

ADM Archive Placement - Ezra Jackson

For my BCU 2nd year placement module, I worked alongside the archive's assistant, Benedict. I learnt to triage, organise, and catalogue through working on the **Graham Collier collection**.

My first job was to go through the whole of the Graham Collier Collection and divide the items into folders. This task took several weeks on placement to complete; it often happened that particular items did not fit into one specific folder and included more broad themes which did make it difficult to structure at times.



I think the experience I gained from this has contributed to my ability to prioritise and organise material not only in an archival sense but also in my art practice. Being able to discern what will or won't be useful quickly is a skill which will increase my efficiency and workflow in future projects.

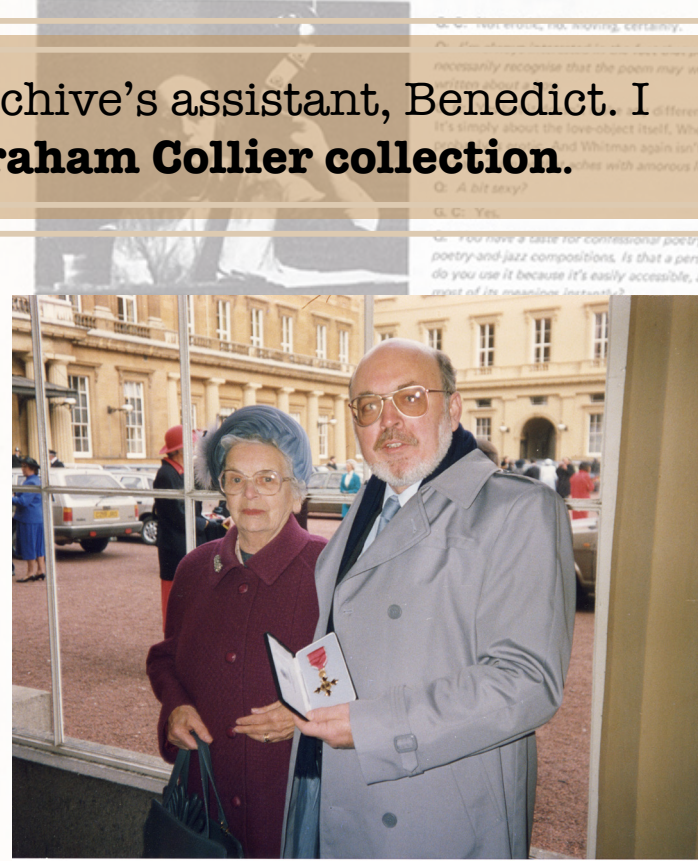
I found using the archival material sensitively a challenge, not to be offensive or biased in my outcome. Graham Collier was a real person and there are people today who care about his legacy. Although this was a challenge, I believe through this initial anxiety my display and future work is and will be more succinct, informative, and empathetic.

Whilst cataloguing, I found that searching through and reading such personal documents, letters, poems etc is quite an intimate process. Even though I have never met Graham Collier, I feel as if I know him personally and have a genuine interest in his life, to the point where reading his obituary made me somewhat emotional. Also, considering that the collection is centred around jazz music, (which was not of particular interest to me at the beginning of the placement) I now have a better understanding of the jazz world and have gained more interest in the subject through cataloguing.

In addition to cataloguing, I created a digital collage, a display to be shown in May 2026, and an information sheet to go along with it.

For more information about the Graham Collier collection: <https://www.bcu.ac.uk/arts/art-and-design-archive/collections/graham-collier-collection>

Love and all that Jazz



Graham Collier with his OBE medal

At times I simply wanted to be like him, and the situation didn't really permit it. This finished a couple of years ago.

although there is a tremendous amount of overdubbing involved and both Mikkelborg and Ryppdal are credited with the usual battery of keyboards, there is absolutely no sense of electronic overkill. The whole album feels right. Musical intelligence is apparent in every decision.

Another example has just been published.

The homo- or hetero- sexuality of important in jazz or life in general but what is personal freedom. This is surely the very essence and Veece's ill-judged remarks have harmed that principle I never expected to see in the pages of any jazz magazine.

Back to the bar, Steve. The musician to may be gay. If so, watch out for his right hook.

Graham Collier

The 'person's' concern was that the ECM catalogue (obtainable incidentally from ECM Records, 8 Munchen 60, Gleichmannstr 10, West Germany) had used a quote headlines GAY NEWS ENGLAND

I can't help thinking that, if the regularly cited statistics are anywhere near correct, his ECM collection (not to mention his classical one) must be riddled with actual gays - some of

GRAHAM COLLIER LUNCH

KEITH HOWES MEETS THE GAY JAZZ COMPOSERS

Collier Collier is known, if at all, outside jazz circles, either as someone involved in the early British 'beat' scene or as a young writer. It was Eric Clapton - or as a young writer. It was Eric Clapton - or as a young writer. It was Eric Clapton - or as a young writer.

In a given time a certain number of people have written for the past few years. The past few years have written for the past few years. The past few years have written for the past few years.

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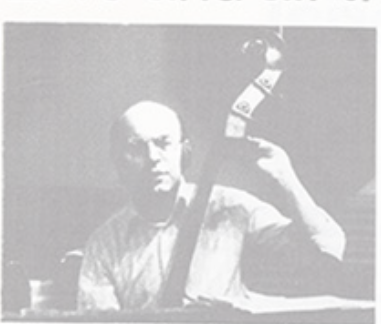
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US victory/ Morecambe Conference

Graham Collier; Gay Jazzman



Love and all that Jazz



G.C. Not erotic, no. Moving, certainly.
O. I'm always interested in the fact that people don't necessarily recognise that the poem may well have been written about a boy.
G.C. Yes but it doesn't make any difference does it?
O. It's simply about the love-object itself, whereas Cavely probably is erotic, and Whitman amoral isn't. Except perhaps 'I am he that ashes with amorous love'.
G.C. A bit sexy?
O. Yes.
G.C. You have a taste for professional poetry in your poetry and jazz compositions. Is that a personal taste, or do you use it because it's easily accessible, and yields most of its meanings instantly?
G.C. Probably both. I try to work on a very personal level. I hope that an audience will enjoy what I do. There are perhaps more complex poems that I enjoy. But they might be too hard to be set to music. I can't imagine TS Eliot's Four Quartets somehow set to music because they're too long and too convoluted.
There's a great difference between a poem spoken and a poem sung. A lot of the poems I used in Wheel of Dreams were by Conrad Aiken who I always find fantastic. TS Eliot, Whitman, Auden and Yevushenko also.
O. You said that part of Wheel of Dreams was a personal statement. What was it?
G.C. A lot of it was purely about the creative process itself and the problems of getting down and writing things. And then a problem which recurs frequently both in my life and work and reading is simply that of living with people. They're the eternal problems really, and I suppose that they may be enhanced if one happens to be a creative person too. In a Guardian book review recently someone wrote that if one is a creative artist this fact about one conditions a great deal of one's living. Well, that may be true and the fact that you are creative may accentuate the problems. It may be true that it is hard for some creative people to live with others. But it's surely also true that it's hard for any human being to live with another.

G.C. Camden wasn't in fact all 'poetry and music'; the words used were projected onto some screens and sung. We also used some spoken prose—in fact some of my own—about, well, life in general, and living. It was really very much a self-portrait and the poetry used was on a very personal level.
At the Bradford Festival we did something other different. It was a sort of picture of the whole area, with the Industrial towns and the countryside—the Pennines. So I became interested in the poetry thing in general. And I've been commissioned to write a piece for the Shakespeare Birthday celebrations this year—using Shakespeare of course.
O. I'm among contemporary poets most holds your interest?
G.C. I suppose at the moment WH Auden. On that poetry programme on American he did this interesting



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