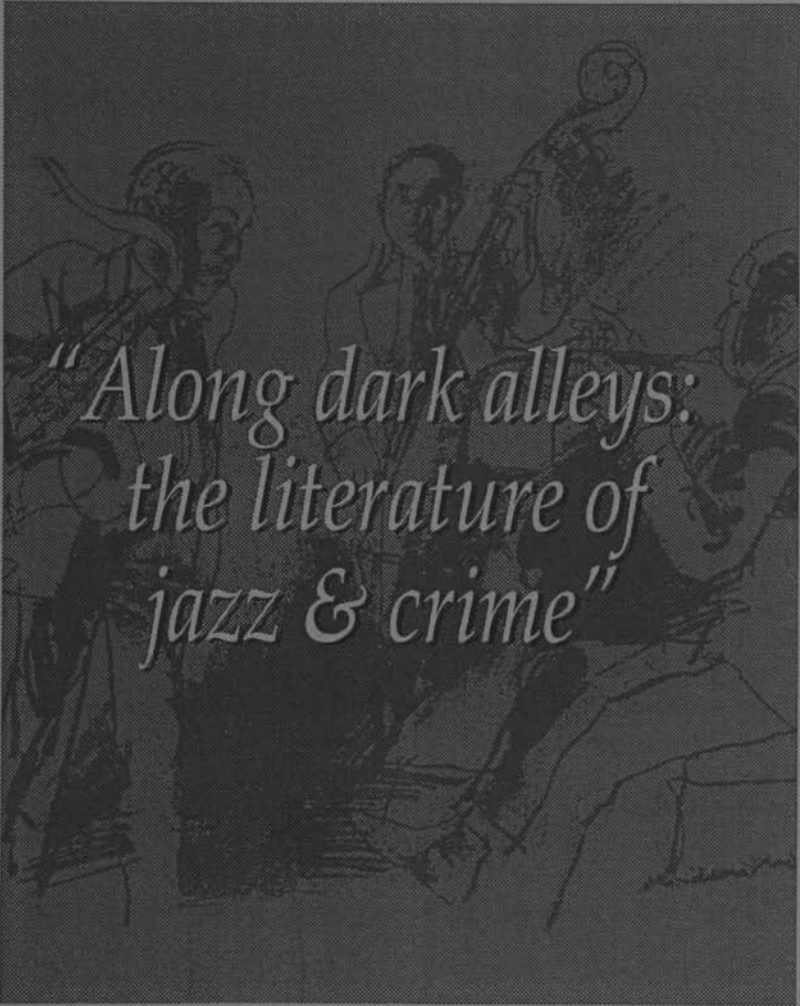


DOUBLY GIFTED

The Annual Bell Jazz Lecture, 2000



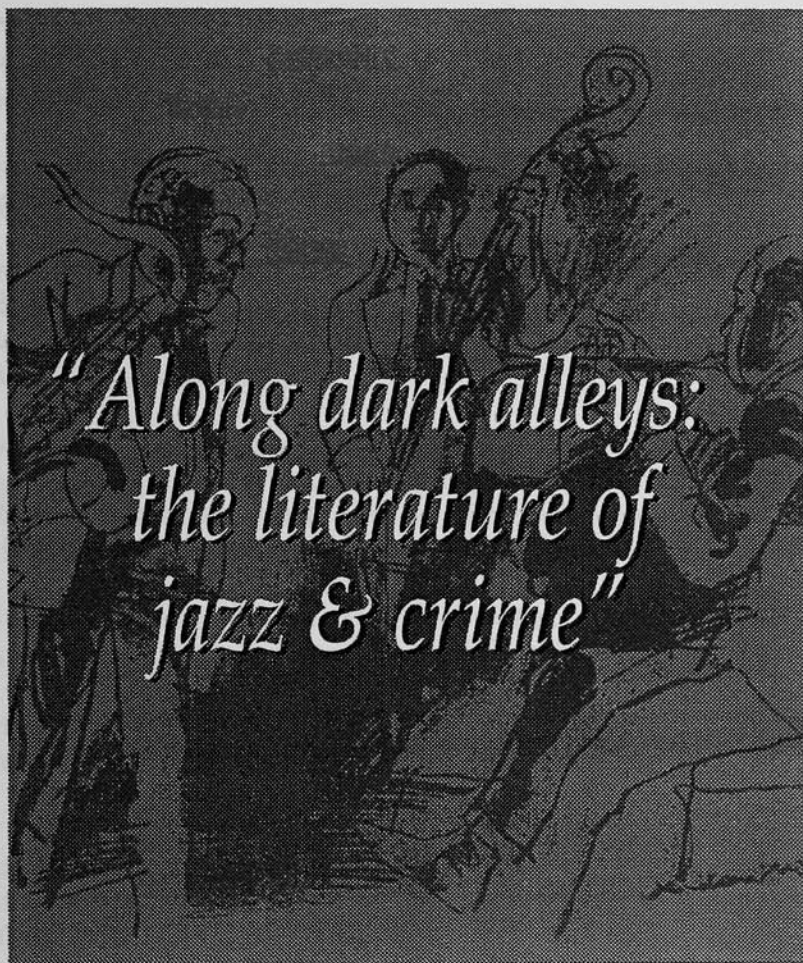
*"Along dark alleys:
the literature of
jazz & crime"*

Peter J.F. Newton

Introduction

The Bell Lecture - Jazz was an idea which led to jazz music

The Annual Bell Jazz Lecture, 2000



*"Along dark alleys:
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*The Eighth Annual Bell Jazz Lecture
Delivered 9th September, 2000
Waverley Library*

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ISBN 0-9585157-4-3

Published by and printed at Waverley Library
32-48 Denison Street, Bondi Junction, 2022

Telephone: (02) 9386 7777

Fax: (02) 9386 7700

Introduction

The Bell Lecture in Jazz was an idea originally launched by the late Harry Stein, and the Doubly Gifted Committee has continued to produce the Lecture into its eighth year, paying tribute to Graeme Bell's continuing contribution to Australian Jazz and to the memory of Harry Stein.

The Doubly Gifted Committee is once again grateful to the Waverley Library and Staff, and to the Waverley Council for their support in making this Exhibition and Lecture possible.

This year the Lecture is being given by Peter J.F. Newton and will be introduced by the 1999 Lecturer, Jack Mitchell.

Peter Newton is well known in both jazz and academic circles as a freelance editor and writer. He was born in England and has spent forty years in Australia, during which time he has made a study of the structure of Aboriginal and South Pacific Island Languages.

He has edited and produced the magazine of the Sydney Jazz Club "The Quarterly Rag" for many years, was granted Honorary Life Membership of the Club and has been engaged to write the History of the Sydney Jazz Club to celebrate their 50th Anniversary in the year 2003.

In his spare time he runs a successful Mail Order business dealing in rare and current jazz and blues books.

As a great lover of books and the written word, Peter brings knowledge, mystery and humour to the 8th Annual Bell Jazz Lecture in the year 2000.

Kate Dunbar
Co-Convenor
DOUBLY GIFTED COMMITTEE



Peter Newton

Peter Newton has a long association with jazz. In recognition of this, he has been made an Honorary Life Member of the Sydney Jazz Club; editor of the club magazine "The Quarterly Rag"; and has been engaged to write the Club History to commemorate its 50th anniversary in three years time.

Peter is also a bookseller who deals in rare and contemporary jazz and blues books. As an editor, writer and bibliophile, Peter is well credentialled to present this 8th Annual Bell Jazz Lecture.



Graeme Bell

The Doubly Gifted Committee and Waverley Library have named this lecture series on jazz, the Bell Jazz Lectures, in honour of Graeme Bell's outstanding contribution to jazz in Australia and abroad over the last fifty years. He is an outstanding pianist, excellent band leader and composer of note.

Graeme is also a talented artist who has exhibited in the Doubly Gifted exhibitions of visual art works by jazz musicians, as well as contributing to other exhibitions.

ALONG DARK ALLEYS

The Literature of Jazz and Blues in Crime & Detection Fiction

Peter J.F.Newton

Preface

First let me thank Jack Mitchell for his kind opening words and the Graeme Bell Annual Jazz Lecture and Doubly Gifted Committees for inviting me to address you, just a few days before Judy and I get set to sprint away from the Sydney Olympic Games.

Many people get much joy from reading novels of crime and detection. Some like to take that pleasure vicariously, whereas others are there for psycho-dramatic chase that leads through what the poet Francis Thompson once referred to, in a very different context, as the labyrinthine ways of the mind or was it heart? Whichever is the case, we are taken into and along sometimes-dangerous ways to what is hopefully a satisfying resolution. Whether we read these novels for their literary worth, their incipient violence, their romantic qualities or even from a morbid pre-occupation with murder and other sorts of mayhem, I would suggest that our greatest pleasure comes from that excitement generated by deed, detection, chase and denouement, all without ever having to actually become perpetrator or victim. For me, the stimulus is an intelligent plot that works only if major and minor persona—the cast if you will—are well-drawn and developed, and dropped into imaginative but believable settings of place, social background, and environment.

Today, I will try to draw these generalisations toward a single reference point. One that is steeped in the primal shriek of jazz, blues or what have you. Music of all kinds has provided a major thematic backdrop for a great host of 'who-dun-nits', from Sherlock Holmes' dope and doom-laden fiddle playing through what are sometimes called the "cosies" to the raunchy grunge of today's in-ya-face generation of sleuths. Musical settings which serve to underscore or emphasise the dramatic, as is the case in movies, both silent and talking!

The principal actors in some of these tales are pillars of virtue, but others are social misfits, outsiders: they include the rogue cop, the gay or lesbian private eye, the halt and the lame, the failed jazz musician, the loner without a name, the quirky humorist and those Black Mask anti-heroes who have been so well translated to screen by Alfred Hitchcock, François Truffaut, and a bevy of other darkling directors. These are the literary characters that reinforce the amoral aspects of the human condition in contrast to the upright citizens of the

conventional who-dunnits—those cosies referred to above—who uphold a moralistic and orderly approach to crime, the law and the appropriate punishment.

First, let me tell you a little about my research methods, the scope of my research in jazz and crime fiction; I will then discuss some of the results. For your homework I have added a substantial reading list, not all of which could possibly be addressed by me today. To save repetition, I will use the word 'jazz' as an umbrella term for all styles of jazz and any of its related musical genres. The subject is such a wide one that for this talk I intend to dwell mainly on work in novels, although mention may be made of a short story or two if appropriate. But first a few words about previous studies.

Introduction

For nearly 20 years, I have been collecting information for an annotated bibliography about the use of jazz, blues and related genres in fiction, including the group known collectively as suspense thrillers. Along the way I've amassed, read and logged information on a large quantity of books and short stories, and filed many more unseen references. There is still much that needs to be traced and validated. It's what you might call hands-on detective work without a crime, a perpetrator or a victim.

Previous Research

Jazz bibliography is a relatively young art. The first true jazz bibliography, by the English researcher Horace Meunier Harris, stills a welcome contributor to Sydney Jazz Club's *Quarterly Rag*, appeared in *Jazzfinder* in 1949. This was followed in 1954 by Merriam's *A Bibliography in Jazz*, R.G. Reisner's *The Literature of Jazz* in 1959, and the *Readers' Guide to Jazz* by J.R. Haselgrove and Donald Kennington in 1965. In his excellent book on jazz collecting and cataloguing, Derek Langridge (1970: pp. 57-59) reviewed progress thus far and highlighted the urgent need for well researched critical jazz bibliographies. From hereon the literature expanded with excellent but always incomplete works including C.G. Herzog zu Mecklenburg's voluminous international jazz bibliographies and those of his sometime co-worker Norbert Ruecker; the latter carries on the work in his regularly updated catalogue on the Internet.

Some sporadic information gathering on jazz in fiction took place in magazine articles in the 1950s and '60s, carried out especially by the British jazz writer Jim Burns. This period also saw the emergence of the first jazz and fiction cum poetry anthologies, spurred on I would suggest by the short-lived but entertaining experiments that brought jazz performance together with poetry and short fiction

readings to small but enthusiastic audiences around the world. Although serious research in jazz as history had been conducted since the 1920s, by the early 1970s, there was of an ever-increasing broadening of interest in formalised studies as a part of a much larger cultural history, not the least in the United States; this interest in dissecting jazz history and the lives of its practitioners has since spread world-wide and continues to proliferate, with a poking and a probing into the most hidden recesses of the jazz mind and body. Inevitably, jazz and literature also became a suitable subject for deeper study.

In the early '80s, I signalled in the local jazz press my interest in compiling a jazz and literature bibliography and received useful information from a small number of important people including Bruce Johnson, Ian Pearce and Sid Bromley. Then in 1989, while browsing in Sydney University's Fisher Library, I discovered in an international bibliographic journal the first significant general listing of jazz-inspired novels, short stories and plays. The list was smaller than my own, it being written to a somewhat narrower scope. Compiled by the American academic Richard N. Albert, it has since evolved into an excellent annotated bibliography published in 1996 by the esteemed if somewhat expensive Greenwood Press.

In this seminal work, Albert clearly states that additional work needs to be done, perhaps by him, certainly by others with a common interest (p. [vii]); he writes:

I make no claim for this being an exhaustive bibliography. However it is far more than what is generally referred to as a "selected" bibliography. I found as I worked on this over the last several years that I frequently was finding new items by chance. So it seems natural that there are many more novels, short stories, and pieces of criticism that will eventually be uncovered.

Chance, serendipity and a lot of reading are essential ingredients for any bibliography, just as they are for discography or lexicography. You will find cross-references to some of this early research material towards the end of the essay, after the detailed further reading list. So there's no need to take notes. I should point out that increasing interest in this field is now appearing on a number of Internet sites.

Scope

As implied above, the topic is open-ended and could introduce a seemingly endless number of classificatory types. Not only would this be lethal to the interested reader, but also it could pose taxing problems for the compiler. In my less enthusiastic moments I sometimes like to see myself as the Sir James Murray of

the jazz world; like that notable and energetic second editor of the great Oxford English Dictionary, I too may never see my opus published in full during my lifetime—certainly not without one of those unassailable government grants. But, to quote Fats Waller: "One never knows do one?"

Jazz in crime and detection fiction is really a sub-category of a much broader field of suspense fiction—which includes gangsterism, roman noir (or roman à clef), roman policier, prison and fugitive literature, corporate crime and espionage. For my search profile I first adopted generic headings that are commonly used in non-jazz mystery bibliographies. I'm sure that you are familiar with these terms:

- Police procedurals.
- Private investigators.
- Amateur sleuths, and investigative writers/journalists.
- Stumblers and bumbler.

When it comes to selecting suitable novels, there are several useful approaches. Selection criteria could be based on a specific musical style or performer in gospel, blues, jazz and any related genre. But there are pitfalls, as I will explain later. I have chosen the following thematic selection paths for my sub-categories:

- Jazz Fans, Collectors and Writers.
- Jazz in Place and Performance.
- Jazz as a Significant Background.
- The History and Mythology of Jazz.
- Fictitious or Real Jazz Musicians & Singers.
- Fictitious or Real Bands.

I apply one qualification—to meet each or any of these criteria, I expect the jazz content to be sustained in characterisation, plot, sub-plot and/or background. The story may also be textually structured to reflect the 'feel' of the jazz. This literary approach is not overly common but an increasing number of jazz fictions, including those of crime and detection, have textual structures that are likened to the unfolding of a jazz solo or to collective performances.

I have mentioned pitfalls. Some writers draw on jazz originals and standard tune titles, or the language of jazz, for book titles and chapter headings. Selection based on this aspect alone is fraught with danger. Authors often select their book titles at random, a line from Shakespeare or the Bible or a favourite poem, not for reasons of plot but simply because they are catchy—they fit the bill. The jazz lexicon is large and constantly in change. I don't have to remind you that many of its words and phrases have other lives outside jazz. Consequently, I never

anticipate that a book title bearing words like 'blues', 'swing', 'ragtime' or 'jazz' will have anything to do with jazz—in most cases it will not; but you have to check. Novels about the 'Jazz Age' of the 1920s rarely tell you much about the music or the performers; and the 'blues' can of course refer a wide range of things, including the American Union Army, certain police units; university caps, football teams of any code, French cigarettes and post-menstrual tension.

Some Early Novels

The jazz began to appear in mystery novels in the late '20s, in the Jazz Age, the age of the gangsters (who owned the clubs and employed many of the musicians), the onset of the Harlem Renaissance, and the rise of film with sound. Many of the books of this period are now hard to locate, but quite a number of interest are slowly being reissued. The much-published author Cornell Woolrich is a case in point. Known also as William Irish, and probably best known for his *Rear Window*, he was a fine writer of what we would now call the noir novel. Always on the dark side of life, his outsider novels and his short stories for *Black Mask* frequently move to the cadences of music of the clubs and dance halls. Like Dashiell Hammett, David Goodis and other masters of that genre, he too tried his hand in Hollywood and also succumbed to the challenge of the fermented grape. For more details of Woolrich's work, let me refer you to the reading list. I think that you'll find that his story-telling and literary flair matches that of Raymond Chandler.

Some night clubs (with jazz and swing bands in the foreground) and dance halls up to the 1950s were often invaded by violence associated with organised crime and/or socially disturbed street thugs. Murder, robbery and assault occurred in front of dancers and diners. Razor-wielding street gangs, slum policing and violence in once famous dance halls such as Barrowland in Glasgow during the late '30s are a major feature of the near-forgotten yet classic slum novel *No Mean City* written by Alexander McArthur, a former senior police officer in that city.

Some of you may remember Ellington's club band in the 1934 movie *Murder at the Vanities*. Was it based on a published story? I've yet to find out. Or you may also recall the close-ups of a blackfaced, madly twitching jazz drummer cum murderer in the 1937 Hitchcock thriller *Young and Innocent*. Just recently I discovered that it was based on an early novel *A Shilling for Candles* by the excellent British crime writer Josephine Tey. Between 1930 and the late 1940s, a number of fascinating swing and jazz spiced crime novels appeared including Rudolph Fisher's, *The Conjure-man Dies: A Mystery Tale of Dark Harlem* (1932), Harlan Reed's *The Swing Music Murder* (1938), John G. Brandon's *The Nightclub Murder* (1938), Ray Sonin's *The Dance Band Mystery* (1940), Ida Sherman's, *Death*

Beats the Band (1943), Sylvia Tate's, *Never By Chance* (1947), Dale Curran's, *Dupree Blues* (1948) and Ernest Bourneman's, *Tremolo* (1948).

I describe some of these novels in the annotated reading list. Bourneman's name should ring a bell with older jazz lovers. An anthropologist, he was influential in the UK and Canada over several decades pre- and post WW2. He was also a widely published jazz and film writer and a much-criticised critic and essayist for such magazines as the London-based *Melody Maker* and that exceptional collectors' magazine *The Record Changer*. Under the pseudonym Cameron McCabe, he wrote *The Face On The Cutting Room Floor*, a fine locked room mystery which reflected his involvement in the documentary film industry, and has a grammatical structure that has been said by some literary critics to unravel like a jazz piece. His *Tremolo* is a genuine jazz mystery novel; its principal character, a sometime jazz clarinetist operating a musical instrument factory, is busily seeking answers to strange occult events affecting his family but finds time to sit in with some well-known musicians along the way.

I should add that jazz-oriented crime novels can be found in the most unlikely hosts. I've found them in Mills & Boon type romances (where even the perpetrators are nice in a nasty sort of way); teenage and young adult literature; Westerns; and speculative and science fiction. You can even find examples in the tacky stillness that lurks behind plastic curtains at the rear of some down-market bookstores if you so desire. Unfortunately, I am still young enough to feel physiologically disturbed when browsing through some of the more promising titles on offer, and too self-conscious to buy them for clinical assessment.

The Police Procedural

The police procedural is a crime novel in which uniformed or plain clothes cops investigate all manner of crime using established or unorthodox methods of assessment, detection, pursuit and arrest. Such operations may be overt or covert and the investigating officers are not necessarily pillars of society. In some recent British procedurals, jazz does have its place, mostly as signifiers for secondary characters or as scene-setting devices, although it sometimes takes a lot of rooting out. Of late the noir cum hard-boiled style of writing has had a renaissance in police dramas. Sometimes, as in Bill James's extraordinary and long-running *Harpur & Iles* series (15 novels to date, two of which have been televised), the police seem to be almost as corrupt as their targets. We enter a world that is no longer comfortable but one in which both criminal and honest citizen are conjointly seen as the police's common enemy.

These gloomy but witty novels generally contain rather ephemeral jazz references that fit the times and the music being heard around an unnamed Northern English town with a high crime rate. S

actually come from the crooks, many of whom seem to be seeking some sort of social acceptability and so modify their speech patterns accordingly, with sometimes hilarious results. Often the rogues are more conservative than the establishment that deplores them. One character who appears several times over the series is Panicking Ralph, drug dealer, killer, and owner of a popular nightclub that is frequently under scrutiny. When not indulging in nefarious deeds, Ralph is completing a BA at the local university. One of Ralph's contemporaries in crime, Mansel Shale, clearly no lover of jazz (unlike Chief Superintendent Harpur), takes a stance not unlike that of populist politicians, church fathers and some serious music pundits during the 1920s and '30s. The following passage is from the recent *Eton Crop* (Macmillan, London, 1999):

It was just after midnight. They could hear music from the bar, some authentic jazz tripe, Shale thought. He hated how jazz took decent old songs and pissed about with them until they were something else, usually every note played six times until they decided which way to go next, known as improvisation.

John Harley's 10-volume series featuring Detective Inspector Charlie Resnick was published between 1989 and 1998, and provides an excellent contrast to the *Harpur & Iles* series. Called by some critics 'Nottingham noir', these are gritty novels, but they do not show a police force weighed down by corruption. Some important critics, mostly mystery writers themselves, have commented on their literary merit, Resnick's knowledge of jazz players and performances, and also the jazz-like flow of the language (one reviewer refers to the inspiration of Thelonious Monk, another to an Ellington suite).

The British police procedural has, so far as I can tell, only leaned towards the darker side in fairly recent times, say from the 1960s; hitherto it had played a straight bat, a term that takes on a new meaning in these days of cricketing scandals. But the cosier British police procedurals of the past are not totally oblivious to jazz. John Wainright, for example, has written many excellent books based on his own days as a 'bobby', of which two or three refer to jazz in an intelligent way. Alan Hunter, author of the very long-running *Inspector Gently Goes...* series has the inspector nosing around an English jazz club for clues to a gang murder in the ambiguously titled *Gently Go Man*; it is full of late 1950s hip talk and references to jazz bands and records; the influence of the Beat generation on teenage behaviour, and the Teddy Boy cult, whose members listened to jazz well before the onset of the rock-and-roll craze.

So far, I've spoken of what are mostly passing references to jazz in this genre, punctuating the text rather than bringing jazz to the foreground. Properly speaking, the American police novels, and there are many, provide richer pickings. Ed McBain's lengthy *87th Precinct* series took up a lot of reading time, unfortunately with next to no results. This I find rather curious, given that McBain is a pen

name for the novelist Evan Hunter. He wrote the excellent *The Blackboard Jungle* which, in musical terms, marked the interface between rhythm and blues and early rock and roll, as well as three or four general novels that are jazz-oriented by theme, performer and, in one case, by textual structure. Chester Himes, a friend of many jazz musicians during his self-exile to Paris, wrote his first novels out of prison experience; fine stories that are steeped in the blues. But a more direct interest in jazz is found in his much-loved *Cotton & Gravedigger* series. References are made to dance, blues piano, washboard bad and jazz dance in *The Heat's On*; jazz saxophonists and artists such as Jimmy Rushing and Louis Armstrong are discussed in *Cotton Goes to Harlem*; and rent parties play a part in *The Big Gold Dream*. Black music flutters in and out and attitudes to racism are strong, but dominant in all of these tales is the witty use of Negro speech variants ranging from the jive talk and Black American Vernacular English of the cities to the Gullah and Geechie dialects of the South.

Rather than reel off a litany of names, I will consider three of four writers who seem to exemplify a thorough knowledge of jazz, its settings and its performers. James Ellroy, Julie Smith and James Lee Burke, each of whom could be classed as a regional writer. To this you might add the Los Angeles writer Walter Mosely, currently tenor saxophonist Bill 'The President' Clinton's favourite author. Mosely's most blues-oriented work, *RJ's Dream*, fictionalises the life of the great Delta blues man Robert Johnson but is not a crime novel. He has published five fine 'Easy Rawlins' novels, which although touched by jazz and blues, are not included in this bibliographical survey.

Ellroy is one of the best of the recent neo-pulp writers; his work is on the dark side of the Los Angeles Police Department in the 1950s and finds parallels in the hard-boiled private eye novels of Lawrence Bloch. Ellroy's story is fascinating but too long to detail here; he seems to have come to his style of writing on the back of his involvement as a child in a real life crime, a famous homicide in which his mother was the victim. It was the inspiration for his novel *The Black Dahlia*. His most recent novel, *White Jazz*, carries the urgent pulse of life in LA in the 1950s, as expressed in undercurrents of music, including jazz. It is one in an ongoing series dealing with the seamier side of policing in Los Angeles, also based on experience. The urgency comes up in the textual structure in ways that are reminiscent of the work of Jack Kerouac who in his 'Statement on Poetics' wrote "The rhythm of how you 'rush' yr statement determines the rhythm of the poem, whether it is a poem in verse-separated lines, or an endless one-line poem called prose..." and elsewhere Kerouac wrote that he wanted "to be considered as a jazz poet blowing a long blues in an afternoon jazz session on Sunday afternoon". That, I believe, is the sense in which the jazzness of a text emerges- an unfolding of a theme, its form and feeling, its spontaneous variations and

persistent riffs, release and coda.

Contemporary with and more prolific than Ellroy, James Lee Burke's hero is a former New Orleans Cajun cop now living out his time (often violently) as a sheriff in the Mississippi Delta bayou country. This is a land of many sorts of music all competing loudly and often for the public ear. Throughout most of his 18 *Dave Robicheaux* novels we hear the musical sounds of town and country, from the ersatz jazz of the tourists' Bourbon Street via today's funk-tinged marching bands and other sorts of street music to the popular Cajun zydeco bands. Despite the in-your-face violence, which often produces a Psycho-like shock in the reader, these are well-crafted books that are not without humour. *Dixie City Jam* carries an interesting characterisation that should titillate those of us who take their jazz record collecting seriously. The principal villain, a Neo-Nazi psychopath, is an ardent and knowledgeable collector of vintage jazz records. Clear evidence that you don't have to be nice to like jazz. Collecting is also to the fore in *Neon Rain*, in which part of the plot involves Robicheaux' own collection of rare '78s, as well as some erudite discussion on black and white approaches to music. By contrast I refer you to Len Deighton's several trilogies in the *Bernard Samson* Cold War espionage series, in which Harrington, the nice but manipulative head of Berlin Office, shows a high degree of adulation towards his priceless collection of Duke Ellington 78s. Jazz and espionage literature will be the subject of a sequel to this paper.

Julie Smith's eight or nine *Langton* novels are also set in New Orleans, each case involving Skip Langton, a woman police detective with plenty of attitude. The action often takes place in parallel with the famous Jazz and Blues Heritage Festival. In *Jazz Funeral*, for example, the murder victim is a producer of the Festival; the sub plot involves the abduction of the producer's daughter, a jazz singer, by her Cajun boyfriend who is a prime suspect for the homicide. The Festival is also backdrop to another murder (*New Orleans Mourning*, 1990), this time a leading member of the Crescent City's white elite, just as he was about to be elected Rex, King of the Festival, despite being quite unpopular. Interestingly, the deceased had a deep love of jazz, was a founding member of the Festival, and was known for his ardent support of aspiring young musicians. By far her most intriguing work is *Axeman's Jazz* (1991), in which a serial killer emulates the perpetrator of a spate of killings in New Orleans in 1918-19. In the original case, the killer targeted Italian market gardeners. Panic ensued and espionage was a suggested cause. Several arrests were made; including some that nearly led to execution. By 1919, one composer had written a song, *The Mysterious Axeman's Jazz* (subtitled *Don't Scare Me, Papa*), which caught the public imagination. In March of that year, a letter, allegedly from The Axeman, was published in *The Times-Picayune*. He claimed to be extraterrestrial and related to the Angel of Death

and would never be caught. He foreshadowed another outrage on St Joseph's Night and made a proposition to the residents of New Orleans:

I am very fond of jazz music, and I swear by all the devils in the nether regions that every person shall be spared in whose home a jazz band is in full swing at the time I have mentioned. If everyone has a jazz band going, well, then so much the better for you people. One thing is certain is that some of those people who do not jazz it on Tuesday night (if there be any) will get the axe.

The researcher Robert Tallant (see reference list) observed that "All over the city Orleanians obeyed the instructions in the letter. Cabarets and clubs were jammed and friends and neighbours gathered in homes to 'jazz it'...Bands and phonographs and inner-player pianos all over the city created bedlam, and every owner of a piano seemed to have on hand sheet music of *The Mysterious Axeman's Jazz*..." Publicity stunt or the ravings of an educated lunatic? We'll never know for, after a few more murders, the slaughter ceased, and none have ever been solved.

Private Investigators, Amateur Sleuths, Stumblers & Bumpers

Many British crime novels of the first half of the 20th century were as elsewhere the province of the private eye authors including Peter Cheney, some of the hundreds of multi-authored Sexton Blakes and the prolific Hank Janson, also written by a team. Hard-boiled and conventional pulp writers with prolific counterparts such as James Hadley Chase and Mickey Spillane in the United States and Carter Brown in Australia. Finding and reading these popular novels is a daunting prospect as collectively they run into thousands. In my teenage days in London, the popular Janson series was noted for the lusty cover art rather than for any literary merit, and were often kept under the counter, despite their failure to actually meet implied sexual promises. The covers of some of these paperbacks sometimes carry a jazz motif that is not always found in the book.

Noir indicates darkness and despair as expressed in novels and films. As a literary genre it has its lexical origins in the *roman policier* and *roman à clef* paperbacks so popular with the French. I have not thoroughly explored that path as yet, but while in Paris a couple of years back I did find one interesting item, a set of stories based around the mysterious death of modern saxophonist Albert Ayler, and there are a number of likely prospects reviewed in French jazz magazines. A jazz club scene features in one of the earliest of George Simenon's *Maigret* novels and I believe that the late Boris Vian, an excellent jazz trumpeter, and critic for *Le Jazz Hot*, also tried his hand at the genre. The French noir novel was clearly influenced by the earlier hard-boiled style developed by the Black Mask and

other pulp fiction authors who proliferated from the early 1930s, as well as the gangster and PI films of the 1930s and '40s for whom many of the best pulp writers provided scripts.

For the sake of time, I've combined private eyes (which includes, gumshoes, shamuses and dicks) with investigating lawyers, journalists, amateur sleuths (often musicians between gigs), and the more naïve stumbler/ bumbler group. Much of this work appears only in throw-away paperbacks. Few are noted by Richard Albert. To give you some indication of the scale of the task, my copy of Jon Warren's *Official Price Guide: Paperbacks* lists 41,000 non-descriptive entries—and that's only publications in English. In my annotated reading list you will find far more entries than I could possibly discuss here. Any comments you can provide on jazz content would be most welcome.

Of particular interest are those in which jazz identities, real or imagined, play a pivotal role in the action, as victim, investigator, and perpetrator or for background. Filmed versions of some mystery novels musically enhance the inherent jazz content; other films are based on crime novels with no jazz content, yet use jazz for the musical subtext. A good example of this would be Robert Travers' novel *Anatomy of a Murder*, where the defence attorney in the novel is not a jazz pianist; he becomes one through the actor James Stewart in the filmed version which, as you may recall, features a wonderful score by Duke Ellington and His Orchestra. Similarly, some of Clint Eastwood's non-Western fictional films have sometimes given him a jazz patina which reflects his personal feeling for jazz, which has blossomed of late in his semi-documentary jazz films such as *Bird*.

Of particular interest is an excellent series by jazz writer/drummer Bill Moody. The principal character is Evan Horne, an injured jazz pianist likely to lose the use of one hand, hence the title of the first novel *Lone Hand*; in the later novels he gradually recovers use of the hand and by number four is able to take his place as one of the best jazz players in the area. In this first story alone, Moody's understanding of the American West Coast jazz scene is significant, interweaving sketches of place and performance with the slick cockiness of the jazz musician's jazz and jive talk. This memorable novel is about extortion against his ex-wife's husband; jazz is in the background. The next three are pure jazz. In *Death of a Tenor Man*, Horne undertakes an archival investigation of the real but unsolved death in 1955 of tenor saxophonist Wardell Gray. Some of you may recall Gray's collaboration in an extraordinary jazz battle with fellow tenor player Dexter Gordon on a 1953 recording of *The Chase*. Found dead in the desert near Las Vegas, the police attributed Gray's death to a drug overdose. The file was closed rapidly, but among musicians and fans the words were 'foul play', with the finger pointing at corrupt or inept police procedures, the possible involvement of the Mob, which controlled Las Vegas, and the prevalence of undisguised racism in

the area. As he digs deeper, Horne is confronted by the threat of violence from those who want the case buried.

This theme was picked over some years earlier in Rex Harley's *Black November*; although Gray's name is not mentioned as victim, the novel is dedicated to him. A jazz fan is offered at a knock-down price a saxophone said to have belonged to a young black musician who had disappeared under suspicious circumstances. He attempts to get closer to the truth and is caught up in a frightening web of intrigue, blackmail and murder.

Moody's *Sound of the Trumpet* is a novel that that is also sure to stimulate the rabid record collector in all of us. It is another foray into archival detection. An unknown tape recording by Clifford Brown, a talented trumpeter who died as the result of a car crash in the late '50s, turns up, together with a trumpet bearing the initials C.B. and the dead body of a record collector. Horne's job is to authenticate the music, which certainly has Brownie's sound and feel, and to solve the murder. His most recent work in the series is *Bird Lives*. Here, a saxophonist from the Kenny G school of artistically forgettable pop jazz is done to death, possibly by a true believer with a love for the playing of the late Charlie 'Bird' Parker. On a nearby wall the message "Bird lives" is painted; a slogan that then appears on walls across the World, as occurred in the years after Parker's death in 1956. More murder follows, accompanied by the same message. The police seek help from Horne who soon is in danger of becoming another victim. Short jazz stories by Moody have been published in *Ellery Queen's Mystery Magazine* and, although I've yet to see a copy, his spy novel, *The Spy Who Played Jazz* (by William J. Moody), draws its background from his tour of Russia in 1967-68, as drummer with a band led by the Czech musician Gustav Brom.

In a totally different light we come to Mike Ripley's engaging *Angel* series. The principal here is both amateur and a stumbler. Streetwise Angel is a down-to-earth London taxi driver who doubles as a trumpet player in jazz and rock bands. Ripley's work is full of beautiful puns and jazz or rock allusions. The black cab is named after Louis Armstrong, Angel's savage cat is called Springsteen. There is a continually running banjo joke in the person of Wolfman, an Irish busker who is so bad that the other buskers in Covent Garden have a quick whip-round so that they can pay him to leave their patch. Now there's a thought! The stories themselves although enjoyable are certainly not classics in the field—in fact, they have fairly conventional plots and sometimes come across as British 'cosy' meets Arthur Daley (the screen spiv in the TV series *Minder*) to a jazz continuo.

Alan Plater is a comic writer who is well known for his television work. He too is prolific, most of his work being very well informed by jazz. This is particularly noticeable in the *Beiderbecke Trilogy* dedicated to the memory of the late ~~Travis~~ Bix

Beiderbecke. In the first of these comedy thrillers (*The Beiderbecke Affair*), jazz buff Trevor Chaplin and colleague Jill Swinburne set out to unravel legal problems and irregularities arising out of an attempt to purchase a set of rare Bix records. But all is not what it seems, especially since local vice and corruption are intimately linked to the purchase. As an old nuclear radiation worker, the next volume, *The Beiderbecke Tapes*, had immediate appeal for me. In this tale, again while buying some Bixiana, Chaplin and Swinburne acquire some highly classified documents on Britain's nuclear policy, which places them in the middle of a running battle for possession between spooks of various persuasions. *The Beiderbecke Connection*, which involves smuggling a Russian refugee across the Yorkshire border, completes the trio. Plater's other novels *Mysterioso* and *Oliver's Travels* also contain strong jazz references.

Among the more recent offerings are Frank Fox's *Funky Butt Blues*, in which a librarian doubling as an archival sleuth tries, under threat of violence, to trace the fabled, but probably non-existent, Buddy Bolden cylinder. Also of interest is an investigation into the mysterious disappearance of Major Glenn Miller in 1944—written before the scandalous suggestion, recently published in a German tabloid, that he actually died in a French brothel. Unfortunately, I do not yet have more details about this novel. I'm also particularly interested in tracking down copies of Canadian author Jack Batten's *Crang* series featuring a jazz-loving lawyer/investigator; three out of four of the book titles are from well-known jazz tunes.

Women writers have always been major contributors to crime fiction and, since the 1980s, there seems to have been a very healthy outpouring in the expanding number of women's presses. Among those who have introduced jazz into their stories are Charlotte Carter, Paula Gosling, Linda Barnes, the South African Gillian Slovo, New Zealand's Ngaio Marsh, and Australia's Kerry Greenwood and Mandy Sayer. Gill Slovo's imaginative mystery novels are set in the UK and involve a private investigator Kate Baeier, a former South African like her creator. Over the series we discover that Kate enjoys listening to modern jazz and is quite a competent jazz saxophonist in the John Coltrane school. I've not found all of the series but recommend her earliest, *Morbid Symptoms* (1984) and *Death by Analysis* (1986). There is also a significant number of African American women writing this type of detection fiction, but which I have yet to study. There is a good discussion of these in Stephen Soitos's *The Blues Detective* (1996).

Ride Out

The literature of gangsters, jazz clubs and fugitives is one in which the three key terms are often co-existent and interactive. It is extensive and often includes a good share of jazz baggage. I have already mentioned some early examples a few

pages back. Given that, during the '20s, '30s and even today, ownership of some of the best jazz venues in America and elsewhere (even Australia) has rested with criminals, it is hardly surprising that writers draw on such jazz places and personalities for inspiration. Finding the material can be time-consuming and often boring and non-productive. Juvenile fiction is curiously an interesting source for this type of literature. James Lincoln Collier, a name well known to readers of jazz histories and biographies, like a number of other jazz authors, turned his hand to writing mystery novels. *The Jazz Kid* published in 1994, is classed as juvenile fiction; it is really a rite of passage story set in 1920s America. A teenager learning cornet and besotted with jazz runs off to Chicago where he soon is mixing with well-known jazz musicians, including Bix as well as gangsters and other social misfits. H. Paul Jeffers' *Rubout At The Onyx* is set in and about the famous club on New York's 52nd Street during the mid-thirties. Many jazz musicians worked and/or recorded there, among them Jimmy Noone and Art Tatum. The detective Harry McNeil has his office above the club; and naturally he is a jazz fan. The club is the setting for a murder/jewel heist, which Harry is trying to solve.

Murder on the bandstand is quite a common motif. Ida Sherman's *Death Beats The Band* (1943) is set in the snow-bound Log House (probably modelled after the Log Cabin in Fonda, New York, where Sidney Bechet played in the early '40s). The bandleader is shot while singing and, unable to get out of the house; sidemen and guests combine to solve the case. On the other hand, in Desmond Reid's Sexton Blake novel *Death On A High Note* (1962), it's the bandleader who runs amok, systemically killing members of the band. Extreme though such novels might seem to some jazz lovers, both cases seem quite plausible to me.

Coda

I've said little about the Australian scene. Frankly I've not found much and am presently looking at the many Carter Brown (Peter Yates) novels; according to his autobiography, he was a jazz fan. Kerry Greenwood and Mandy Sayer, both very readable, have already been mentioned. The high adventure writer Jon Cleary uses jazz and swing images in his fugitive novel *You The Jury* (1990, but first published in 1950 as *Just Let Me Be*, under the pen name Werner Laurie). Another Australian-based writer, held in high esteem by linguists and discographers alike, is R.M. W. 'Bob' Dixon. He was co-author of the invaluable *Jazz & Blues on Record 1897 to 1942* and a frequent contributor to the discontinued jazz journal *Storyville*.

He is less well known for his two mystery novels, written under the pseudonym Hosanna Brown, which are savagely witty and reflect both of his major research interests. *I Spy, You Die* (1984) is an espionage mystery set among the laboratories

of Cambridge University; the murder mystery *Death Upon A Spear* (1986) hovers around a very thinly disguised Australian Institute of Aboriginal Studies in Canberra. The randy female detective in both is, and here I quote, "Frank le Roux, natural great-granddaughter of Buddy Bolden, black cornet player who blew so hard in the early days of jazz in New Orleans that his brain went zing! But not before had inspired Louis the Armstrong and really, Frank considered, set music right on course for the twentieth century."

And that my friends is the cue for me to set you back on course in the real 21st century world of this late Spring afternoon at Waverley Public Library.

Acknowledgements

I would like to thank those friends and colleagues who have drawn my attention to or loaned books for this bibliographic survey, or who have tolerated my ravings on the topic with interest and/or bemusement. Special thanks go to the late Collin Bates, Ashley Blower of Birdland, Sidney J. Bromley, Kevin Casey, Stuart Coupe (editor of *Mean Streets*), Bob Dixon for copies of his books, Guy Grant, Bruce Johnson, Gayle Lovett (Gaslight Books, Fyshwyck and editor of *Sleuth*), John Lucas of Nottingham Trent University for his insights into the literature of the 1920s, Peter Milne (Abbey's Bookshop, Sydney and editor of *Crime Chronicle*), Jeremy Newton who came up with the unexpected Sexton Blake, Ian Pearce, no stranger to the world of books, and my good friend and fellow discographer/bibliographer Bob Weir of Cardiff in Wales for letting me loose in his library in 1997. Finally, my gratitude must go to Ron Lander and to Dennis Moore and staff of the Waverley Public Library for their excellent services to our jazz community over this past decade. Without their help, todays like today might never have happened.

FURTHER READING—A SELECTIVE BIBLIOGRAPHY

ABBOT, Anthony

1931. *About the Murder of the Night Club Lady*. Covici Friede: New York City; 1932. Collins: London.

Genre: Police procedural. **Principal character:** Commissioner Thatcher Holt.

Setting: Kansas City, early 1930s.

Summary: No further details. **Scope:** Nightclub; torch singer.

Note: The author's real name was (Charles) Fulton Oursler, a highly regarded writer and music critic of the time.

AVERY, Robert

1943. *Murder on the Downbeat*. Arcadia House: New York City / Mystery House: New York City.

No further details.

BARNES, Harper

1992. *Blue Monday*. The Patrice Press: St Louis.

Genre: Investigative journalist. **Principal character:** Michael Holt.. **Setting:** Kansas City, 1935 . **Summary:** Clever mix of fact and fiction. Holt is convinced that bandleader Bennie Moten was killed by drug pushers and not on the operating table. Cameo appearances by young Charlie Parker, Lester Young and several other contemporaries. **Scope:** Drugs; jazz; swing; dance halls; nightclubs..

BARNES, Linda

1991. *Steel Guitar*. Dellacorte Press

Genre: Private eye/hard-boiled. **Principal character:** Carlotta Carlyle. **Setting:** USA. **Summary:** Carlyle, ex-policewoman and former wife of a jazz musician carries out investigation for lead singer in a blues band. **Scope:** References to Billie Holiday and bluesmen John Lee Hooker and the Rev Gary Davis.

BATTEN, Jack

1987. *Crang Plays the Ace*. Macmillan of Canada: Toronto.

1989. *Straight No Chaser*. Macmillan of Canada: Toronto.

1989. *Riviera Blues*. Macmillan of Canada: Toronto.

1999. *Blood Count*. Macmillan of Canada: Toronto.

No further details. The protagonist in these novels is Crang , a Toronto-based criminal lawyer with a keen interest in jazz. Of the above titles, *Straight...* is a well-known tune by Thelonious Monk and *Blood Count* was composed by Billy Strayhorn.

BOURNEMAN, Ernest

1948. *Tremolo*. Harper: New York City/Jarrolds: London. 1960. Retitled *Something is Wrong*. Four Square Books: London.

Genre: Amateur sleuth. **Principal character:** Mike Sommerville **Setting:** Not

known, but in 1930s. **Summary:** Sommerville, a jazz clarinetist, investigates some strange events besetting his family. **Scope:** Musical instrument manufacture; jazz identities; Chicago jazz.

BROWN, Hosanna

1984. *I Spy, You Die*. Victor Gollancz: London.

Genre: Private investigator [series]. Principal character: Frank Le Roux **Setting:** Cambridge University, 1980s **Summary:** Le Roux, natural grand-daughter of the legendary Buddy Bolden is sent to investigate leakage of nuclear secrets from a Cambridge research laboratory; one member of the research team, a Russian dissident, is an ardent jazz lover. **Scope:** Jazz; blues; humour; politics; espionage.

1985. *Death Upon A Spear*. Victor Gollancz: London.

Genre: Private investigator [series]. Principal character: Frank Le Roux. **Setting:** Canberra, Australia, 1980s. **Summary:** Le Roux investigates murder and mayhem in an Australian Government-funded indigenous research organisation. **Scope:** Humour; jazz and blues references.

BRADY, Malcolm

1963. *Shake Him till He Rattles*. Pocket Books: New York City; 1976. Fawcett: New York City.

Genre: Police procedural. Principal character: Lt Carver. **Setting:** Bird's Nest Jazz Club, San Francisco, early 1960s.

Summary: Carver relentlessly hounds jazz club owner and saxophonist for evidence to convict him on drug charges. **Scope:** Jam sessions; jazz performances; jazz identities.

BROWNE, Theodore

1955. *The Band Will not Play Dixie: A Novel of Suspense*. Exposition: New York City.

No further details.

BURKE, James Lee

1989. *The Neon Rain*. Mysterious Press/ Century Hutchinson: London.

Genre: Police procedural [series]. **Principal character:** Dave Robicheaux . **Setting:** New Orleans, 1980s. **Summary:** Robicheaux, a Lieutenant in the New Orleans Police Department is in conflict with US Federal agents while working on a Mob-related case. The sub-text involves many jazz references including Robicheaux' own collection of rare '78s, the difference in black and white approaches to music, and jazz poetry . **Scope:** Jazz and blues.

1994. *Dixie City Jam*. Hyperion: New York City.

Genre: Police procedural [series]. **Principal character:** Dave Robicheaux . **Setting:** New Orleans, 1980s. **Summary:** Robicheaux is now a sheriff in the bayou country near the town of Algiers. He is in conflict with a neo-Nazi group interested in turning a sunken U-boat into a Nazi shrine. Main jazz interest is the neo-Nazi who, in spite of being a psychopathic racist, collects 78 rpm records of early black jazz and blues. **Scope:** Racism; jazz and blues.

CARTER, Charlotte

1997. *Rhode Island Red*. Serpent's Tale: New York City

Genre: Woman sleuth [series]. **Principal character:** Nanette Hayes. **Setting:** New York City, 1990s. **Summary:** Hayes allows a fellow street musician to stay overnight at her flat. Next day she discovers him dead and a substantial sum of money thrust into the bell of her saxophone. It turns out that he is an undercover policeman too. **Scope:** jazz musicians; jazz clubs .

1998. *Coq au Vin*. Mysterious Press: New York City.

Genre: Woman sleuth [series]. **Principal character:** Nanette Hayes. **Setting:** Paris, 1990s. **Summary:** Hayes, a New York Street musician (jazz saxophone) is sent to Paris to trace her missing aunt. While there she meets up with fellow expatriate musician Andre who assists in her quest and her exploration of the Paris jazz scene. **Scope:** jazz musicians; jazz clubs .

CLEARY, Jon

1990. *You the Jury*. Collins/Angus & Robertson: North Ryde, NSW.

Genre: Police procedural/ pursuit. **Principal characters:** Joe Brennan. **Setting:** Coogee and Sydney, NSW. Late '40s. **Summary:** While rescuing a friend from a gangster, Brennan (an ex-commando and something of an outsider) inadvertently

kills the heavy. The story is marked by the sparing use of jazz images: radio programs as background; the prominent display of two jazz books in the living room, and the suggestion that Brennan's mother sang like Maxine Sullivan, to indicate a family interest in jazz and swing; occasional textual comments that lend an undertone of violence and disapproval (e.g. 'pagan jazz', 'violent swing'). **Scope:** Homicide; manhunt; organised crime.

COLLIER, James Lincoln

1994. *The Jazz Kid*. Henry Holt: New York City.

Genre: Juvenile fiction/gangster. Principal character: Paulie Horvath. **Setting:** Chicago, 1920s. **Summary:** A teenager, besotted with jazz, runs away to Chicago, falls into the company of gangsters and meets jazz musicians. **Scope:** Gangs; jazz clubs; cameo appearances by King Oliver, Louis Armstrong and Bix Beiderbecke.

CREECH, J. R.

1991. *Music & Crime*. Bloomsbury: London.

Genre: Hard-boiled/ noir. Principal characters: Ray the Face (sax), Lonnie (bass). **Setting:** Los Angeles; the recent past. **Summary:** The main characters, both down on their luck, are caught up in organised crime and undertake some very amateur detection work. **Scope:** Street life; low life; drugs; jazz clubs; jazz musicians; jazz gigs.

DELACORTA (Daniel Odier)

1986. *Vida* (tr. Victoria Reiter). Summit Books-Simon & Schuster: New York City.

1986. Ballantyne Books Mystery No.32941: New York City.

Genre: Comedy/mystery. Principal character: Vida. **Setting:** Los Angeles, ca 1970s. **Summary:** As cover for her calling of hitperson for the Mafia, Vida owns and runs a jazz club Ornithology. **Scope:** Assassination; jazz clubs; jazz identities; appearance by the McCoy Tyner Trio; jazz recordings; reference to pulp fiction novels.

Note: The author has written other novels with jazz references including the one that inspired the French film *Diva* (Dir. Jean-Jacques Beineix, 1981).

DEVERELL, William

1990. *Platinum Blues*. British American Publ: Latham NY.

Genre: Corporate crime . Principal character: A corporate lawyer Setting: USA, 1980s. **Summary:** Investigation leading to legal battle to recover recording rights from a corrupt record company. **Scope:** Music industry; references to jazz and jazz musicians.

ELLROY, James

1992. *White Jazz*. Knopf: New York City.

Genre: Police procedural [series]. Principal character: Lt. David Stein. **Setting:** Los Angeles, late 1950s. **Summary:** A major character is a jazz saxophonist with links to the Mob. Stein carries out various policing activities against organised crime. **Scope:** Staccato writing style (akin to that of the French writer Celine) has been likened to a jazz improvisation. References to West Coast jazz musicians and to an Art Pepper fan club.

FISHER, Rudolph

1932. *The Conjure-man Dies: A Mystery Tale of Dark Harlem*. Covici-Friede: New York City.

Genre: Police procedural. Principal characters: Jinx Jenkins, Bubber Brown.. **Setting:** Harlem, late '20s-early '30s. **Summary:** One of the main characters is framed for murder. Said to be the first black detective story. **Scope:** Street life; Harlem clubs; black musicians; speakeasies; prohibition.

FOX, Frank G.

1996 *Funky Butt Blues*. St Expedite Press: New Orleans.

Genre: Amateur sleuth. Principal character: A librarian Setting: New Orleans, mid 1990s. **Summary:** A librarian with an interest in classic jazz sets out to discover the truth about the fabled cylinder said to have been recorded around the turn of the 19th century by Buddy Bolden. **Scope:** Ragtime; early jazz records; jazz myths; classic jazz.

GOODIS, David

1946. *Dark Passage*. World: New York City.

Genre: Noir. Principal characters: An innocent man on the run from jail, and a lonely woman. Setting: USA. **Summary:** An early fictional exploration of the emotional effects experienced by a person who has acquired a new face by plastic surgery. **Scope:** The text exemplifies Goodis's staccato, jazz-like prose. The two characters have a mutual interest in the music of Count Basie. Filmed with the same title and starring Humphrey Bogart and Lauren Bacall (dir: Delmer Davies, 1947).

1953 . *The Burglar*. Lion Books: New York City. 1988. *Blue Murder*/Simon & Schuster: London.

Genre: Noir. Principal characters: A burglar and his team. Setting: USA. **Summary:** The story of a bungled break-in and the consequent decline in status of the burglar. **Scope:** The text again unfolds with a jazz-like rhythm and has been compared with Jack Kerouac's prosody. Filmed with the same title and starring Jayne Mansfield, Dan Duryea and Martha Vickers (dir: Paul Vendkos, 1957) . Goodis was scriptwriter and the film was shot in his home town.

1954. *Street of No Return*. Gold Medal: New York City/ Fawcett Books: New York City. 1991. *Vintage Crime*/Black Lizard: New York City.

Genre: Noir. Principal characters: A famous crooner, now a street bum. **Setting:** USA. **Summary:** The failed singer revisits his past life, which was ruined by obsessive love and victimisation by police and gangsters. Despite regaining his confidence and returning to the possibility of renewing his successful career, he succumbs once more to the anonymity and safety of a street corner boozier.. **Scope:** Again the text is marked by characteristic jazz-like rhythms. A poor adaptation was filmed in France and Portugal starring Keith Carradine (dir: Sam Fuller, 1989).

1956. *Down There*. Fawcett Publications. Republished in 1989 as *Shoot The Piano Player* (Intro by Geoffrey O'Brien). Black Lizard Books: Berkeley CA.

Genre: Noir. Principal characters: A pianist. Setting: USA. **Summary:** A famous concert pianist, successful despite coming from a criminal family, loses wife and child and succumbs to depression. He drops out to become a honky tonk pianist in a sleazy dockside bar. He is discovered by his family and inveigled back into their criminal activities. **Scope:** The novel was retitled

following the highly successful French film version starring Charles Aznavour as the pianist (dir: François Truffaut, 1960).

Note: Goodis was a prolific writer but, as he succumbed to the twin pressures of alcohol and Hollywood, so the jazz-like quality of his writing declined. See O'Brien's Introduction to Goodis's *Black Friday*, listed under Cross References.

GORES, Joe

1992. *Dead Man*. Mysterious Press/Warner Books: New York City.

Genre: Private investigator. Principal character: The P.I. **Setting:** New Orleans French Quarter and adjacent bayous. **Summary:** A revenge manhunt. **Scope:** Frequent references to Dixieland bands in New Orleans. Also to trumpeter Muggsy Spanier.

GOSLING, Paula

1980. *Loser's Blues*. Macmillan: London. [Alternative title: Solo]

Genre: Police procedural/fugitive. Principal characters: Concert pianist John Owen Coratelli (aka jazz pianist Owen Johns).

Setting: New York jazz club. **Summary:** While moonlighting with the Johnny Cory Quartet, the pianist is accused of the murder of a former girl friend
Scope: Fugitive; revenge; jazz clubs.

GRANT, James

1980. *Don't Shoot the Pianist*. Piatkus: England.

Genre: Gangster. Principal character: Lew Jackson. **Setting:** Battersea and London's West End, 1970s. **Summary:** Jackson, a once excellent jazz musician runs a seedy out of town jazz club. He is tricked into putting money into a jazz festival and falls foul of a London gangster who wants to use the festival for more nefarious purposes. **Scope:** Contains references to many well-known London jazz identities, jazz clubs and jazz magazines.

The author's real name is Bruce Crowther, a well known British jazz writer and author of or collaborator on a number of books on jazz singing. He has written other mystery novels but these have yet to be checked.

GREENWOOD, Kerry

1993. *The Green Mill Murder: A Jazz-Age Mystery*. McPhee Gribble/Penguin: Ringwood, Victoria; Cassell: London.

Genre: Amateur female sleuth/ police procedural. **Principal characters:** Phryne Fisher, Inspector Jack Robinson **Setting:** The Green Mill Dancehall, Melbourne; The Australian Alps. 1920s. **Summary:** Phryne and Jack set out to solve a murder in a famous Melbourne jazz venue during a marathon dance. **Scope:** Jazz musicians; Australian jazz history; jazz venues.

HARLEY, Rex

1987. *Black November*. Victor Gollancz: London.

Genre: Amateur sleuth. **Principal character:** A jazz fan **Setting:** USA, c. 1970s. **Summary:** A jazz fan, offered the saxophone of a famous jazz musician at a cheap price, sets out to discover the reasons behind the owner's unsolved death.. **Scope:** American jazz scene; Wardell Gray (by implication); unsolved crime; the Mob; narcotics.

HARVEY, John

1989. *Lonely Hearts*. Henry Holt: New York City; Avon: New York City; Viking: London; Penguin, Harmondsworth, England; Arrow: London.

1990. *Rough Treatment*. Henry Holt: New York City; Avon: New York City; Viking: London; Penguin, Harmondsworth, England; Arrow: London.

1991. *Cutting Edge* Henry Holt: New York City; Avon: New York City; Viking: London; Penguin, Harmondsworth, England; Arrow: London.

1992. *Off Minor*. Henry Holt: New York City; Avon: New York City; Viking: London; Penguin, Harmondsworth, England; Arrow: London.

1993. *Wasted Years*. Henry Holt: New York City; Avon: New York City; Viking: London; Penguin, Harmondsworth, England; Arrow: London.

1994. *Cold Light*. Henry Holt: New York City; Avon: New York City; Viking: London; Penguin, Harmondsworth, England; Arrow: London.

1995. *Living Proof*. Henry Holt: New York City; St Martin's: New York City; Heinemann: London; Arrow: London.

1996. *Easy Meat*. Henry Holt: New York City; Owl: New York City; Heinemann: London; Mandarin: London.

1997. *Still Waters*. Henry Holt: New York City; Heinemann: London.

1998. *Last Rites*. Henry Holt: New York City; Heinemann: London.

Genre: Police procedural [series]. **Principal character:** Detective Inspector Charlie Resnick **Setting:** Nottingham, England, 1980s-1990s. **Summary:** Each is a self-contained investigation and arrest novel, but some personal aspects flow over sequentially from novel to novel. Each reinforces Resnick's jazz interest. **Scope:** jazz fan; jazz influence on literary style.

Note: In 1998, Harvey edited a collection of short stories, *Blue Lightning*, with works by Bill Moody, Julie Smith and others mentioned in this bibliography. In 1999, Harvey's *Now's the Time: The Complete Resnick Short Stories* was published (probably by Holt and/or Heinemann). Both collections should contain jazz elements but I have not, as yet been able to confirm this.

HENTOFF, Nat

Blues For Charlie Darwin. Mysterious Press #518: New York City.

Genre: Police procedural [series]. **Principal characters:** Noah Green, Sam McKibbin.. **Setting:** Greenwich Village jazz clubs, New York. **Summary:** No further details. **Scope:** Homicide.

Note: Author is a well known and highly regarded jazz writer and a noted sociologist. Other novels in the series may have some jazz interest.

HEWAT, Alan V.

1985. *Lady's Time*. Harper & Row: New York City; 1986. Heineman: London/Fontana Flamingo: Glasgow.

Genre: Police procedural/historical mystery. **Principal characters:** vignettes of Buddy Bolden, the Bocage family, Jelly Roll Morton, Tony Jackson, and Lulu White. **Setting:** New Orleans French Quarter. **Summary:** Sudden death of an aging female ragtime player prompts an inquiry into her younger days in New Orleans. **Scope:** Homicide; ragtime; early jazz.

HIMES, Chester

- 1957, 1973. *For Love of Imabelle*. The Chatham Bookseller, Chatham NJ.
1959, 1966. *The Real Cool Killers*. Berkeley Publ: New York City. 1985, 1988. Allison & Busby: London.
1959, 1966. *The Crazy Kill*. Berkeley Publ: New York City. 1988. Allison & Busby: London.
1960. *All Shot Up*. Avon Books: New York City.
1960, 1966. *The Big Gold Dream*. Berkeley Publ: New York City.
1965, 1970. *Cotton Comes to Harlem*. Dell: New York City.
1966, 1972. *The Heat's On*. Berkeley Publ: New York City. 1986. Allison & Busby: London.
1996. *Run Man Run*. Putnam's Sons: New York City
1969. *Blind Man With a Pistol*. 1986. Allison & Busby: New York City.

Note: Jazz references are to be found in this police procedural series set mainly in Harlem. The killing off of the series by Himes prompted a superb spoof novel, *Coffin & Co*, by the French African writer Njami Simon (Black Lizard Books, Berkeley CA, 1987). Two black New York detectives who believe themselves to be models for Grave Digger Jones and Coffin Ed Johnson track Hines in Paris to get him to change his mind; it too contains jazz references. Himes' novels have been reissued many times by various publishing houses; the above listing is indicative only..

HUNTER, Alan

1961. *Gently Go Man*. Cassell: London. 1963. Pan Books: London.

Genre: Police procedural . Principal character: Superintendent Gently. **Setting:** A fictitious New Town, north of London, late 1950s. **Summary:** Investigation of a motor cycle accident after a jazz session at a local milk bar. **Scope:** Jazz clubs; jazz talk; jazz writers; English Beat devotees; cool jazz; drugs; jazz recordings as background.

JANSON, Hank

1961. *Jazz Jungle*. Roberts: London.
1962. *Beauty and the Beat*. Roberts: London. Repr. 1965.

Note: Although these are promising titles, I have yet to find them. 'Hank Janson' was a 'house' name for a number of writers, mainly Shepton Danill and Harry

Hison. Considered risqué in their day, they were issued many times in paper back, frequently with lurid, sexually enticing covers.

JEFFERS, H Paul

1981. *Rubout at the Onyx*: A Novel of Suspense. Ticknor & Fields: New Haven, New York City.

Genre: Private investigator . **Principal character:** Harry McNeil. **Setting:** Onyx Club, New York City, mid 1930s.

Summary: McNeil investigates murder and robbery at the Club **Scope:** Swing; jazz clubs; musicians; 52nd Street; cameo appearances by George Gershwin , Art Tatum and others.

KNIGHT, Phyllis

1981. *Shattered Myths*. St Martin's Press: New York City.

Genre: Lesbian sleuth . **Principal character:** Lil Ritchie. **Setting:** Montreal, Canada; Maine, USA, early 1990s. **Summary:** publicity blurb says "mellow jazz, mordant murder".. **Scope:** No further details.

LUTZ, John

1986. *The Right to Sing the Blues*. St Martin's Press: New York City.

Genre: Private investigator [series]. **Principal character:** Aloysias Nudger. **Setting:** New Orleans, St Louis, Kansas City, Chicago, Cleveland. **Summary:** Nudger, who is a jazz buff with a fine collection of rare 78s, investigates background of pianist working for Fat Jack McGee, a former clarinet star and owner of a New Orleans jazz club. **Scope:** Humour; jazz gigs; record collecting. The author is a jazz clarinetist.

McARTHUR, Alexander & Kingsley Long

1961 [1935]. *No Mean City: A Story of a Glasgow Slum*. Corgi Books: London.

Genre: Street gangs/ police procedural . **Principal character:** A Gorbals gang leader. **Setting:** The Gorbals (Glasgow, Scotland), early 1930s. **Summary:** Gangland wars in and around well known public dance and concert halls. **Scope:** Swing era; Green's Playhouse; Barrowland; The Depression; slum dwellings; social history; violence,

MARSH, Ngaio

1949. *A Wreath for Rivera*. Little, Brown: Boston. 1961. *Swing Brother Swing: Murder at the Metronome*. Fontana Books: London.

Genre: Police procedural [series]. **Principal character:** Chief Detective Inspector Alleyn. **Setting:** The Metronome Restaurant, London. **Summary:** The piano accordionist with Breezy Bellair's jazz group is shot and killed while on stage. **Scope:** Society band; boogie-woogie; Hooray Henries; tenor saxophone and trombone shown in cover art.

MAXWELL, Thomas

1986. *Kiss Me Once*. Mysterious Press: New York.

Genre: Gangsters. **Principal character:** One of the principals is a nightclub singer with a preference for tunes by Hoagy Carmichael and Cole Porter. The author also introduces a number of real-life persons, including the politician Thomas Dewey and crime boss Lucky Luciano. **Setting:** New York City, 1941-42. **Summary:** **Scope:** Organised crime, clubs jazz musicians, singers.

Note: Author states in a credit that the book's title was inspired by and borrowed from Louis Armstrong's recording of the Sammy Cahn-Julie Styne hit of 1945, *It's Been A Long, Long Time*.

MOODY, Bill

1994. *Solo Hand*. Walker & Co: New York City.

Genre: Amateur detective [series]. **Principal character:** Evan Horne. **Setting:** Los Angeles. **Summary:** Evan Horne, a highly regarded West Coast jazz pianist, has lost the use of one hand due to a car crash; recovery is very uncertain and so is his career. His ex-wife seeks help in putting an end to the blackmail of a friend. **Scope:** Jazz piano; West Coast jazz; jazz clubs; extortion.

1995. *Death of a Tenor Man*. Walker & Co: New York City.

Genre: Amateur detective [series]. **Principal character:** Evan Horne. **Setting:** Las Vegas. **Summary:** At the request of an academic friend, Horne sets out to unravel the mystery behind the real death of tenor saxophonist Wardell Gray in the desert near Las Vegas in 1955. Horne triggers a violent reaction among those who do not want the case re-opened. **Scope:** Jazz piano; West Coast jazz; jazz clubs; jazz legend; drugs; the Mob; police corruption.

1997. *Sound of the Trumpet*. Walker & Co: New York City.

Genre: Amateur detective [series]. **Principal character:** Evan Horne. **Setting:** Las Vegas. **Summary:** A collector has found what may be the late Clifford Brown's last recording session. Clifford actually died in a car crash in 1956. Horne is asked to confirm the find, but discovers the collector dead, and a trumpet initialled C.B. on a table. He sets out to solve both mysteries. **Scope:** Jazz piano; modern jazz; jazz clubs; West Coast jazz; jazz legend; jazz archiving Bird Lives. Walker & Co: New York City.

Genre: Amateur detective. **Principal character:** Evan Horne. **Setting:** Los Angeles and elsewhere in southern California.

Summary: Horne's hand is healing and he is able to resume playing in jazz clubs. A saxophonist from the 'smooth' Kenny G jazz school is found murdered, with the words "Bird Lives" smeared on a nearby wall (the same message that appeared after Charlie Parker's death in the early '50s. Horne investigates this and a subsequent death. **Scope:** Jazz piano; West Coast jazz; jazz clubs; jazz legend; serial murder

MURPHY, Dallas

1988. *Lover Man*. Pocket Books: New York City.

1992. *Lush Life*. Pocket Books: New York City

199x. *Don't Explain*. Pocket Books: New York City.

Genre: Comedy thriller/stumbler. **Principal characters:** Archie Deemer; the dog Jelly Roll. **Setting:** New York City.

Summary: The three novels have a recurring theme; Archie Deemer is a jazz-loving copywriter for his advertising star and breadwinner, the dog Jelly Roll. Together they stumble into unexpected mysteries which run their course at a speedy pace marked by humorous incidents **Scope:** Jazz records; street talk. The titles are all from well known jazz tunes.

MURPHY, Haughton

1990. *Murder Times Two*. Collins Crime Club: London.

Genre: Amateur detective. **Principal character:** Tobias Vandermeer and the detective. **Setting:** New York City.

Summary: Tobias Vandermeer, a wealthy business man and amateur jazz pianist, is poisoned during a reading club meeting at his home. He was well known around the New York jazz clubs. One sequence before his death has him

holding forth on the merits of pianists Mary Lou Williams, Eubie Blake, James P. Johnson and the relative newcomer Judy Carmichael. **Scope:** Jazz clubs; jazz identities.

NEGGERS, Carla

1990. *Minstrel's Fire*. Severn House: New York City & Wallington, Surrey, England.

Genre: Romantic mystery . **Principal character:** Juliana Fall **Setting:** SoHo (Greenwich Village), New York City

Summary: Fall, an internationally acclaimed concert pianist adopts a new persona as a jazz pianist inspired by Duke Ellington, Earl Hines and Eubie Blake. **Scope:** Intrigue; suspense; theft; jazz clubs.

PLATER, Alan

1985. *The Beiderbecke Affair*. Methuen: London

Genre: Comedy thriller/stumbler detection [series] . **Principal characters:** Trevor Chaplin; Jill Swinburne. **Setting:** Yorkshire, England. **Summary:** While trying to unravel tax irregularities arising out of the purchase of a set of rare Bix Beiderbecke recordings , Trevor and his teacher colleague Jill become entrapped in an investigation of local crime and police corruption.. **Scope:** jazz records; bureaucracy; petty crime.

1987. *Mysterioso*. Methuen: London.

Genre: Amateur sleuth. **Principal character:** Rachel. **Setting:** England, 1980s. **Summary:** Search for unknown father with a jazz link through Thelonious Monk's tune Mysterioso. **Scope:** British jazz musicians; jazz tunes; jazz legends.

1989. *The Beiderbecke Tapes*. Methuen: London

Genre: Comedy thriller/stumbler detection [series] . **Principal characters:** Trevor Chaplin; Jill Swinburne. **Setting:** Yorkshire, England. **Summary:** Still on the search for rare Bix Beiderbecke recordings , Trevor buys a set of tapes, one of which contains material on British nuclear policy. He and his partner are caught up in international espionage and counter-intelligence operations. **Scope:** jazz records; Bix Beiderbecke; record collecting; espionage.

1991. *The Beiderbecke Connection*. Methuen: London

Genre: Comedy thriller/stumbler detection [series] . **Principal characters:** Trevor Chaplin; Jill Swinburne. **Setting:** Yorkshire, England. **Summary:** Trevor and Jill meet a Russian refugee under suspicious circumstances and are inveigled into assisting him to cross the Yorkshire border undetected. Bix Beiderbecke and his recordings continue as a motif. **Scope:** jazz records; political intrigue.

REED, Harlan

1938. *The Swing Music Murder*. Dutton: New York City.

Genre: Hard-boiled detective . **Principal character:** Not known. **Setting:** Seattle, 1930s.

Summary: R.N. Albert describes this only as having a swing music background.

Scope: No further details, despite extensive search for a copy.

REID, Desmond

1992. *Death on a High Note*. Sexton Blake Library No.492. Fleetway Publications : London.

Genre: Private detective . **Principal character:** Sexton Blake, Tinker, 'Splash' Kirby, Paula Dane, Marion Lang. **Setting:** London's West End, and the Nightbeat Jazz Club, 1950s. **Summary:** Blake is engaged to find out who is murdering members of a popular jazz band. Much of the action takes place in a jazz club. From the descriptions of musicians and fans, the author seems to have studied the jazz scene in London during the late 1950s. **Scope:** Serial murder; jazz clubs; jazz musicians.

RIPLEY, Mike

1988. *Just Another Angel*. Crime Club/Collins: London. 1989. Fontana Paperbacks: London.

1989. *Angel Touch*. Crime Club/Collins: London. Also Fontana Paperbacks: London.

1990. *Angel Hunt*. Crime Club/Collins: London. Also Fontana Paperbacks: London.

1991. *Angel in Arms*. Crime Club/Collins: London. Also Fontana Paperbacks: London.

Genre: Comedy/amateur sleuth [series] . **Principal character:** Royston Maclean Angel **Setting:** London, 1980s. **Summary:** Humorous plots in which Angel

stumbles into crime detection aided by a number of picaresque characters including 'Wolfman' an Irish banjo player. Angel drives a taxi cab named after Louis Armstrong and doubles as a traditional jazz trumpeter, session man and occasional 'roadie' for heavy metal bands. **Scope:** Jazz humour; gigs; records. Three or four additions have been made to the series.

SHURMAN, Ida

1943. *Death Beats the Band*. Phoenix: New York City.

Genre: Amateur sleuth. **Principal character:** Jack Coler **Setting:** Possibly New York State, early 1940s. **Summary:** A band leader is shot on stage at a snow-bound holiday resort. The band led by bassist Jack Coler and the guests combine to solve the murder. **Scope:** Swing bands; musicians.

SMITH, Julie

1993. *Jazz Funeral*. Fawcett Columbine: New York City; 1994. Ballantyne/Ivy Books: New York City.

Genre: Police procedural [series]. **Principal character:** Woman police detective Skip Langdon.. **Setting:** New Orleans in the 1990s. Annual Jazz and Heritage Festival. **Summary:** Langdon investigates the murder of the Festival's producer and the abduction of his daughter, a singer. Prime suspect is the latter's Cajun boyfriend, an R & B singer. **Scope:** Jazz musicians, jazz fans, jazz singers; New Orleans.

Note: Smith has written 8 or 9 books in the series. *New Orleans Mourning* (1990) and *Axeman's Jazz* (1991), both in Ivy Books, are described in the essay.

SLOVO, Gillian (Gill)

1984. *Morbid Symptoms*. The Women's Press Crime: London/Pluto Press : London.

Genre: Private investigator/journalist [series]. **Principal character:** Kate Baier (plays tenor saxophone and likes the work of John Coltrane. **Setting:** London, early 1980s. **Summary:** Baier mixes with a group of young black left activists to determine responsibility for the death of one of their colleagues. **Scope:** Jazz records; gender politics; murder.

1985. *Death by Analysis*. The Women's Press Crime: London.

Genre: Private investigator/journalist [series]. **Principal character:** Kate Baier . **Setting:** London, East and West End, early 1980s. **Summary:** Baier investigates the murder of a psychoanalyst friend. **Scope:** Jazz saxophone; jazz records; gender politics; murder.

1989. *Death Comes Staccato*. The Women's Press Crime: London.

Genre: Private investigator/journalist [series]. **Principal character:** Kate Baier . **Setting:** London, East and West End early 1980s. **Summary:** Baier is hired to protect a young virtuoso 'legit' musician and encounters murder and police corruption. Again reinforces her jazz credentials by practising to records by tenor saxophonist Archie Shepp and pianist Horace Parlan. **Scope:** Jazz saxophone; jazz records; gender politics; murder; corruption.

SONIN, Ray

1940. *The Dance Band Mystery*. Quality Press: London.

Genre: Police procedural/ investigative journalist. **Principal characters:** **Setting:** London late 1930s. **Summary:** The drummer in a swing band is shot during a recording session. The story is told alternately by the editor of Dance Band News and the investigating officer.. Structurally the novel has a lead-in, a substantial ensemble section and a coda. **Scope:** Authentic descriptions of the London jazz/swing scene just prior to World War 2.

Note: Also known as Zahl Ray Sonin, this author was well known on the British jazz scene from the 1930s to 1950s. He edited *Melody Maker* from 1940 to 1949, then took on the editorship of *Musical Express*. He was one of the first officers of the National Federation of Jazz Organizations of Great Britain and Northern Ireland, which formed in 1948. Sonin wrote other mystery novels but it is not known if they are relevant to this study. He seems to have moved to Canada in the 1950s or '60s.

SPICER, Bart

1950. *Blues for the Prince*. Dodds Mead: New York City. 1951. Bantam Books: New York City; Collins: London. 1989. No Exit Press: Harpendon, England.

Genre: Private investigator [series]. **Principal character:** Carney Wilde **Setting:** New York City, 1940s. **Summary:** Wilde. Investigates the death of legendary jazz singer/pianist Harold Morton Prince and claims that some of his best tunes were plagiarised. Wilde is a record collector with a preference for the work of Sidney

Bechet and Jimmie Noone. Scope: Hot jazz; swing; jazz records; jazz musicians; jazz clubs.

Note: There are at least six more Carney Wilde novels. With his wife Betty Coe Spicer as co-author, Spicer also wrote other mystery novels under the nom-de-plume J. Barbette. I have found no evidence that these contain any jazz references.

TATE, Sylvia

1947. *Never by Chance*. Harper: New York City.

Note: This novel has been described by R.N. Albert as: " Basically a mystery / suspense novel that has a swing music background". I've searched for but have yet to find a copy.

TORREY, Roger

1938. *42 Days for Murder*. Hillman-Garl: Also 1988, Creative Arts Books / Macmillan: Berkeley CA.

Genre: 'Hard-boiled' private detective/noir . **Principal character:** P.I. Shean Campbell. **Setting:** USA. **Summary:** In several chapters, the principal appears at the piano with a saxophonist of limited talent. Mention is made of the John Kirby band, a popular American jazz group of the late '30s. **Scope:** homicide; jazz piano; venues.

Note: Other than that he was a writer for Black Mask, little is known about this author, except that he was an alcoholic, a gambler and a barrelhouse piano player.

TRIGOBOFF, Joseph

1992. *The Bone Orchard*. Bloomsbury: London.

Genre: Police procedural **Principal character:** Detective Yablonsky. **Setting:** New York City, early 1990. **Summary:** Investigation of a crime takes Yablonsky into New York's seamier parts and in contact with sexual subcultures. **Scope:** Mainly refers to new wave rock, but Yablonsky indicates that he prefers jazz.

WAINWRIGHT, John

1977. *Do Nothing Till You Hear from Me*. St Martin's: New York City.

Police procedural. No further details.

1980. *The Venus Fly-trap*. Macmillan: London.

Genre: Police procedural. **Principal character:** Sydney Palmer **Setting:** Soho, London. **Summary:** Palmer, the headwaiter at the Venus Fly-trap Nightclub is suspected of murder. The Club's houseband, a traditional jazz group, is led by Palmer's son.

WOOLRICH, Cornell (aka William Irish)

1942. *Phantom Lady*. Lippincott: New York City. 1944. Pocket Books No. 253.

1945. Robert Hale. 1983. Ballantyne Books No. 30652 (with Introduction by Francis Nevins).

Genre: Noir. **Principal characters:** Sentenced man and female witness. **Setting:** An American city in the 1930s. **Summary:** A condemned man seeks to establish his innocence against dwindling odds. His girl friend, a vital witness is taken by a jazz drummer to a jam session. **Scope:** No further details.

1959. *Death is My Dancing Partner*. Pyramid:

Genre: Murder mystery. **Principal character:** Bandleader. **Setting:** On board ship. **Summary:** No further details. **Scope:** No further details

1987. *Into the Night* (completed by Lawrence Block). Mysterious Press: New York City.

Genre: Suspense thriller. **Principal character:** A 'jazz' singer. **Setting:** USA, ca 1950s. **Summary:** A singer contemplating suicide accidentally kills an innocent victim. She takes over the dead woman's persona then plots her ex-husband and his lover's death. **Scope:** The singer is much taken with Billie Holiday's singing style. One chapter contains an excellent discussion of song-writing techniques.

CROSS REFERENCES

BASSETT, Mark, T. 1987. Cornell Woolrich: dance and the detective. *Journal of Popular Literature*, III (1) 22-34; Spring-Summer.

Note: Bassett comments on the frequent use of 'hot' music and dance motifs in Woolrich's novels and short stories.

HARRIS, Horace Meunier. 1949. [Bibliography of jazz]. *Pathfinder*, '49. No further details.

HASELGROVE, J.R. & D. Kennington. 1965. *Readers' Guide to Books on Jazz*. Library Association, County Libraries Group: London.

Note: Kennington published an updated version as *The Literature of Jazz: A Critical Guide* in 1970 and revised it in 1980 with help from D.L. Read.

HAUT, Woody. 1996. *Pulp Culture: Hardboiled Fiction and the Cold War*. Serpent's Tail: London.

Note: A very useful resource book. Chapter 2 is excellent for its coverage of the works of Goodis and Himes, and there is a good description of the movement from pulp to noir.

LACHMAN, Marvin. 1981. The music of Cornell Woolrich. *Just in Crime*, No.1: 2-3.

Note: Contains more than 30 references to musical comment in the fiction of Cornell Woolrich.

LANGRIDGE, Derek. 1970. *Your Jazz Collection*. Clive Bingley: London.

MERRIAM, Alan P. 1954. *A Bibliography of Jazz*. American Folklore Society: Philadelphia.

NEVINS, Francis M. Jr. 1988. *Cornell Woolrich: First You Dream, then You Die*. The Mysterious Press: New York City, London, Tokyo.

Note: Biography of Cornell Woolrich (aka William Irish), b. 1903, d. 1968. Woolrich was a major writer of the 'pulp detective fiction' school. The author observes that a number of Woolrich's novels and short stories were informed by jazz. He notes that in Woolrich's unpublished autobiography *Blues of a Lifetime*, the writer recorded that his interest in jazz began during his years at Columbia University. There he would forego lunch for several days to buy a jazz record, of which he had "a stack of them...that climbed halfway up one wall of [my] room like a serrated, shellacked chimney stack".

O'BRIEN, Geoffrey. 1987. Introduction. David Goodis, *Black Friday*. Black Lizard Books/Creative Book Co: Berkeley CA, pp. v-xiv.

Note: The author discusses all of Goodis's major novels, referring frequently to the jazz-like pulse of the text and the use of jazz performance as a plot device. His anti-heroes are sometimes jazz musicians. Despite obvious talents, each lives at

the edge of criminality and deep despair. O'Brien also implies that the principal characters reflect Goodis's own tendencies toward depression and alcoholism, despite reasonable success as a writer in Hollywood (see Goodis entries in the Selective Bibliography). The introductory essay does not appear in the 1990 Vintage Crime/Black Lizard reprint of this novel..

REISNER, R.G. 1954. *The Literature of Jazz: A Preliminary Bibliography*.. Public Library: New York City; revised 1959 as *The Literature of Jazz: A Selective Bibliography*.

SKINNER, Robert E. 1989. *Two Guns from Harlem: The Detection Fiction of Chester Himes*. Bowling Green University Press:

SOITOS, Stephen, F. 1996. *The Blues Detective: A Study of African Detective Fiction*. University of Massachusetts Press: Amherst.

TALLANT, Robert. 1990. The Axeman of New Orleans. In Richard Glyn Jones (ed.). *Still Unsolved: great True Murder Cases*. Guild Publishing: London, pp. 1-23.

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