingers on their coat which meant three pound. Well paid gigs would be five. So that's how business used to be carried out he reminisced. He thought Archer Street was killed off by the telephone. With the advance of technology communication is better, and so people did not need to meet at Archer Street to arrange a gig.

He is now semi-retired or semi-required as he puts it!

Interview transcript.

0:00.000 *This is Simone Farr conducting an interview for the digital works fixing day oral history project at Westminster Archives on April the 22nd 2024. Welcome.*

0:13.000 Welcome, it's nice to be here.

0:15.000 *What is your name?*

0:16.000 Henry Lowther

0:18.000 *Where were you born?*

0:15.000 Leicester, in England.

0:22.000 *What year were you born?*

0:24.000 1941

0:27.000 *What did your parents do for living?*

0:29.000 Well my mother was what these days they call something like married woman but she did work a little but mostly causes my father though at the time I was born he was away in India and Burma in the British Army protecting the interests of the British Empire in the subcontinent and but when he did come out of the army he worked, just basically as a labourer loading lorries and a little while he was a car sprayer. and then he went back to loading lorries basically work for nationalised her road haulage company called British Road Services and that's what he did for many years.

1:19.000 *Were your parents very musical?*

1:21.000 Yes, very much so, I come from a Salvation Army family and my father was a cornet player in the local Salvation Army band. I have to say that my parents originally came from County Durham and my father was actually a miner in County Durham but made redundant, or laid off as they to use to call in those days, in 1936 and moved to Leicester in 1937 because there was work those little colliery villages in County Durham if you didn't work down the mine then there was no other work so the whole family moved, both my father's family and my mother's family. My father was a cornet playing the local Salvation Army band so was his two brothers who also came to live in Leicester then on my mother's side my grandfather was a piano player and played the trombone in a military band, they weren't salvationists. My mother's youngest brother was a dance band trumpet player in Leicester. He had a day job too and he never got married so he was the richest of the family cos he could make quite good money playing dance bands in those days and so I grew up in a musical environment basically.

2:48.000 *And that's why you decided you really need to take up music yourself?*

2:52.000 Well my father, it was almost expected. My father taught me the cornet when I was very very young and I became very, if I'm allowed to be immodest in a situation like this, I became a very very good player, very very young. I eventually joined a Salvation Army band but not the same band as my father, I joined another one. And that's how I started as a musician, but during my teenage years I switched to violin and went for many years for violin lessons my parents paid for it, and eventually I went through music college as a violinist not as a trumpet player and then, when I got interested in jazz, I switched back to a brass instrument.

3:45.000 *What was your first public performance?*

3:49.000 Playing with a Salvation Army band in Leicester, the Leicester Central Band.

3:56.000 *How old were you back then?*

3:59.000 Well I didn't start playing in a band at all for quite a while, I never had the confidence. But eventually, when I did join, I must have been probably about 12 or something yeah. I'm not exactly sure of that.

4:20.000 *Now you were involved with Archer Street. What are your memories of Archer Street?*

4:27.000 Well, I only went to Archer Street at the tail end before it finished. It finished quite quickly really, and it was really killed off by the telephone, because musicians mostly didn't have a telephone, so they used to go to Archer Street to obtain work. It was like an unofficial musician's labour exchange. I myself never went there for that reason, it was before I became really a sort of professional musician, but I went for the spectacle, just to see it. I only actually went to Archer Street a couple of times.

5:07.000 *Can you describe it at all?*

5:08.000 Yes. I mean there's a little bit of history maybe in Archer Street itself, which is the tiny little street where behind the great what they call the Windmill Theatre famously "we never closed" was this famous notice in the war and of course it was a sort of vaudeville type place with semi naked women dancing and things it's you know quite fruity I suppose. But it was Soho and in Archer Street itself for those so sort of philanthropist in the late Victorian era opened a place for musicians because the musicians often had trouble getting home late at night so it became a kind of club with accommodation and a bar so the gatherings, I don't know actually when they began, but probably about probably about the 1890s I would think and musicians used to gather in that area by this place, it was called the orchestral association by the way, and then maybe it started down there but that's why it took place there and that could show the corner of Archer Street and Great Windmill Street. I think you sort of used to go there and the band leaders and contractors and musicians used to walk about and so you go to musicians that they knew and say are you working Thursday and these to put their fingers in their coats maybe then that was the thing. So three fingers would be three pounds and a well-paid gig would be five so that's how the business used to be carried out.

7:15.000 *You weren't actually looking for work?*

7:18.000 No, I went as a spectator, but did make quite a few people that I got a note in later life and and the normal procedure was that go about twelve o'clock and meet in the three pubs there there's one called the Lyric Tavern as well called the Red Lion and another one further up Great Windmill Street whose name I can't remember. Then the pubs of course in London used to close in the afternoons I'm not sure in that area whether they were two thirty or three o'clock, but they would close and then the musicians were all spill out of the pubs onto the street. Then there was these cafes there. Notably these sort of Jewish salt beef bars there's one called Cafe Nosh or the Nosh Bar I think it was called then there was Oscar Rabins salt beef place. They used to go in those or just spill out in the street and do their business and the police used to turn a blind eye to the gathering because it was impossible for anybody to drive a car through, but it was a tradition that the police used to overlook.

8:30.000 *Where were you watching this from, were you sat at a cafe?*

8:35.000 No, just walking, just walking among the crowds. Cos a lot of jazz musicians that were well known in those days used to go there too, cos you know a lot of them also used to do studio work as well as play jazz at Bush. So, people like Tubby Hayes and Ronnie Scott, we used to see those guys there. So, it was nice to go and just see them all cos I mean some of them were heroes too, well with me you know.

9:02.000 *Would you go on your own or would you go with friends?*

9:07.000 I can't really remember but probably I went on my own yeah. It didn't really matter you just you know friendly environment. Yes, it was a it was an interesting social I suppose you could add it to sort of many of the other eccentric traditions that London seems to be full of some of which have gone but it was the telephone that killed off really cos once said one musician got a telephone he seemed to have an advantage over another musician. So actually, musicians all started getting telephones and then there's no need to go to Archer Street. There are many people for years afterwards used to go there to meet friends and you know just to keep the tradition going but it was no longer the big thing that it used to be and when it did end it ended any very quickly, just in a matter of months. That was the late sixties, 1960s

10:20.000 *How did you get started in the music business?*

10:24.000 Business, as opposed to just playing you mean. Well, I think I always when people ask me that, I usually tell them that for me it all came in sideways. I came in through it all sideways you know so basically it means you play and if somebody gives you some money then you're already in the business. Even as a teenager when I was studying violin, my violin teacher actually got me a gig for one week working on a theatre in Leicester, at a place called the Little Theatre and it was a production of the 'King and I'. There were two violins playing violin A, two violins playing violin B, and one violinist to play violin C and that was me. At the the end of the week they gave me something like five pounds. Well, that was more money than my dad was earning yeah. So, I mean that looked good in many ways. I could think of that as my first professional ever gig. But generally, I didn't get paid when I was playing in those days in Leicester. But when I moved to London similarly, I was only interested in playing, I never expected to become a professional musician and what's more I never felt I was good enough. I was always unsure of myself but in fact I can remember I used to play with some guys and we entered a competition at the original Richmond Jazz Festival which became later the Richmond Jazz and Blues Festival then it moved to Reading, became the Richmond jazz and Blues Festival and eventually you know the festival that takes place in Reading now is basically the one that started in Richmond in those days. We entered the competition which took place at that festival, and we won and it was it was hilarious really cos none of us had a bank account and they paid with cheque. We didn't know what to do with this cheque I can remember. But the reason I'm saying that the two is because on the bill there was the Ted Heath band which was the most famous of all the British big bands of that era and that was an extremely rich era for British music which by and large is ignored now. Very few people talk about it. Britain had the best dance orchestra and big band scene in the world in those days, but it was very insular. It was entirely limited to Britain and also Ireland. But the Ted Heath band was this sort of the elite of that world, and they played on that bill. Ans I am in this tent backstage, and I heard a trumpet player warming up in another tent and I remember going 'wow', is that how good you've got to be in order to be a professional.

13:31.000 *What about the West End, what drew you to the West End?*

13:34.000 When you say the West End do you in what way. Do you mean the theatre?

13:42.000 *Yeah, Soho in the West End.*

13:44.000 Oh well I don't think there was anything different between the West End in that sense and anywhere else. I didn't think of it they're Ronnie Scott's club. The original Ronnie Scott's of course was then Gerard Street which is now Chinatown. It moved in about 1966/1967 to Frith Street where it is now but didn't think of Soho as being anything different to anywhere else really

14:14.000 *Do you remember your first gig in the West End?*

14:18.000 I can remember, if you call it a gig, the first time I can remember really I played in Ronnie Scott's, the original Ronnie Scott's in 1963, and I'd only really in London about two months and Tubby Hayes, one of the most famous British jazz figures in those days, he had a student rehearsal band which I'd applied to join when I still lived in Leicester but never got a reply. But a friend of mine was having lessons with the bass player and said we need the band is meeting on Sunday afternoon in Ronnie Scott's why don't you come down and have a listen. I didn't expect to play but I did have my trumpet with me. As it happened Tubby Hayes didn't turn up, so they got the lead trumpet player, a guy called Dennis Darlow, from Birmingham, to conduct the band instead of Tubby Hayes which meant that we're now a trumpet short which meant I happened to have a trumpet with so I sat on the end in the trumpet section. I didn't play anything in particular. No solos or anything like that, but Tubby Hayes turned up later. Then that evening Tubby went to go on stage for the second half, I stayed in the club, and he just tapped me on the shoulder and said fancy a blow. That was how he used to talk. And this was sort of another amazing moment for me, to go out and be asked to go on stage and play with Tubby Hayes in the most famous jazz club in Britain.

16:06.000 *How hard is that when you've had no practice, no build up to it all?*

16:10.000 Well I mean Jazz is mostly improvised music. If you need to know the tunes if you play straight ahead jazz and hopefully know the harmony of those tunes. That's what you study when you study jazz. But I mean I was asked to go up and I was terrified, but I also knew that moment when you go if I if I back off, I'll regret it. So, I went up on stage played a whole session with Tubby Hayes. That was probably the first time I think that you were asking before, in Soho in Ronnie Scott's. By then, as I told you, I wasn't a professional musician. As I said becoming a professional musician, certainly for me, was a gradual process, it wasn't like often happens today when people go to college, and they come out and they're already professional players. I was relatively late in life before I could stand back and call myself a professional musician. I guess the first big professional thing I ever did was when I joined Manfred Mann, a well-known pop band, in 1965. And then I kind of I made really good money for about nine months until that gig came to an end. It was the money that I saved doing that enabled me to put deposit down on buying my own place. So that's how I got on to, what's a horrible expression I think, the 'housing ladder'. That's how it started for me, so that was the start but once that gig came to an end, I went back to working in a day jobs. But I used to also do gigs in the evening. That made me more wealthy than the people that I work with in the office. I worked for the Automobile Association in their office in Holloway Road. Then it moved to Leicester Square. And as I said, doing that day job I got married, I needed to pay the mortgage and things. As well as doing the day job I worked in the evenings doing jazz gigs and that made me more wealthy than the people that I work with cos they didn't have this extra income and sometimes I had more money in the evening than I did in my day job.

18:38.000 *What was the atmosphere like then in the West End when you were playing?*

18:42.000 I don't know! Musicians are fine you know with one or two exceptions. Musicians are very easy people to get on with you know.

18:56.000 *What about the audiences?*

18:58.000 Yeah, the audiences were always friendly, but by and large I'm talking about jazz here of course you know, not at all the other stuff. Of course, chances are very much you know it's a small world really in comparison. So, the jazz audience I tend to know house the law fanatics. But the audience were always fine. Never had any problems and never think of anywhere being unfriendly or anything no. Of course, Jazz is weird because some people go to a jazz gig and the music is in the background. You know when you play in a restaurant it's background music on the other hand you can play in the concert where people go specifically to listen and these days a lot of places like the Vortex and the Karamel in Wood Green, where I go a lot, they're listening places. people go to listen to music. But it's still not usual for in jazz places you know, people go to talk, with the music background.

20:13.000 *How important was the West End for musicians at that time?*

20:18.000 I mean I can't say that was particularly important to me, but I'm aware that the there was an iconic kind of position in music, probably even more so before I became a musician cos there were there was sort of lots of little clubs and they to call them nightclubs, when people say at night club these days that means kind of dance clubs and but in those days it was often cabaret. You go to nightclubs are they used to employ musicians, and musicians were often employed in restaurants. So, the West End really was where all the work was. Hotels, playing in hotels and things like that. In fact, we used to always have a joke we used to say or used to talk about musicians and say is a West End stylist you know. Melody Maker, the musician's newspaper in those days, before the pop scene or the rock scene, it would mostly dealt with dance band musicians and jazz musicians. They used to report on which musicians were doing what gigs so you agreed something and say Jack Smith, I'm just making the name up here like, Jack Smith tenor saxophone player has just landed you stay a plum birth in the Dorchester Hotel you know so we used to sort of do talking musician doing those goods which column West End stylists so they're not sentence the West End other kind of iconic status, but I don't I don't think it was necessarily relevant to me you know

22:03.000 *What kind of live performances were you doing then. Were you doing much of a mix in terms of venues and events?*

22:09.000 Yeah, in those in those days I mean I presume that you're talking separately, nothing to do that sort of thing I did with Manfred Mann. You know that was big venues around opening all over the country.

22:23.000 *Talking primarily in the West?*

22:25.000 Yeah. Well pubs and one or two clubs really but they weren't clubs in a way though, but you know mostly it was pubs I think really in a way. Playing in pubs. I didn't play in the West End any more than I played anywhere else you know it will You're more likely to get jazz gig in a pub in Hendon than in the in the West End

23:00.000 *How would you go about getting the work?*

23:03.000 Mostly by people ringing you up and asking you to work really.

23:10.000 *Who was doing the ringing up?*

23:13.000 Well it might be another musician or somebody you know, we want you to go play with them over there with their band. I mean for example when I still had a day job and in 1967 I got asked to join and play with John Dankworth, a big band at Ronnie Scott's. But by then Ronnie Scott's was at Frith Street, although the original club was half the size that it is now because sometime later they acquired the premises next door and expanded it. But I played three weeks with John Dankworth band, but that I would have been fixed by a contractor that worked for John Dankworth. Musicians called them fixers and with rhyming slang we sometimes used to call them cement, cement mixers. Thats not a bad name for somebody who puts things together actually, cement. But traditionally we just call them fixers, and these are the people who used to get you work, you know they're not really agents. I'm often asked, 'have you ever had an agent'. I've never had an agent and mostly musicians don't use agents. If you're in show business and your pop stars yes, but freelance musicians don't use agents. They got their work through contractors. Yeah, other than that the musicians themselves that used to book each other. They got gig somewhere they could put something together yeah. So, by then of course it was the telephone. In fact, when I got the job, the first time I played with John Dankworth. As I said after I had that day job it came on the on the office telephone.

25:12.000 *Can you tell us a little bit about the other jobs that you were doing while you working as a musician.*

25:18.000 Well over my life had done a number of day jobs and you know in retrospect I'm very glad I did all that. It really did give me a kind of a way of being a little bit more understanding about other people's employment. Musicians have only ever been musicians and they don't necessarily understand, so I'm glad I did all that, but when I still lived in Leicester I worked for a long time as a Porter on the railway station which is shift work. You have to go to work at 3:00 in the morning and things like that. I also worked in engineering factories at press works. One job I worked as motion study man's assistant. There was a kind of unemployment method they used to using the sixties, which I don't think they do anymore because it caused a lot of industrial strife, and it was called piece work. But musicians would actually be paid on the amount that they produced. So the time and motion study man was the one used to have to study you know how productive they could be and then the job that they were doing would be rated accordingly. Of course, that meant that some men who work faster than others used to earn more money. Understand man cos it was mostly men anyway in those days all man, but they used to one man could earn more money than another one. So my job is to assist the time and motion study man. I wasn't allowed to time it. I used to work out men's wages, what they used to earn. Anyway, it didn't last very long and It's a horrible job because nobody likes you. Workers on the shop floor didn't like you and the management didn't like you. So, then I worked in a pre-production laboratory and my principal job there was a lathe turning. I did that for the longest period at that time, about 18 months maybe. When I left to move to London, they offered to double my wages because I've become valuable to the company. Then in London basically I did a lot of cleaning work for living working for agencies to send me to people's homes which I used to clean. I also worked in office jobs that we often had temporary civil service jobs the Inland Revenue. I worked in Victoria as I've mentioned one earlier. Worked in one that wasn't a civil service job but it was a cooperative travel service in this area. Yeah, I did all those sort of jobs really.

28:08.000 *So the skills you needed to do the work; you had the skills in the widest sense.*

28:16.000 Funnily enough it's hard to generalise but I would say, generally speaking, sight reading in music is a very important. It does help, cos there are people who played in rock bands and used to sometimes and they would learn in a different way slowly you know. But then certainly it's having the ability to read music which speeds up the whole process of, you know, of making recordings. It does help and that's very important and of course you do need to be able to play your instrument to a reasonable standard, hopefully to a high standard.

29:00.000 *How do you get in the right frame of mind to go out on stage?*

29:06.000 Well if you have got the patience and the time is good to go to practise but funnyily enough the more work you get the less practise you ever do because you don't have time. And it's an interesting thing for me as I've got all older, and not as busy as I used to be, I do more practise than I used to you know. I have found benefits from it and it's almost it's like those famous and well known in life when people say I wish I knew then what I know now. I feel that is very much so. I've learnt so much in the last three or four years by doing more practise than I used to that I wish I'd have done it when I was younger.

29:54.000 *Do you still get nerves?*

29:56.000 Oh, all the time I've always been nervous but nerves very strange things I mean they're very rational sometimes you think I'm gonna be really nervous and suddenly you find you not and, on another occasion, just something you don't think go there are any calls to be nervous you find you suddenly it attacks you. Yes, I still get very nervous. A lot of musicians do. I mean a lot of brass plays in the Symphony Orchestras, particularly principal bass players, I mean they take beta blockers to help with nerves and to stop them shaking.

30:34.000 *Did you have any common way of dealing with it?*

30:38.000 No! Sometimes alcohol, that's a common one for musicians; to use alcohol.

30:48.000 *Would you have a drink before you went on stage?*

30:50.000 Yeah, still do, its controlled, I never drink so much that I become totally incapacitated. But couple of drinks before you play help you relax. I do think it helps, yes. Certainly, for a lot of musicians, they took it too far and they became alcoholics you know. Knowing many musicians who became alcoholics. It can be a very high-pressure profession. I know it's a common thing to say it's harder now than it used to be. There's less work than they used to be for the for our kind of musicians, or any kind of musicians in some ways. Also, there's the practical side of it like you can't park anywhere. It wasn't unusual in my heydays as a session musician you know to do three or four sessions all in one day at three or four different studios. You could just drive from one to the other leaving your car in the street. You can't do that anymore. I'm sorry, I think life is a musician now has been made harder by things like that. And more expensive of course. In theory and all that sort of thing the cost of parking a car is supposed to have been taken care of in your fee. In practise no and certainly in the jazz scene you don't get any more money today than you got ten years ago. It's just the same.

32:43.000 *Tell us about the joys of performing, what are the highlights.*

32:47.000 Difficult to explain I suppose it's just the satisfaction of doing something well, assuming you do something well. But I mean, I would say that 90% of the time you think you've failed. No I wouldn't say that was true if you were just doing, you know, session work where you just couldn't come into the studio and somebody gives you some music and says play that. As long as you can play it then you can walk, you could leave with that feeling satisfied that you played it. But when it comes to your own contribution to music, you know such as playing jazz as an improvising musician, then you can you probably think 90% of the time you fail. Although I feel that less now than I would have done 20 years ago. I don't know maybe you just as you got little older you don't feel the need to try so hard you know. Because at the end of the day what makes you feel unsatisfied. Well, it's your ego. So maybe as you get older you get. I just look at this as it's more like it's a process instead you know.

34:05.000 *What would make you feel like you were failing in some way, if you made a mistake or you hit a wrong note?*

34:12.000 Yeah but playing jazz making mistakes and playing something wrong is all a part of it. Really in fact that's the old joke if you ever seen the famous Spinal Tap film or something or listen to Noel Gallagher who said something like that once, something like jazz is just like playing all the wrong notes. Well I can assure them that it's not quite like that. As I said we're talking about two things in a way it was my living as a professional musician you know like doing a variety of work including studio work or playing your own music or music of your choice or you know namely playing jazz. You put them in pigeonholes really. but I mean a freelance musician like in my life has played everything; theatres, symphony orchestras, pop music, serious music, jazz everything, just about everything you can think of. You know, somebody like me that's what we've done, everything, and it's interesting because

London has made that possible. You know New York and Los Angeles where the high concentration of musicians are, they don't quite have the same things we have in London. It might be something to do with the American version of the musicians' union they call the American Federation of Musicians. You join, they call them lodges and of course what lodge you are in is according to what kind of musician you are supposed to be. So, you get a lodge theatre musicians, a lodge for classical musicians, a lodge for jazz musicians, a lodge for the studio position. So, it tends to keep musicians apart. We've never had that in England and there's always been a broad mindedness as well you know. Classical musicians have never frowned on, you know, jazz musicians. They've always appreciated them and admired them. It's always been a very broad-minded world, and that's mostly because of London. If you lived somewhere else, you wouldn't get that. Even myself working, if I go to Europe and places and play with musicians over there you're always aware that your experiences as a musician is greater than theirs has been. You always feel like you're very lucky to have been a musician in this city you know.

37:00.000 *Going back to the joys when it did go well, when you did come out pleased with yourself, what were the combinations that had kind of come together to create that?*

37:13.000 Well as opposed to that but the most joyous I'm ever gonna fail this planning chance with musicians that I like. And what you enjoy it comes from an almost telepathic ability to communicate you know with each other musically. Where you think along the same lines, and it is when it propels the music. It's like that old saying about the whole is greater than the sum of the parts. When you get that, that is a wonderful absolutely wonderful feeling it can be if you if you're such a sudden person you could come feel like a spiritual experience. It does not happen all the time, but you know it when it does happen. Some musicians you communicate with and somehow you just sort of get on with them, the way that they play. It's not necessarily always people you like us people but mostly it helps if you like them as people if they're friends. I mean that's why tours are always very good because when you go on tour you spend a lot of time with other musicians you know, and you talk about all sorts of things not just music. Then you take everything, you take all of that on the stage with you, so it's always good to go to a gig early and have a drink with other musicians. It's always good to do that cos it does actually help the music. I mean you've got Paul Clarvis in the other studio, he's a very close friend of mine and when you have that kind of empathy you know when we play.

38:53.000 *Can you say a bit about the audiences how they differ. Different from each other really. What makes a good party what makes it you know a not so good one.*

39:10.000 Well obviously didn't generally if they like the music and let you know they like the music then that makes a good audience. I mean there are some people feel and maybe there's some truth in it that it's more difficult to play in London, regarding audiences, than it is elsewhere. Because if you lived in Nottingham, just making any city up you know, they don't have the choice of music so sometimes a thing is a big event or a one-off event for them, they feel they must go. In London, if you don't go today, you can go tomorrow. You know there's always gonna be another opportunity because of the variety of stuff that goes on you know. So that's gonna affect the sort of audiences you get really. The London audiences have a reputation of being a little blasé. I don't know whether that's fair or not to be honest because in my experience you've had a good gig playing to an audience and they like it. I mean in London as well as you know elsewhere anywhere else. I've no problem to play the Vortex, only small venues cos most jazz takes place in small venues. We do get you know jazz got to play some bigger venues on certain occasions. I would say that on the whole audiences are good.

40:43.000 *Where would you say is your favourite venue for your best experiences in that place?*

40:50.000 It's very difficult to say over the whole of 60 odd years that I've been a musician but I mean currently my favourite venue is undoubtedly the Karamel in Wood Green where I have something to do with the place over the last few years. I just like the people there it's an art gallery, but it's a small part of a larger organisation called Collage Arts who receive funding. They educate in a lot of things to do with disabled people, a lot things to do with children. And then the cafe that they have there in an old factory in Wood Green is a vegan café. The food is excellent and it's just a lovely size it's not too small it's not too big.

41:42.000 *And what about the West End?*

41:43.000 That's my favourite. In the West End well then in Marseilles Ronnie Scott's or PizzaExpress really outside turn to fill the Ronnie sculptures last a lot of what it used to be because it makes a lot of money now which it which resource difficult in the old days but somebody my age and generation of course remembers to how it started in 1959 in the small place in Gerrard Street and it was run by Ronnie Scott himself close is his manager as it were is partner called peeking there's a Speaking of famous saxophone player too but it's not the same one although Ronnie Scott's party also used to play the saxophone but because it was iconic place it was often famous for being a little bit on friendly but certainly where do you go and all that and of course it did often run into financial problems under their accountants tell him to close the place cos it's it wants that takes place there now is it's did not primarily a jazz club this is just an ugly atmosphere that it used to have this under the used to be a bar downstairs which was used by musicians and you couldn't you going down your loads of musicians that you know that's gone they remove the part when it was started as a new place for the new owners but PizzaExpress has been very good you know and Dean St has been a very very place place

43:38.000 *Can you tell us about some of the characters that you've met over the years but stand out whether the musicians or the people that worked in the venues.*

43:47.000 So then do you want names. I might get into trouble here. As a generalisation to there are less characters about now than there used to be you know. Definitely, without any doubt. Now so many of the jazz musicians come out in music colleges. Well of course in my generation we didn't come out of music colleges, although I personally did one year at the Royal Academy of music as a violinist. I didn't study trumpets at college. Curiously in a way I needed one year because I didn't get on with the place and I was going through personal problems. Basically, confidence problems I would say. And the interesting thing is that the academy, years later, awarded me a fellowship. So, I'm actually a fellow of the Royal Academy of music now. But I mean, cos as I said, I think there are less characters about now you know, without any doubt. Phil Seaman was a famous drummer who used to be around in the late 1950s sixties through to the early 1970s. He was also a heroin addict, and he drank a lot. But I mean he was famously funny as well and he was well known to the police. Stories about him are legend. But one by somebody who was driving across Westminster bridge, and they saw him with a drum kit carrying the drum kit but like two drums at a time like twenty feet Bergen means like kind some work just under and then you so he stopped in the car seat Phil can't give you left somewhere. No, its OK mate I'm not going far. Where he was going, I don't know, but he was well known. I worked with him about a week before he died and it was a place in Islington, a pub called the Hope & Anchor. It was said that that pub was the birthplace of punk, but there used to be once a week jazz in the basement, and I played there all those years ago in the 70s. I got there early with a lot of jazz fans. They do think that they're a friend of you even though they might not know you, but they love to meet you personally. So, I came in and there was a guy who called to me and said, 'Oh Henry so nice to meet you I have always wanted to meet you', that sort of thing. And they said, 'What would you like, can I get you a drink?'. So, I said that's very kind of you, I'll have a pint of bitter. Phil Seamen came in, and as I said he was the hero of these people. He was famous and he came in, I remember he looked healthy for once. He was well-dressed, I remember he had a pink handkerchief in his pocket. finish OK face thin and he comes in and of course this guy you know his hero worship, I mean this is the great Phil Seamen. 'Phil, hello how lovely to meet you'. You know that Phil was always suspicious of these people. Who's this? sort of thing you know. So the guy said 'What can I get you to drink Phil?' So, Phil just goes 'Yeah, yeah I'll have a pint of cider and three whiskies in it'. The guy goes 'What!'. God, I thought, first of all who's gonna drink that secondly how much was it gonna cost me. So, he got a triple whiskey, and a pint of Cider and Phil is standing next to me he drinks a little bit of the cider, then pours the whiskey into the cider and then drank the whole lot. And then he turned to me, and he said' Works every time'. He'd sort of try on and of course by the end of the gig he was out of his skull, wasn't he. He was a famous sort of colourful character, but they all were.

48:34.000 *What about the owners of the clubs in the West End, did of any of the clubs did any of them stand out for good or bad?*

48:40.000 Well there was the famous gangsters that run the Flamingo, in Wardour Street. Years later it became the Wag club. Years later it was still a club, but I don't know what it's called now. Won't be anything to do with jazz anymore. What were they called? Sam and Jeff Krueger maybe, think so but I'm not sure, but they were famous gangsters you know. And of course, famously gangsters are supposed to get on with musicians you know. They always say that, you know, the Krays used to get on with them. You'd probably be interested to know that I used to play in a club which was owned by the Krays, and they used to come down but at that time I didn't actually know who the Krays were. But it was called the Regency, it was in Amhurst Road in Stoke Newington. And it was a multi-purpose building, there was a Chinese restaurant in there was a judo club and I think there was a casino in there. There was a guy you like jazz, he'd been to school with the Krays, and they gave him some money and said get the basement turned into a jazz club. So, he had it decorated, they got a piano and I used to play there about three or four times a week. This would be about 1964/1965. I used to play with that with our mid term musician became really well and Jack Bruce with the Cream he became bass guitar player although he played double bass and in those days and Jon Hiseman drummer, Colosseum and I used to play with these guys and the thing was is every night late, these guys would come and have a late night drink and the rule was is when they used to turn up we had to stop playing. We used to have to stop when they came in and then the Krays were among them and there's all these east end gangs and I remember the guy who run the place who had been to school with the Krays sitting there with him after we had stopped playing and I remember him going, see that guy there I and lose casserole dish sofa padded shoulders you know thin ties Europe by these tough this kind of demeanour you know and remembering point in this kind this would you see that guy he said he was the guy that shot Jack Spot. It was a famous shooting in Frith Street the pen club it was called, and the guy survived the shooting. Gun crime was relatively rare in London in those days, and I remember pointing him out, though I don't think the police have arrested anybody. But it was this guy he said, and that's guy that shot Jack Spot.

51:48.000 *Well you touched on this a bit, well you touched on quite a lot, the role of drugs and alcohol, can you tell us a bit about that***.**

52:01.000 Well it's no means universal, I mean you know anybody that survived you know to later life you know like in good health it means that we never felt fell victim to it. Maybe marijuana smoking rather than a heavy drugs was more common with a lot of musicians but have to say that it's less these days. It's more unusual for younger musicians now, they're more likely to drink loads of water and go to the gym than it used to be in my day. But by no means, a lot of the musicians were very straight. In fact, you know they maybe like a pint or something. I think there certainly was an alcohol and drugs problems among many musicians but by no means was it universal, and in fact probably not even the majority. A lot of musicians looked after themselves yeah cos you know eventually if you fall victim to that kind of thing, you can't function properly, so if it's important to you to function properly then you don't do it so yeah. But I mean Phil Seaman I've just talked about him as a junkie, but they do say he wasn't such a big heroin addict as some others you know.

53:31.000 *And how has being a musician impacted on your social life and your family life?*

53:38.000 That's a good question, and it's always difficult to ascertain it really. I got divorced but I wouldn't have said that being a musician was the cause of it really. Although it's an old story like if you need money you have to go and work, but while you're working, you're not with your family and especially I used to feel that concern. In my life I did a lot of television work and often there was a tradition of doing a lot of television shows on Sundays. The reason being because a lot of the celebrities probably is worse. A lot of them were working in theatres and British theatres go from Monday to Saturday so they are often the only time when they were free to appear on TV shows would be a Sunday. So, there was a tradition of Sundays. So, they often used to feel disappointed or something of that I have to work on Sundays when a lot of other people were having really pleasant Sundays. You know like going to lunch in the pub for Sunday lunch or you know, just having a relaxing day for most people. Sunday's a relaxing day, but for a musician it's not. Musicians do work seven days a week so I would say that sometimes that that did have an impact. It certainly had an impact on what I felt about my married life and my children. I would say that did impact on that.

55:24.000 *Was there a positive twist to it as well, would family and friends come and watch you or something?*

55:28.000 Oh absolutely and I enjoy the sort of rubbing off process hanging about with stars and things you know. Like I remember my ex-wife, when I worked a lot on tours with David Essex you know, and she would be bring the children along and they could meet David Essex. He was always very kind to my children you know and things like that. Yes, there was an upside too. They did enjoy the fact that they could go to gigs and sometimes, I mean if we weren't careful they could be a distraction on gigs you know. Cos I mean most partners and wives and husbands, they don't go along to their partner's work today do they.

56:25.000 *Was it a distraction to you if you caught their eye?*

56:32.000 Well it would be a distraction if somehow, you're still expected to perform your your role as the husband and father. Cos the children wouldn't be there on a lot of the gigs in the evenings and things, but I mean they were just yeah you also still have this responsibility towards them. But I wasn't not talking about anything serious here but you know suggest that most married people don't go along to their partners work then going to sit in their office with them but to me it worked too even though it's not the sort of quite the same as work as being in an office. Yeah but the theatres of course these days are is the elite is really almost like elite work for musicians because in real terms they get really well paid now but they never used to, and most musicians earning their living night does freelance musicians working studios, session musicians and so on we weren't interested in theatres they were badly paid and it's a bit boring having to play the same music eight times a week you know. But over the years it's been more musicals so more and more theatres employing musicians, and as other work is not as prolific as it used to be. Playing in a theatre is what other musicians seek now, employment in the theatre. Although you have to play the same music eight times a week, you're free to DEP it, meaning deputise. American say SUB we say DEP in England. You could send somebody else along to do your show as long as they're trained. I mean they have to come in and have a look at it first you know, to see it then you can ask them to go and do it for you. It wasn't unusual for musicians in pairs to exchange shows. I'll go into your show you come and do mine you know. There were even musicians would take more than one show on at a time two or three. In fact, I believe in the early days, when theatre musicians weren't such a high standard as as you find today, it wasn't unusual for violinist and things to take on six shows. So I mean then hand it out to other violinists it's almost like they were agents sort of thing you know. But I myself didn't ever really work in theatres until later when, as work was beginning to diminish, especially at the time I was getting divorced and I needed to earn money. I did the first show ever that was the La Cage au Fou at the Palladium, which ran for about 11 months. Then I did a few other shows which were mine, eventually last one I ever did was Carmen Jones at the Old Vic, this ran for 22 months.

1:00:00.000 *Did you enjoy that mix of doing clubs and theatres?*

1:00:05.000 Oh yes. Variety is always a good thing. Although as I said doing eight shows a week can be a bit tedious but, as I said, you didn't have to be there all the time. You could take time off; it was fine really you know. and they said that the standard of the orchestras and a pit bands nowadays are much higher than they used to be. You go along and see a West End show now then you know there are elite musicians sitting in the pit you know, the very best in the country nowadays, but that didn't used to be true. Also, another part of that the musician the freelance musicians' life is impact you do the DEP in too. It's not your show but you go and play for somebody else so that also becomes a regular part of your work. As you know London famously has these shows that last for years, you know like the Cats and the what's it called, not the Hunchback of Notre Dame the Andrew Lloyd Webber one I mean they on for years these things. Like you know Les Misérables. OK I mean it's funny I mean it's amazing thing there was a base trombone player called Richard Wall or Brick Wall he was often called. He's a great trombone player and, what was that show called Phantom that's it, Phantom of the Opera. When that show opened, he took the job on in the pit, and he was just a young man and then he met a girl, got married, had children. Saw his children through school into university all that all while playing one show. Isn't that amazing! We're talking about thirty years here just playing the same show. I mean that that's, but of course he could take time off. In fact, I did a big tour of Sweden with a classical brass group called the London Brass Virtuosi. A ten-piece group with a conductor and that guy Richard Wall he did that with 21 gigs in 24 days through Sweden.

1:02:42.000 *Can you tell us anything about influences or mentors that you've had throughout your career.*

1:02:49.000 First of all I would say any music that I've personally enjoyed which has an influence on you but specifically as a jazz musician over my favourite musicians that have influenced the way I play. Without doubt you can detect their influence in your own playing, as much as you strive to be original. I've never actually strived to be original but it's your nature it just comes whatever. I first started getting interested in jazz, I mean Indian music was my first love, in fact. Coming from brass bands through my teenage years it was classical music I loved and still do. I listen to more classical music than I do jazz now.

1:03:42.000 *What about on a personal level, was there anybody that was particularly supportive to you?*

1:03:47.000 Well I would say a lot of musicians, but I mean yes, I can see what you're getting at. Obviously, Paul was an amazingly supportive person for me you know. But I mean I know what you mean it's like I've had very few lessons other than my father. Perhaps I should have gone to more, but I did choose a couple of more classical trumpet players I went to. But I would say mostly the people that work with you know like fantastic trumpet players. I mean I've sat in a trumpet section with people like Derek Watkins a most famous trumpet player. Famously supposed to have played in every single James Bond film you know. That's him you can hear with all that ber dup be der, de der der. You know he died a few years ago but I mean people like that really. Musicians have always been kind you know. It's difficult to really single out anybody in particularly except, I would say, maybe those that also become very very close friends. Probably the most well-known and influential British jazz musician in modern jazz was Kenny Wheeler. He was a personal friend of mine and I used to go over to his house in Leytonstone. He didn't drive, he never learned to drive. I'd talk to him, and his wife and I used to take them over to Wanstead to a Wetherspoons pub and then the Indian restaurant next door. I spent a lot of time with Kenny Wheeler over fifty years you know, but he's probably the most influential British jazz musician of all time and he's the most famous around the world. He was originally Canadian. People like him have been mentors really, but it's difficult to pick out a single individual. I could name a lot of the musicians on record that I feel have influenced me. Indian music had an important role in my life, you know when got interested indian music before jazz. And then, Indian music opened me up to improvisation. I never felt I could play Indian music; it was too alien. I don't feel that now, but I did then. It's very unusual, Indian music in Britain Indian classical music. But then I heard Sonny Rollins on a recording. It sounded like that not dissimilar to Indian music to me and I thought I think I could learn to do something like that. And that's how I got into jazz.

1:06:47.000 *What about the role of the union, the musician's union?*

1:06:51.000 I'm still a member the musicians union and sometimes I have to ask myself why, because it's changed the funding in our subscription fees. They've changed them over the years, and it seems to me it's like ludicrously expensive for a musician like me relatively speaking. I don't earn that much money out of music; I don't you know. I play mostly as a hobby now, but I am a great believer in trade unions anyway. I am a great believer in the necessity and the need for unions and still support the musician's union and pay my subs. I know a lot of musicians who don't. And of course, this is started to change the rules about trade unions and closed shops are not permitted. There was a time when you know when couldn't work if you weren't in the union. You know you could play jazz, cos nobody would ask you. But I mean if you wanted to work in this sort of the music profession and the recording industry the session industry you had to be a member of the union. Like all unions you've every reason to be critical at times and I'm still not a big fan of them in many ways but I still pay my subs. They were absolutely useless with the changing in the licencing fees when we can campaigned for years. There used to be a two in a bar rule. It basically meant any venue restaurants; clubs could employ two musicians without the need for a performance licence and we always felt it was discriminatory. What's the difference between two musicians and three musicians so you could have two musicians and didn't need a licence but if you had three musicians you did. So, we campaigned, the musicians campaigned for years to get that scrapped. What actually happened the government, curiously it was a labour government, they made it worse because it became no musicians in a bar. If you employ an acoustic guitar player sitting in the corner of a restaurant you needed a performance licence and yet you could put up a DJ, playing really loud music with a sound system, and they didn't need a licence. And the same with football in pubs, they didn't need any licence to do that. You could stick a load of blokes drinking themselves silly and watching football in a pub. You didn't need a licence. But an acoustic guitar player in the corner you needed a licence, and the union did nothing about it. I went through a period of huge arguments with the general secretary of the union about that.

1:10:07.000 *Did you witness any forms of discrimination in terms of like religion, gender or race?*

1:10:18.000 No. No, it's been remarkably open I would say I've never experienced anything along the lines of racism. Maybe politically incorrect jokes, always. But for example, the black door people at Ronnie Scott's used to tell you black jokes. The kind of jokes, if you were white person, you have to be very careful who tell them to you know. But no. I would say it's been remarkably free of discrimination. Perhaps years ago, there's a little bit of discrimination against women and certain things. I mean an ex-girlfriend mine, a trombone player felt that since the trombone is traditionally a macho instrument. But I would say now no absolutely no. It's a remarkably diverse world in music so I've never experienced racism. I mean obviously I'm white not black but personally I've never seen here musicians talk about black musicians or you wouldn't balk a musician cos he was black or anything like that. Or say derogatory things about somebody because he was black. Say a derogatory thing if you didn't like them but not because they were black, cos you just didn't like them as people you know. No, I'd say no. I'm saying it was remarkably free and is probably a profession that's shown the way to diversity.

1:11:52.000 *Can you tell us some memorable stories of your life working in the West End, the highs, and the lows.*

1:12:02.000 In a way I wish I had known you were gonna ask me some of these questions cos just sort of sitting here like this it's difficult to think of something. I think I've probably got a whole load of. these things. I know when teach at a college in Richmond on Saturdays, there is always loads of things that sparked me off with anecdotes and so on. And this is why people always say ought to write a book but just coming out with something right now I can't sorry. I can think of something, which had nothing to do with me personally, but like there used to be years ago the famous show on television Sunday Night at the London Palladium. I wasn't involved neither in the orchestra, in fact it was a little before my time. But I know that the guy that used to conduct it. He was a famous gay, almost became a celebrity. It was Jack Parnell who was well known drummer who's the first drummer with the Ted Heath band and then he ran his own big bands. He even used to appear on these programmes on TV where they play pop records, and you have to give a verdict and famously used to slag them all off. But he was the conductor at the London Palladium, and of course he liked to drink and one particular week when the orchestra didn't have a lot to play and the biggest thing, they had to play was the R track, a little bit like the overture after the interval. And he is conducting away, and they start off and he suddenly sees all the musicians in the pit, they go like this then they go back again. Then they go again and he thinks what is going on. Well right behind him on the conductor stand is a rheostat which controlled musicians lights on their music stands. Because they're playing in the dark a lot each music stand has a light so you can see the music. And of course, what happened is that he's got his jacket caught in the rheostat and as he's moving, he's going up and down and he's got the music stand lights going on and off for the musicians. But as I said it wasn't a personal experience.

1:15:04.000 *You touched on changes a bit but what are the main changes in live music in the industry that you experienced?*

1:15:12.000 Live music is of course what it is, is live music. I mean what the biggest changes of obviously been in recorded music and certainly I mean in the session world that I knew when musicians were dashing all over London you know going from one studio to another is long gone and what's changed? Well technology, there's not so many big studios anymore a lot of the original big studios which accommodate orchestras have slowly gone. Lots of people do it in their bedrooms or something you know. Have corner in their own houses and they put music together like that.

1:16:02.000 *What about in the West End. You mentioned before about the parking and the finance?*

1:16:08.000 Oh you can say it just got worse. I mean I can remember you could park a car in Leicester Square, which is now pedestrianised, but you could actually park car in Leicester Square free. Isn't that amazing. You couldn't imagine that now could you. But I can remember that and even things like, when musicians go out of town there used to be coaches behind the Baker Street station, or the planetarium is Alsop Place. There used to be a meeting place for musicians to get on a coach to go gigs out of London. And you could just leave your car there and in fact they used to meet early and there's a London transport café there, a canteen, and it goes the musicians and make early going that other have a bacon sandwich you know and get on the coach and just leave your car. But that sort of thing has obviously changed enormously.

1:17:12.000 *What about the venues themselves, some changes there?*

1:17:18.000 No not really, just the same really. Although I mentioned Ronnie Scott's and how that changed. But theatres are just the same. There is a thing I hear cos I'm not involved like I used to be, I do hear that some of the some of the rules that were governing musicians' employment in theatres has changed, but it's not necessarily true of all theatres, it would depend on who the contractor is or the show itself, the company itself. They try to place more and more limitations on what musicians are free to do in London, limitations on their behaviour. For example you signed a contract you're not allowed to drink alcohol and of course that you could actually get the sack if you were seen drinking in a pub. So that life for a musician, and as I said it's not necessarily every show, depends which ones, but you could get the sack. So, let's just say even things about reading cos when musicians are not playing in a pit, you kill the time by reading. A lot of things now they're stopping and have taken away the fun. That's making the job more boring, harder taking away the fun. That's definitely a change and of course all of this is true in recording sessions too now. When the Americans come over here to this place, it is really only a couple of really big fixers left to do booking studios for films. It's still a thing that takes place here. Americans come over and then once again they want to have all kind of all the rules on musicians behaviour. Cos often you know I remember my brother-in-law going with me once for a turn at the television prerecorded at the old CTS studios by Wembley Stadium, which was pulled down when they redeveloped Wembley. I remember he came with me and couldn't believe the behaviour of musicians shouting, throwing things across the studio you know, and then the minute the red light goes on suddenly there is a highly disciplined group of people you know, playing perfect. And the minute the red light goes off its bedlam again. And that's what it used to be like. From what I hear now it's not even Paul said to me that he is still doing a lot of studio work. He said it's just boring now.

1:20:15.000 *In terms of yourself in terms of your own live performances, do you think you could say how you've adapted and changed as the years have gone by?*

1:20:28.000 Maybe I just got older. Take it all in my stride. And then, of course, I don't call it retired, I call it semi-retired, or another way of calling it; It's semi required. But it's different for me you know. I would say one thing maybe is that I can now look upon younger musicians and I don't envy them. I think it's gonna be a lot harder for them than it ever was for me, and that means everything. I mean, you could say that about young people in general, not just musicians. You know, the difficulty of buying somewhere to live, having to pay astronomical rents in London. You know, and more and more musicians now. That's changed, I would say that's a big change, less and less musicians live in London. They can't afford to live in London, so they commute. You know, they commute in from places like Bedford and Dorking, you know. So, there's that. There's more and more that can't actually afford to live in London and so they do that. So, in a theatre, for example, if the show finishes roughly about ten o'clock at night, normally it used to be that a lot of musicians would dive straight into the pub and have a drink before they went home. A lot of them don't do that now. They rush off to get their trains. You know that's changed. That's a significant change, I would say. And also, that that's true in the sense that years ago, you could go in the West End and there'd be some pubs and you'd know, you could just go in there at three o'clock in the afternoon and you'd find musicians. Not anymore. That sort of aspect of the social life of a musician has changed considerably. You know, that's no longer true. And of course, these pubs would be maybe specific you know, a pub near their studios. Indeed, even in the days when the pubs used to close in the afternoons, musicians always knew somewhere they could still get a drink. A lot of them joined clubs. Private clubs. I remember there was one called the Capricorn Club in in Googe Street. It was a strip club. And there you got the statutory twenty minutes break in a in a three-hour session. In CBS Studios in Whitfield Street the musicians used to go in the strip club. But they used to ignore the strippers to just go for a drink. You used to take no notice of the strippers. It was very funny.

1:23:23.000 *Did you ever play in a strip club?*

1:23:25.000 No, I didn't. I know that, Paul, when he was very young, he used to work for Samantha Fox. He had a gig with Samantha Fox. Well, she was a famous page three girl, of course. It was a gig that he did when he was very young, played for Samantha Fox. I've never played in a strip club. I've not been aware there's ever been musicians playing in strip clubs. Maybe in Hollywood films or maybe in America, but I've never heard of a musician actually doing a gig in a strip club. But maybe, maybe some of those old, funny nightclubs there used to be years ago that don't exist anymore. Not exactly strip clubs, but vaudeville or something like that you know.

1:24:20.000 *What's your definition of a funny nightclub? What's going on there?*

1:24:26.000 Again, I'm talking about years ago, like vaudeville clubs. Sort of high kicking girl dancers really, I suppose. That sort of thing that I mean. The politics has changed, you know. Some of those places would be looked upon as a bit misogynist, you know? And then I don't think things like that exist anymore. If they do, I don't know, you used to see this advert on aeroplane magazines but the girls all dress up as schoolgirls and stuff. They used to advertise on these horrible elitist aeroplane magazines. You know the things. Where you've got adverts for yachts that cost 1,500,000 quid or sort of like purchase a big country home with the fifty acres in Wiltshire. You know, those kind of magazines with watches that cost £10,000 being advertised. There's a there was a restaurant in London. I can't remember what it's called, and the girls used to dress up as schoolgirls I mean. But as I said, I think some of that sort of stuff is not OK anymore, is it? But I can't remember playing in something quite like that that I can remember off the top of my head.

1:26:06.000 *When do musicians consider retiring?*

1:20:15.000 I know a lot of musicians do retire sometimes because they find it difficult to play anymore through things like arthritis. A good friend of mine, a great bass player, Chris Lawrence who was a unique bass player in many ways because he was also fantastic jazz bass player but also fantastic classical bass player. For years, he was principal base with the Academy of Saint Martins. You know the very highly prestigious orchestra with Neville Marriner who's receiving a lot of attention at the moment. Record releases and things and Chris, the principal bass on the soundtrack to Amadeus. But also, a great jazz bass player, playing with people like John Surman and John Taylor and me. But I mean he's just retired because he's got problems with his hands.

1:27:05.000 *Are you retiring. Or do you think you'll just keep going?*

1:20:15.000 I'll carry on going as long as I can, and even if I can't, even if I can't play anymore, I'll, I'll write. Cos I also compose? I'll carry on you know. I'll always be a musician. I started as a musician when I was five years old. You know, I'm never going to stop.

1:27:27.000 *Thank you. Well, that sort of answers the last question, which is looking back, what does your work in live music mean to you?*

1:27:37.000 In in a funny kind of way It's a question you can't really answer. I mean, is it a habit? I can't explain it really. You ask an artist who paints why do they do it, you just need to do it. Really, It's the same for me. Of course, I'm more free to do what I want now than I used to be. I don't have the pressure of earning a living in the way that I used to. In that sense, I have retired, and music's become my hobby.