

**ORAL HISTORY**

**TIME TO REMEMBER**

**Interviewee:** Jack Honeyborne

**Interviewed & recorded by:** Charles Guard

**Date recorded:** 16 January 2009

**Topic:** Life as a musician in the Island during the 1950s and in the UK and around the world from the 1950s onwards

- CG:** Could you just give me your name to begin with?
- JH:** Yes, Jack Honeyborne.
- CG:** How's the 'Bourne' spelt?
- JH:** B, O, R, N, E – no 'U'.
- CG:** Right, right. So, where were you bourn, Jack – we'll just get some background first...
- JH:** Yea, yea, Thornton Heath, which is part of Croydon, Surrey.
- CG:** Right
- JH:** In England.
- CG:** You've got a Croydon accent, have you?
- JH:** Have I, well, not really, no (*laughing, laughter*) - didn't know there was one!
- CG:** Well, there's a slight Cockney twinge on the end....
- JH:** Yea, yea, yea, well, there could be, yea, yea....
- CG:** Yea...
- JH:** A lot of people think I'm from Manchester because I've probably done so much touring....
- CG:** Right...
- JH:** But I'm not from Manchester at all, you know...
- CG:** No, no...
- JH:** But I'm actually from Croydon in Surrey...
- CG:** Yea. What...I mean, we're speaking to you here, in Ramsey, you've obviously had a long association with the Isle of Man...
- JH:** Oh yea, yea, yea...
- CG:** How did that first start?
- JH:** Well, 1955, I was with Ken Macintosh's band, and from 1953 to '58. In 1955, 6 and 7 we did seasons here. 1955, that was at the Villa Marina, and Maron's, my present wife, mother

was the cook in the Villa Marina cafe. And Maron was on the till...

**CG:** Marvellous (*laughing*)!

**JH:** So I always say that she was taking my money from me the first minute we met (*laughing, laughter*).

**CG:** Let's establish your instrument first.

**JH:** Oh, piano!

**CG:** You're a pianist.

**JH:** Piano, yea, piano, yea, yea.

**CG:** So in Ken Macintosh's band...

**JH:** Hmm?

**CG:** What was the role of the pianist – were you filling in the harmonies, or were you allowed to improvise – you had solo sections, presumably?

**JH:** Yes, well, there was arrangements, we had arrangements, well, I was like part of the rhythm section, which is piano, bass and drums.

**CG:** Right, hmm, hmm...

**JH:** There were solos, and now and again, like on concerts, I might do a piano feature....

**CG:** Right...

**JH:** On the Sunday concerts...

**CG:** Hmm, hmm....

**JH:** But we played with arrangements in the band like that, you know....

**CG:** Hmm, hmm

**JH:** I was quite young then, anyway. But....

**CG:** Oh, was that arranged for you by Ken?

**JH:** No, no, he didn't do any arrangements, different people did the arrangements.

- CG:** Hmm
- JH:** All sorts of people, really. No, Ken didn't do the arrangements, Ken was just the conductor and played the saxophone.
- CG:** Right. But I mean, it was...in a sense, it was his band, presumably...
- JH:** Oh yea, yea, yea, yea....
- CG:** He pulled you all together – it was his sound, wasn't it?
- JH:** Yea, yea. Well, he...I think he formed a band...oh, in the late '40s, I would think, and then I sort of replace somebody who happened to be in the band at the time, and I stayed there for five years.
- CG:** But what was he like – he was well known locally, you often see him in the old tourist book films....?
- JH:** Yea...
- CG:** He'd be there judging....celebrity football matches....
- JH:** Yea, he did that....
- CG:** Old Ken Macintosh turns up, you know....
- JH:** Yea, that's right, yea...
- CG:** Was he easy to work with?
- JH:** Oh yea, he was okay. Well, I joined the band at Wimbledon Palais, and then we went on tour, and we were like one of the top bands in the country, and doing concerts all over the place, and some of the places there'd be queues of people to....that was in the good old days....
- CG:** Yes...
- JH:** With the big bands, you know...?
- CG:** Yes, and when people could dance, of course...
- JH:** Of course, yea, and oh yea, not so much here, but when you did one night stands, and as soon as they announced the big band's coming on, they'd all come flocking onto the floor....

- CG:** Hmm...
- JH:** Ten deep around the front of the band...
- CG:** Hmm
- JH:** but that's a long time ago, that, you know....
- CG:** Yea. What was your season here, then?
- JH:** Well, the first year, they were....Joe Loss had been here. Actually, funny enough, in 1972, I did do six months with Joe's band, but nevertheless, Joe had been working here for several years, I don't know what the reason why he left, but then they auditioned three bands – six weeks of each. There was Johnny Dankworth's band, Ken Macintosh's band – oh, and Jack Parnell had a band at the time...
- CG:** Gosh!
- JH:** And then they, at the end of the season, they decided amongst themselves, the corporation or council, I suppose, which band they thought was best, and we won (*laughing/laughter*)!
- CG:** Wow, 'cos those were eminent names, Jack Parnell...!
- JH:** Oh, I know, I know, I know, but they seemed to like Ken's band more, and so we came back again for another two years.
- CG:** Hmm. And how long were you here in the year – was it the whole.....
- JH:** Well, oh, ah, that's what I was going to say, the first time it was six weeks each, the bands did...
- CG:** Yea...
- JH:** But because we'd sort of got the job, I mean to say, then we spent...oh, up to four months, I suppose, I would think, yea...
- CG:** Really, yea. Where were you living while you were here?
- JH:** Well, I...'cos when I first come, I didn't know anybody, and I got...we were sent to the tourist board thing with all the addresses and I just picked out a place to stay.
- CG:** A boarding house....
- JH:** A boarding house, yea.

- CG:** Can you remember which one it was?
- JH:** I can, actually, I tell you why, because I picked it out, and because there's a place called Richmond near where I lived, there was one called...is there a Richmond Road? Yea, it's down by the museum...
- CG:** Yea...
- JH:** Would it be a Richmond Road? Anyway, I'd got to pick something, so I thought, oh, Richmond, so of course I'd got connections with Richmond, so that's where I stayed.
- CG:** Right...
- JH:** And then, that was for the six weeks. And then for the second year, I think I stayed...well, Alex Inn was one...
- CG:** Right...
- JH:** You know, Alex O'Brian's, which is now the Mount Murray...
- CG:** Gosh, so you were out of town, then?!
- JH:** I was then, yea, yea, but... And then another year I stayed...oh, in Hildesley Road – is there a Hildesley Road?
- CG:** Yes, yes there is, yes....
- JH:** With Bob and Doris Skillicorn – I remember I was given their address by someone, yea...
- CG:** Right, yea, yea...
- JH:** But what happened, the second year I was here, I met...yea, 1955, 6 and 7, yea, 1956, that's when I met my wife...
- CG:** Hmm
- JH:** And we wrote to each other all through the following winter, and on the next summer I came back, and she went back with me...
- CG:** Right...
- JH:** To England.
- CG:** She was a Manx girl, then?

- JH:** She was a Manx girl, yea...
- CG:** Yea. And you met her at the Villa, did you?
- JH:** At the Villa – as I say, when she was on the till, taking my money, yea.
- CG:** The famous Villa cafe.
- JH:** Yes, yea...
- CG:** Which was great, I mean...
- JH:** I know it was, I know, yea, it was lovely, yea....
- CG:** The waitresses in starched aprons....
- JH:** Yea, yea, oh yea....
- CG:** And all that sort of thing....
- JH:** Yea, yea, oh yea..... (*laughing, laughter*). Then she came back to England with me then and we got married in 1960...
- CG:** Hmm
- JH:** And Ronny Aldridge – well, you must know Ronny...
- CG:** Yes, yes...
- JH:** Ronny rang me one day and said, ‘I hear you married a Manx girl,’ he said, ‘do you fancy doing a summer season in the Isle of Man?’ So I came and did a summer season with Ronny and the Squadronneers in 1960, that would be.
- CG:** Yea. And would you be in the Palace then?
- JH:** Yea, in the Palace, yea...
- CG:** With Ronny, yea?
- JH:** Yea, yea, yea, yea.
- CG:** Hmm
- JH:** Oh, and then I stayed...we stayed in...is it the Majestic, or was the Majestic?
- CG:** It was the Majestic, yes...

- JH:** In a place where Ronny had stayed previous years. It was next door to where Geoff Duke had a house, or something, there....
- CG:** Oh yes, yes...
- JH:** But by then, Ronny had already got his own place over here...
- CG:** Down south, yes.
- JH:** So he said, 'Oh, I tell you what,' he says, 'Why don't you stay in the place where I used to stay?' And that's how it was we stayed there.
- CG:** Right, yea.
- JH:** That was 1960, that was, yea.
- CG:** Hmm... So when you were with Ken and err...during the '50s, what sort of routine...what sort of commitment did you have to do with the band on a weekly basis?
- JH:** Well, in those days, the big bands were working quite a lot, so you didn't have time to do anything else much.
- CG:** No...
- JH:** But we did do a lot of recordings with other people...
- CG:** Right...
- JH:** We're on all of Frankie Vaughn's, and Max Bygraves's records...
- CG:** Really, yea, great....
- JH:** And Alma Cogan, we did all those...
- CG:** Yea...
- JH:** And doing concerts, you didn't have time to do anything else.
- CG:** No.
- JH:** So once you're in a band like that, you were in the band, and that was it, you didn't do anything else.
- CG:** Your weekly routine at the Villa – were you on every night, or every afternoon, or....?

- JH:** Yea, it was...I can tell you exactly what happened; we did the nights, Ivy Benson did the afternoons....
- CG:** Hmm
- JH:** And on Sunday they had concerts there and we alternated like, we did one...
- CG:** Right...
- JH:** And Ivy would do the next one...
- CG:** Yes...
- JH:** Ivy actually only worked in the afternoons and alternate Sundays...
- CG:** Yea...
- JH:** And we worked six nights a week...
- CG:** Six nights....
- JH:** Plus the alternate – the other Sunday, you know?
- CG:** Yea, yea. So you...did you have a need to rehearse during the summer? You must have been pulling new music in, presumably?
- JH:** Well, oh yea, yea, well we did a lot of broadcasting, me and them...
- CG:** Hmm
- JH:** In those days they had outside broadcasting and we did a lot from them, and I mean, you always had a rehearsal....
- CG:** Yes...
- JH:** And television, we did television from there, as well.
- CG:** Hmm, hmm...
- JH:** Oh no, you had to rehearse for them...
- CG:** Hmm...
- JH:** I can't remember who rehearsed just for the sake of the band – I don't think we did, we just rehearse on....

- CG:** But you'd all be pretty good sight-readers, wouldn't you?
- JH:** Oh yea, yea, yea.
- CG:** It was second nature to you, no doubt (*laughing*)..
- JH:** Yea
- CG:** I mean, it must have been great...I mean I remember the '50s...
- JH:** Hmm, hmm...
- CG:** The Island, compared to now, was absolutely humming, wasn't it?
- JH:** Oh yea, it was all....well....
- CG:** Dance floors were packed...
- JH:** That's right. Well, they had those Wakes Weeks, didn't they....
- CG:** Yea, they did...
- JH:** And then Scotland...
- CG:** The Scots Week, yea...
- JH:** Of course, you'd be prepared for fights and everything...
- CG:** Really.... (*laughing*)?
- JH:** And blood flowing and all that....
- CG:** Yea (*laughing, laughter*)....
- JH:** 'Cos we also used to do Blackpool, and that was even worse, really, you know...
- CG:** Was it?
- JH:** With all the...they talk about the hooligans these days, but it hasn't just started, it was well going then....
- CG:** Well, that's encouraging that it's always been with us, yes (*laughing*)....
- JH:** Oh no, no, no – it was well going on in the '50s.... (*laughing, laughter*).

- CG:** Yea, yea.... So did you like working the Villa, it was.....
- JH:** Oh yea, it was okay, yea, yea....
- CG:** What sort of acts were on with you, though, 'cos it wouldn't be you all night, would it?
- JH:** Yea, it was...
- CG:** Was it?
- JH:** Yea, just us, yea. The only time we had anybody else was on the Sunday. Oh no, no, we...it was just playing – like a dance band...
- CG:** Right...
- JH:** You used to play all...no, used to play all the evening, no...
- CG:** Guest vocalists, though, presumably?
- JH:** No, we just had...
- CG:** No, no singers?
- JH:** There were the two singers in the band that....three!
- CG:** Right
- JH:** Kenny Bardell was one, and....can't remember who the others were. No, no, no, we did the whole night...
- CG:** Hmm
- JH:** There was no...when we had an interval, I suppose...probably put the records on – I mean I can't remember.
- CG:** Right, so were you on for about two hours, or....?
- JH:** Umm...
- CG:** Longer, I suppose....
- JH:** I don't think we worked late here, in those days, I think we finished at 11.00pm – like 8.30pm to 11.00pm with one or maybe two intervals, you know...
- CG:** Yea. Well of course the hoteliers would complain if people were coming back so late.

- JH:** Oh yea, yea, we...oh yea, yea...
- CG:** They'd want to get to bed, you know...hmm...
- JH:** There was a bar, obviously then, we used to, in the interval, we used to go in the bar, you know,
- CG:** Yea, yea...
- JH:** And I think the pubs were open all day, which was...
- CG:** Hmm...
- JH:** A novelty for us, because in those days they weren't at home...
- CG:** Hmm
- JH:** And I think we always...we might have finished before eleven, because if I remember rightly, I think we used to have time to go and have a drink after we finished playing, *(laughter)* it wasn't a late job here, I know...
- CG:** No, no. So fairly relaxed, then.
- JH:** Oh yea, yea....yea, yea, hmm...
- CG:** And then you had the days to yourselves...
- JH:** Yea
- CG:** Day after day after day...
- JH:** Every day, yea.
- CG:** In the summer season, so....
- JH:** Yea, I always used to bring a car over with me...
- CG:** Did you?
- JH:** And I used to go out in the car, every day, somewhere or other, you know...
- CG:** Yea. So what sort of things do you remember in the '50s on the Island?
- JH:** Well, I used to go to Douglas Head a lot. I remember in the day times I went there. Well, I went everywhere, you know...

- CG:** Yea
- JH:** I got guide books, I'm interested in architecture and all that, so I used to go to different places each day...
- CG:** Hmm
- JH:** And I used to do a lot of walking in those days, you know...
- CG:** Hmm
- JH:** I used to drive somewhere, and I always found something to do.
- CG:** Yea
- JH:** Always, you know...
- CG:** Presumably the band members used to go off together occasionally?
- JH:** Yea, yea, well, sometimes I went on my own, sometimes, you know, two or three of you would go off somewhere, yea.
- CG:** Hmm, hmm...
- JH:** No, no, no...it was alright, that was depending on the weather, of course.
- CG:** Yes. But I mean, all the amusements, the things that we've long lost...
- JH:** Yea, yea...
- CG:** Were functioning then, weren't they?
- JH:** Yea, I do remember there was a funny...
- CG:** You know, White City...
- JH:** Yea...
- CG:** Rushen Abbey....
- JH:** Oh, that was there, yea...
- CG:** All that sort of stuff....

- JH:** But there was one funny thing; I remember there was a cinema on the promenade somewhere, where it only opened in the afternoon if it was raining!
- CG:** Oh!
- JH:** It used to say it was open every evening, but it only opened in the afternoon 'if wet'.
- CG:** If wet (*laughing*)!
- JH:** So it was more or less open every day (*laughing*)!
- CG:** Every day – well, I always thought it was sunnier in those days, but...
- JH:** Yea, no, no, no, I remember that – open, the cinema's open every night and during the day, 'if wet'.
- CG:** And the beaches would be packed, of course.
- JH:** Fairly, yea, yea, yea....
- CG:** I mean, there was still a lot of people coming here in the '50s, wasn't there?
- JH:** Oh yea, yea, there were. It was just dropping off, 'cos they used to...every week they used to put, at the weekend in your local paper, they used to put how many thousands had been here that week, and it was always down from the...
- CG:** Previous year...was it...
- JH:** Week before, you know....
- CG:** Oh, the week before, yea...
- JH:** And the horse trams, of course, were running...
- CG:** Yea
- JH:** Well now, hardly run at all, do they?
- CG:** Hardly run, the season's very short, yea, hmm.
- JH:** Yea, yea. But in those days, it was one after the other, you know... No, thousands, well, thousands of people, you know...
- CG:** Hundreds of thousands, actually there were...

- JH:** Yea, yea...yea...
- CG:** In those days... So what about the Ivy Benson band, then, did you have much to do with them, or....?
- JH:** Well....
- CG:** You never played with Ivy?
- JH:** No, no...no. They were all....
- CG:** Well they were all girls, of course, obviously...
- JH:** Well, they were all girls and they were working in the afternoon and we were working in the evening...
- CG:** Yea...
- JH:** You might...might pop in and see them...
- CG:** Hmm
- JH:** And some of them would be hanging around while we were... Didn't see much of them, really....
- CG:** Did you ever met her?
- JH:** Oh, what?
- CG:** Ivy
- JH:** Oh yea, yea, yea – she got...I think she'd been married three times....
- CG:** Did she....?
- JH:** And one of the...one of the years we were here, we went to the wedding!
- CG:** Right...
- JH:** She married a service – American service man...
- CG:** Hmm
- JH:** And we all went to the wedding, so it must have been during the summer of one of those years when I was here.
- CG:** So she married one of her husbands on the Island, did she?

- JH:** Yea, yea, an American, yea, he was American, yea. She eventually finished up playing piano, 'cos she was a saxophone player, but she finished up, latter years, playing the piano in a hotel in Clacton, in Essex...
- CG:** Did she, gosh!
- JH:** And I did a jazz festival there one year, and she...with Harry Gold – do you remember Harry Gold and his Pieces....
- CG:** Hmm
- JH:** Anyway, I was doing a jazz festival there on a Sunday and Ivy turned up. It was the last time I saw her 'cos she died not long after...
- CG:** Yea...
- JH:** But she was living in Clacton then, but playing piano in a hotel bar...
- CG:** Was she, blimey?!
- JH:** Yea (*laughing/laughter*)...yea... That would have been about...well, I don't know – '70s?
- CG:** Yea...
- JH:** 70s or 80s, yea.
- CG:** I mean, I never knew her – I was only a little boy, but...
- JH:** Yea, yea, yea....
- CG:** But she always looked very glamorous, and the band, of course, were always err.....
- JH:** Yea, yea – I think she was a bit of a hard task....
- CG:** I thought she probably was a bit of a....
- JH:** Yea, yea, yea....but she...well, you know, I mean, you have to be, don't you? But....
- CG:** Yea
- JH:** But...
- CG:** Keeping all those girls in line!

- JH:** Yea, I mean, she seemed to get on alright with them, but they couldn't get away with much, you know....
- CG:** No, it must have been very tempting for them, you know...
- JH:** Oh yea, yea, yea....
- CG:** Young girls, over on the summer and err...
- JH:** Yea...
- CG:** She'd have to really be responsible for them, I suppose.
- JH:** Yea. What made us laugh, if we did go to the Villa on the Sundays when they were playing, when it came to the interval, they'd all go in the dressing room, bringing out bottles of beer out of their handbags, you know (*laughing/laughter*)?! Yea, all their handbags came and bottles of beer being pulled out!
- CG:** What about the other places – of course, you were working at night, so you might not have seen...
- JH:** Hmm...
- CG:** Places like...you know, the Derby Castle, the dance halls there....
- JH:** Yea, no, I never went....
- CG:** The Gaiety Theatre....?
- JH:** Yea, no, and also, one year, Basil Kirchin had a band at the Strand Palais – is it?
- CG:** Yes, the Palais de Dance, yes, the Palais de Dance...
- JH:** Strand Street Palais, yea, yea, yea.... There were five named bands here, in those days...
- CG:** Yea...
- JH:** There was the two at the Villa, the Palace, Derby Castle and the Strand...
- CG:** Yes
- JH:** So there were actually, in those days, five bands plus all the big names you used to have on the Sunday nights...

- CG:** Yea, yea...
- JH:** No, it was all...
- CG:** So what happened on a Sunday night, then, in the Villa, when you say there was a concert....?
- JH:** There was a concert there....
- CG:** Not a religious concert?
- JH:** No, no, no, no...
- CG:** I take it it was a variety concert, or...?
- JH:** Yea, yea, no, they used...where the dance floor was, it was full of chairs, set up like a theatre...
- CG:** Yea
- JH:** And I think, probably what happened, the band used to do the first half, and then have an interval, and then whoever the star was, would come and do the second, and it was all big stars at that.
- CG:** What sort of names would...can you remember?
- JH:** Well, I particularly remember Max Bygraves, Des O'Connor...
- CG:** Yes....
- JH:** People like that – I think they did...
- CG:** Yea...
- JH:** I actually did two concerts myself...
- CG:** Petula Clark, actually, was one of them.
- JH:** Was she?
- CG:** Yep, yea...
- JH:** I did a couple of concerts in the Villa, many years later, when I was Harry Secombe's musical director – I came twice to the Villa...
- CG:** Really?

- JH:** Yea, they had all big names, you know....
- CG:** Yea, yea... So would you accompany them?
- JH:** Oh, yea, we played....
- CG:** Max and those....
- JH:** Well, yea...
- CG:** Yea...
- JH:** Well, some had their own pianist – I'm not sure if Max was one of them, but I've worked with Max after that....
- CG:** Hmm
- JH:** But Max always had his own piano player, so any that came and had their own pianist, it was alright for me, because I used to be off, then, you know.
- CG:** Hmm...yea... So with your car, you were able to get out to the Mount Murray – The Alex Inn, rather?
- JH:** Yea, yea, yea...
- CG:** What was that like – I never went in there?
- JH:** Well, it was getting a bit run-down...
- CG:** Was it?
- JH:** I think it was pulled down in the end....
- CG:** It was....yea...
- JH:** It was completely demolished. And Alex, he had...he had just been....he had been the landlord...is it the Prospect?
- CG:** Yea, the Prospect Hotel, in Douglas, yea...
- JH:** The Prospect – he'd already been and left there, I mean, him and his wife and the...I mean, they're all long gone, they're dead now, you know....
- CG:** Yes, yea, yea...
- JH:** Yea...

**CG:** So you just took a room there, as a guest, did you, I mean....?

**JH:** Yea, yea, in the....

**CG:** That wasn't expensive, then?

**JH:** No, no, no...

**CG:** Yea...

**JH:** No, no, no, no, yea, no, it was like....

**CG:** 'Cos presumably you had to meet your own living costs out of your wages?

**JH:** Oh we did, oh yea, yea, yea... But it was...probably no more than about £5 a week...

**CG:** Full board....

**JH:** Full board...

**CG:** Yea...

**JH:** Which was the norm, you know?

**CG:** Yea.

**JH:** When we were on one night stands, if we stayed out of London, you used to get 10/6d subsistence. And out of that 10/6d, you're supposed to have found a place to stay and look after.....

**CG:** Your dinner, yea...

**JH:** Like if you stop on the....well, there were no motorways in those days, but if you stop at a transport cafe, that's got to come out of it....

**CG:** Yea...

**JH:** Not like you stop in a motorway thing now, and it's a cup of tea and a coffee and it's £8 or something....

**CG:** Yea, exactly....

**JH:** It wasn't like that in those days, you know...

**CG:** No. But was it a good living – financially?

- JH:** Well it...yea, it wasn't a lot, but we all managed....
- CG:** Hmm...
- JH:** No, we were all pretty young, then, and not married, so didn't have many – I lived with me mother and father, so I was....
- CG:** Yea...
- JH:** Well, yea, it was a living, I suppose, not a very good one...
- CG:** And what was your arrangement with Ken – were you signed up for a year with him, or was it on a weekly basis or what?
- JH:** No, it was on a week – fortnightly...
- CG:** Fortnight?
- JH:** If you left, well, you were in the band, but if you wanted to leave, you were supposed to give a fortnight's notice...
- CG:** Fortnight's notice, yea...
- JH:** That's how they worked, you know.
- CG:** But if you didn't want to leave, did he guarantee you an annual income, then – work all year?
- JH:** Yea, you used to get so much for four...how it worked, you got so much for four jobs, and then a little bit extra if you did another job.
- CG:** I see.
- JH:** And I think it was something ridiculous like £15 for the first four jobs, and if you did another job you got another £2...I mean...
- CG:** Yes
- JH:** I know it sounds ridiculous, but you could live on it.
- CG:** Yea, yea, yea...
- JH:** When I first started working during the day I was only earning £2.10s (£2.50) a week....
- CG:** Yea
- JH:** And going up and down to London....

- CG:** Yea
- JH:** And giving mother a £1 of that...
- CG:** Yea
- JH:** And that was why...you know, you could do it then, but...
- CG:** How did you start playing the piano then, were you a young lad?
- JH:** When I was seven.
- CG:** Yes
- JH:** Yes, I was seven. When I started going to school there was a little boy a few doors away from me and he said his mother was a piano teacher and so my mum and dad said, 'Oh yea, when Jack gets a bit older, when he can actually read and write, you know, your mother can take him on.' And that's how it started. Well, I was only seven, then.
- CG:** Hmm, hmm...
- JH:** A long, long time ago.
- CG:** So did you go on to have more rigorous training at a music college or....?
- JH:** Not...not really, no, I... 'cos this was....before the war, would you believe?
- CG:** Yea...
- JH:** And then, when the war started, things were very hard, and I think the lessons were about three or four shillings, you know...?
- CG:** Yea...
- JH:** And my mother and father couldn't afford it, so I didn't have any....
- CG:** What did he do, your father?
- JH:** He was a chiropodist.
- CG:** Was he, yea...

- JH:** At Whitley's, a famous shop in London.
- CG:** Hmm
- JH:** But all his customers were like lords and ladies and this and that, and 'sir' and this and that...
- CG:** Yea...
- JH:** And when the war came, they all went out of London.
- CG:** Of course....
- JH:** So his business, boom, when down! And he then went and worked in a munitions factory...
- CG:** Hmm
- JH:** And so he couldn't afford to, couldn't afford...
- CG:** Yes
- JH:** So I stopped having lessons then, and I never ever had another one.
- CG:** Yea...
- JH:** By then I'd...I was playing in my dad's band when I was nine years old.
- CG:** Oh, your dad had a band?
- JH:** Well, it was semi-pro band...
- CG:** Right, right, brilliant training, that then!
- JH:** And that was....Yes, so I was playing in that when I was nine.
- CG:** Yea, really, good heavens!
- JH:** And err...we didn't have a car, and dad built a barrow on the back of his bike, and he used to carry his drums and my accordion which I played a lot in those days...(laughter)...and that's how we used to travel around, you know...
- CG:** Right, yea...
- JH:** Yea...

- CG:** (*Laughing*) So, that's amazing! So what was your first sort of professional engagement then? You know, other than with your dad's band?
- JH:** Yea, well I...yea, I did my National Service from 1946 to 1948...
- CG:** Right...
- JH:** Previous to that I'd been working at Boosey and Hawkes, music publishers...
- CG:** In Regent Street?
- JH:** Yea, yea!
- CG:** Right.
- JH:** You know that, yea. And then, after I came out in 1948, whoever you'd been working for before, were compelled to take you back...
- CG:** Yes
- JH:** So I went back for a year, that was until 1949, and then I decided to turn professional....
- CG:** Right
- JH:** And I've been ever since...
- CG:** Yea...
- BK:** So that's...
- CG:** So what were you doing at Boosey's, were you just behind the counter there, and....?
- JH:** Yea, I started off demonstrating their publications...
- CG:** Ah!
- JH:** And it umm...like song-plugging...
- CG:** Right...
- JH:** Which came under the Bribery and Corruption Act, because, you know, they used to say, 'Okay, if you play our tune, we would give you a pound...' or something, you know, and so it became bribery, really.

- CG:** Yea
- JH:** So, so then that all finished, so then I was serving behind the counter. But I didn't like it. But in 1949 I turned pro....
- CG:** Yea. And was that easy – easy to get into that, was it?
- JH:** Yea, it was, because by then I knew a lot of people, yea....
- CG:** A lot of people you'd met, presumably through...Boosey's, yea....
- JH:** Yea, yea, and then I went all through the bands, you know the big....have you heard of Nat Gonella (*Nathaniel Charles (Nat) Gonella (7 March 1908–6 August 1998) was an English jazz trumpeter, bandleader, vocalist and mellophonist born in London*).
- CG:** No...
- JH:** No, I was with him in 1950...
- CG:** Right...
- JH:** '50...'51! And then Joe Daniels and his Hot Shots in 1952, and then I joined Ken, and then the Squadronaires...
- CG:** Yea
- JH:** And then I got into this, you know, musical director for people like Vera Lynn and Harry Secombe....
- CG:** We'll come to that in the second bit....
- JH:** Yea, yea, yea.
- CG:** As you moved between the bands, I mean, why would you move from one band to another, was that....?
- JH:** Well, you just did, you...
- CG:** You just wanted to change, and...
- JH:** Everybody did, you know...
- CG:** Yea
- JH:** I think I probably went through most of them in a twenty year period...

- CG:** Yea...
- JH:** You just did, you just went from one band to another...
- CG:** Yea, everybody was turning round a bit....
- JH:** Oh yea, they were doing that. Very few people stayed with the band long...
- CG:** Hmm...
- JH:** Apart from Joe Loss who was a good band – very good to work for. I was only depping (*deputising*) in the band because his piano player had an accident...
- CG:** Right...
- JH:** But some of the fellows in the band had been there 35 years or something!
- CG:** Yea, yea...
- JH:** ‘Cos he was a nice fellow...
- CG:** Hmm
- JH:** Nice fellow to work with, you know...?
- CG:** Not to say Ken wasn’t, presumably?
- JH:** No, no, but...well, he was alright, but I mean...you just sort of moved on like. Ronny Aldridge was fine, too...Ronny was fine, you know...
- CG:** Yea
- JH:** But I was in the band when it was folding, you know....
- CG:** Hmm...
- JH:** I...well, we all left, because Ronny had given up. He’d become a big time MD on the Benny Hill thing, and all that....
- CG:** Yes, that’s right....
- JH:** And he was living here, then, too.
- CG:** Ronny Aldridge and his two pianos...

- JH:** Yea...
- CG:** Do you remember that LP he did with err...
- JH:** Well no, it was only him, but he....
- CG:** I know it was his....
- JH:** Yea, yea, yea, yea, yea...
- CG:** He'd multi-track here...
- JH:** Oh yea, I remember, yea.... No Ronny was a nice...
- CG:** He was a lovely chap, wasn't he?
- JH:** A lovely fellow, yea, yea...
- CG:** So nice, yea...
- JH:** Oh yea... I worked a lot with him on TV after that...latter years, yea...
- CG:** So you've obviously then, worked with all the great names in entertainment?
- JH:** Oh yea, yea, yea....
- CG:** As their musical director?
- JH:** Yea, yea...
- CG:** I mean, with Harry Secombe, for example, what would that involve? Would that be arranging his music, conducting his band?
- JH:** Sometimes...some...I did...I did do some of the arrangements, but I used to go all over the world with Vera and....
- CG:** Yea...
- JH:** And Harry and others, yea...
- CG:** Yea...
- JH:** Yea, I travelled all over the world...
- CG:** Yea
- JH:** Because, by then, the big bands had all folded, anyway...

- CG:** Yea...
- JH:** I mean, there are still some round now...
- CG:** Yea
- JH:** In fact, I've got...when I go back on Monday I've got a job with a big band and I've never even heard of it, you know....?
- CG:** Really?!
- JH:** But there is...there's just a few...it's a Christmas party, would you believe, in January – something to do with Sky TV, I was told...
- CG:** Right...
- JH:** But it's something to do with a band I've never even heard of. There's only very few bands left now...
- CG:** Yes, yea...
- JH:** But they don't work all the time, they might get an odd job here and probably don't work again the rest of the year, you know....?
- CG:** Yea, hmm... So with Vera, what sort of group musicians would you have to back her when you went abroad?
- JH:** Well, normally, we used to pick up four other musicians, and only five of us played for her, or there were a lot of functions we did like the Burma Reunion, where we used to have army bands behind us...
- CG:** Right, yea. And you'd be conducting, then?
- JH:** I'd be conducting, yea.
- CG:** Not on the keyboard at all?
- JH:** I always did it from the piano...
- CG:** From the keyboard, did you...?
- JH:** Yea, yea...
- CG:** Yea...

- JH:** The only one I didn't do it from the keyboard was Reg Varney – you remember Reg Varney...?
- CG:** Yes, I remember Reg...
- JH:** In fact, I went to his funeral just recently, yea...
- CG:** Really, yea...
- JH:** 'Cos he played the piano himself...
- CG:** Right...
- JH:** And I did have to play...stand in front of the band and conducted him, but that was in Australia....New Zealand...
- CG:** Hmm, so you toured the world extensively?
- JH:** Oh yea, yea – the Falklands, too.
- CG:** Really?
- BK:** I went to the Falklands with Harry...
- CG:** Right....
- JH:** We were the first ones to go...
- CG:** Yes, yes – he came here a few times, of course.
- JH:** Yea, I did...he did...did he do...?
- CG:** Highway, he did Highway....
- JH:** Yes, see, I'd left him by then....
- CG:** Right, yes, yes....
- JH:** But I did come here twice with him doing concerts at the Villa.
- CG:** Did you, yea...
- JH:** I was with him from 1970 to 1982. At the same time, I was with Vera, but they didn't work a lot, so I managed to juggle one with it.... And Anne Shelton – remember Anne Shelton?
- CG:** Yes, yes I do...

- JH:** Actually, I was MD for all three of them at the same time.
- CG:** Gosh, really?
- JH:** But I used to juggle it around, because sometimes they didn't work for six months at a time, you know....?
- CG:** Really?!
- JH:** So, it was very rarely when they both worked...one or the other were working at the same time...
- CG:** Same time, yea, hmm...
- JH:** And then I used to get somebody else to do it, you know?
- CG:** Yea, yea...
- JH:** But all those people I've worked with, they've all long gone – apart from Vera still alive, I don't know....
- CG:** She had a very famous repertoire, of course....
- JH:** Oh yea, yea, yea....yea...
- CG:** Did you ever tour to the troops – or did she still do that?
- JH:** Or Lord, oh yea, yea – well, she doesn't work now....
- CG:** No
- JH:** I mean, she's 93 now...
- CG:** Is she really?
- JH:** I haven't seen her for years...
- CG:** No...
- JH:** Bur umm....
- CG:** Do you ever keep in touch with her?
- JH:** No, no, no...
- CG:** I often wonder whether you sort of people exchange Christmas cards or whatever?

- JH:** Oh yea, funnily enough, we never...all the years I've known her, she never did, and we never did (*laughter*), but the ones we always did was Harry Secombe...
- CG:** Yea
- JH:** Because he – Harry was our son's God father....
- CG:** Right
- JH:** And we're still in contact with Myra, his – Harry's widow...
- CG:** Widow, yea...
- JH:** And do you know who Dora Bryan is?
- CG:** Yes; oh I know Dora Bryan, yes...
- JH:** Well, Dora is one of my son's God mothers, too, but...
- CG:** Really, yes...
- JH:** But some we sent Christmas cards, but not really many. The only one really now, is Harry's widow, Myra, you know....
- CG:** I was only watching Dora Bryan the other night...
- JH:** Yea...
- CG:** In a film called 'The Green Man' ...
- JH:** Yea
- CG:** I don't know if you ever remember that, about 1950...
- JH:** No, no....
- CG:** With Terry Thomas and all that sort of thing people, you know....
- JH:** Oh no, yea, yea....
- CG:** She was very young. I mean, did you ever do film music in any way, or play....?
- JH:** Oh yea, yea. Frank was looking at the...checking on these things that I, you know. I did the Pirates of Penzance...
- CG:** Right...

- JH:** A film – ‘An Alligator named Daisy’...
- CG:** Right...
- JH:** It’s all on the thing....
- CG:** Yea
- JH:** But I done lots of television things, series and all that, you know...
- CG:** Yes, so were you doing the big television shows, then?
- JH:** Umm...
- CG:** In terms of musical backing?
- JH:** Yea. Sometimes musical backing – a lot of it was rehearsal pianist.
- CG:** Right
- JH:** Like for these Christmas Specials – they used to have these Christmas Specials and they used to, all of October November you used to be in the television rehearsal rooms all day...
- CG:** Yea...
- JH:** Until about twenty years ago, but it’s all gone now.
- CG:** Yes
- JH:** They don’t...you don’t have them...
- CG:** They don’t do them...
- JH:** It’s – I mean, television now...it’s just films....
- CG:** Yea
- JH:** Old films and that, you know....
- CG:** Or reality shows and....
- JH:** Well, exactly, yea, yea....
- CG:** And decorating, and...dreadful stuff...(laughs)

- JH:** All those sort of things have all gone. The last one I did was Goodnight Sweetheart.
- CG:** Right
- JH:** With Nicolas Lyndhurst. He was playing the piano, but...well, made out he was, but he wasn't, it was me....
- CG:** It was you, really, yea, yea....
- JH:** Yea, yea, yea... And that's the last...
- CG:** Yea...
- JH:** And some of the television things I did, like one episode – lots of them – I get...they turn them into video...
- CG:** Right
- JH:** Box sets and that and I get money...
- CG:** Royalties on that...
- JH:** Yea
- CG:** That's very handy, though, isn't it?
- JH:** Yea, yea. The main one I get, I was in one episode of Are You Being Served.
- CG:** *(Laughing)* Oh right!
- JH:** And I get the money for that.
- CG:** Right
- JH:** I get the money from the video things as though I was on the whole series, but it was just that...
- CG:** What were you doing in that...Are You Being Served...were you....?
- JH:** Well they had to – one episode, they decided that they thought it would be a good idea if they had a life insurance policy, but to do it, they had to keep....be kept fit, be kept fit, you know....?
- CG:** Yes

- JH:** To pass the thing. And Amanda Barry, I don't know if you know....she was in Coronation Street....
- CG:** Yea...
- JH:** Well she was a dancer, she was the dancing instructress, and I was the pianist, I was supposed to be Mr Gillespie from something (*laughter*)... and that's the episode that I did. I had to play, and at the end....
- CG:** It must have been fun!
- JH:** Oh yea, it was good, yea. And I get money from Tenko...
- CG:** Oh right...
- JH:** And Ever Decreasing Circles, and....
- CG:** Gosh...
- JH:** But I was only in one episode of any of those...
- CG:** Yes. But in front of the camera, though...
- JH:** Umm...
- CG:** If they needed a pianist...?
- JH:** In Are You Being Served, I was, but in Ever Decreasing Circles and Tenko it was just....somebody was miming to me playing, yea...
- CG:** Right, I see, yes, yea. But these rehearsals you were doing for the Christmas Specials, what sort of artists were they, then?
- JH:** Well, dancers, the team...
- CG:** Right
- JH:** You know these Christmas Specials, they always had a team of about a dozen dancers...
- CG:** Yea, yea...
- JH:** They used to have a routine, like at the beginning and in the show and in the interval. Well, they used to take two weeks to rehearse that, you know?
- CG:** Yea, yea....

- JH:** But they don't have anything like that anymore, you know.
- CG:** No. And then they were recorded, they were...obviously
- JH:** Oh, they were all pre-recorded, yea, well, the majority – they were really, they really were...
- CG:** Are you talking about things like the Morecombe & Wise, or Stanley Baxter and that sort of stuff?
- JH:** Well, yea, yes, things like that, yea, yea, dance routines.
- CG:** Hmm, hmm....
- JH:** Most of them, I didn't actually play on, but I did the rehearsals for them, you know...
- CG:** Right, right...yea...
- JH:** But they don't – there's nothing like that anymore.
- CG:** Well they say it's too expensive, but I can't believe that, but....
- JH:** Well, exactly!
- CG:** No, no...
- JH:** Well, I don't know, how much they pay for an old film, you know, compared to how much....
- CG:** Well, I suppose so, yea....
- JH:** And then, 'course, they had...they don't – it's a different system now. If you do any TV things, you do it on a buy-out thing....
- CG:** Right
- JH:** So you just get....
- CG:** Yea – one-off fee and....
- JH:** One-off fee and they try to kid you that they're giving you a lot more money, but they're not really.
- CG:** No

- JH:** But a lot of them were repeat fees, and that's why they think they're too expensive, because if they repeat a programme, they've got to pay everybody....
- CG:** Yes, I suppose so, yea.
- JH:** I mean, I know some musicians, some of the older ones, that did sessions all the time...
- CG:** Hmm...
- JH:** Don't do much playing now, live playing, but they get...earn far more...
- CG:** Yea
- JH:** From repeats...
- CG:** Brilliant, yea...
- JH:** Than they do from doing anything live now.
- CG:** *(Laughs)* Yes! Well, they deserve it - good luck to them, really!
- JH:** Yea, yea....
- CG:** I mean, did you do a lot of session work?
- JH:** Well....
- CG:** Studio sessions?
- JH:** Yea, well, I wasn't....big time, like....but I've done lots of them, yea, done lots of sessions and played on commercials...
- CG:** Really, yea...
- JH:** And things like that...
- CG:** Yea
- JH:** But some of the fellows like – do you know Ronny Hazel, does that name....?
- CG:** Oh, yes, I know him...
- JH:** Well Ronny was a good friend of mine, and some of the fellows that worked with Ronny all the time....

- CG:** Yea
- JH:** That's all they did – sessions, you know...
- CG:** Yea, yea....
- JH:** But umm...
- CG:** He was actually in charge of err....
- JH:** Ronny wrote a lot of the theme tunes, yea. No, he was lovely...
- CG:** Yea, yea...
- JH:** In fact he wrote the theme tune for Are You Being Served...
- CG:** Did he, yes...
- JH:** He wrote a lot of them...
- CG:** Yea, yea...
- JH:** He wrote lots of them. His job was musical advisor for TV...
- CG:** Yes
- JH:** But he also worked there...
- CG:** Yea
- JH:** So we always used to laugh, say that, yes, Ron, you're the musical advisor when anybody wants – comes to do a programme, you advise them to use him (*laughter/laughing*)! And he was a multi-millionaire...
- CG:** Yes
- JH:** But he was a very.... He lived in – he died, actually, in Guernsey. He was very nice, we all liked Ronny, yea.
- CG:** Yea
- JH:** But he used to...he was a musical advisor, but he used to advise them to use him, you know, and we always used to laugh about that (*laughter/laughing*)!
- CG:** Yea, yes...

- JH:** And he...well, he...I dread to think what he made in royalties...
- CG:** Yes
- JH:** ‘Cos every time it’s on, you know, you get...
- CG:** Absolutely, yea – his estate must be still pouring into a...
- JH:** Oh, yea... Well, he had a house in Guernsey, he had a house in Cyprus, he’d got a flat in the West End somewhere, and I think, and he had about seven or eight properties all over...
- CG:** Yes
- JH:** But he was lovely, you know, we...
- CG:** Hard worker though, I suppose...
- JH:** No, he was alright...
- CG:** Yea, yea...
- JH:** He was lovely to work with...
- CG:** Yea
- JH:** He was a nice fellow... A trumpet player for Manchester he was originally...
- CG:** Yes, was he?
- JH:** Yea, yea...
- CG:** Hmm, yea... I mean, a lot of this stuff....you must be a pretty good sight-reader then?
- JH:** Oh yea, yea – have to be, yea...
- CG:** Yea
- JH:** Yea, yea. I do many reading jobs now...
- CG:** No
- JH:** Because the big bands are finished and all the company and musical director has all gone, I’m really back where I started now as a jazz player, you know.
- CG:** Yes, yea....

- JH:** I would think 80% of the work I do now are jazz...jazz gigs.
- CG:** Yea. There's a whole industry gone, presumably?
- JH:** Oh yea, yea...
- CG:** The arrangers, the copyists....
- JH:** Yea. Well, the copyists is done on machines now....
- CG:** It's all....people don't do that...
- JH:** No, no, they don't have to write, it's all done by machine now.
- CG:** Yea, so when....
- JH:** So...so it's, you know, it's nothing like it was....
- CG:** It's totally changed, yea...
- JH:** Yea, yea, yea....
- CG:** You say you were in Blackpool for seasons then?
- JH:** Would do, yea, yea, yea....
- CG:** Where were you based then?
- JH:** The Winter Gardens...
- CG:** Winter Gardens, yea...
- JH:** And the Tower Ballroom....
- CG:** Hmm...
- JH:** Did that a couple of times, yea...
- CG:** Hmm...
- JH:** Yea, the Winter Gardens and the Tower Ballroom. Because they have such a long season, sometimes we did a...like when I was with Ken, when I was doing the season here, we probably went to Blackpool after....
- CG:** At the end...

- JH:** Or before, because their seasons was six months of the year, you know?
- CG:** Yea, well their seasons were always longer than ours...
- JH:** Yea, yea, yea...yea, yea, yea....
- CG:** Which was always a point of bitterness, I think....
- JH:** Yea, yea, yea...
- CG:** Between Douglas and Blackpool, you know (*laughs*)....
- JH:** Yea, and of course....
- CG:** Theirs lasted longer....
- JH:** Yea... And then there's like the pantomimes, where they used to be for months on end...
- CG:** Yea, right....
- JH:** Now it's piano and drums for two weeks in most of them now...
- CG:** Yea, yea....
- JH:** A lot of the fellows, years ago, they used to do pantomime for so long....
- CG:** Hmm
- JH:** It nearly...then they went away playing in holiday camps for the summer....
- CG:** Yes, yea...
- JH:** By the time they'd finished that, it was back to panto....
- CG:** Back to panto...
- JH:** They used to make a living just doing that!
- CG:** Yea, yea...
- JH:** But now there's no bands in holiday camps...
- CG:** No...

- JH:** It's just disco...
- CG:** I think the holiday camps.....
- JH:** And the pantomimes, as I say, are just piano and drums for a couple of weeks, somewhere.
- CG:** Did you ever do pit orchestra then?
- JH:** Oh yea, yea, yea, I've done that as well, oh yea, yea, yea...
- CG:** Any West End theatres?
- JH:** Oh yea, yea, yea. Umm....
- CG:** What sort of stuff?
- JH:** I did a year with Max Bygraves in his show in the West End. And the last one I did was with Tony – Anthony – Tony Newly.
- CG:** Oh right, yes...
- JH:** But we were allowed to put deputies in so I wasn't there every night...
- CG:** Yes
- JH:** But the last one I did regularly was with Tony Newly.
- CG:** And where was the Max Bygraves one then?
- JH:** At the Prince of Wales Theatre...
- CG:** Right
- JH:** I think....
- CG:** Did you ever play the Palladium?
- JH:** Oh yea, many....yea, yea...
- CG:** Yes, right....
- JH:** Yea, yea – I did a couple of concerts there with Peggy Lee
- CG:** Did you, yes...

- JH:** In the orchestra, yea... But I've worked with other...you know, people like Harry every year and all that there, lots of times, yea...
- CG:** Gosh, it must be very exciting, though....
- JH:** But not for a long time, oh yea, but not for a long time though, no....
- CG:** No, no....
- JH:** I think probably the last time I worked there was with Peggy Lee...
- CG:** Really...
- JH:** And that's twenty years ago.
- CG:** Was it just... 'a matter of fact' for you, or did you get nervous before going on at the Palladium?
- JH:** No, no...
- CG:** I mean, I'd be terrified (*laughs*)...
- JH:** No, no, you get used to it....
- CG:** You just know your stuff so well....
- JH:** Well, it's the old saying, isn't it, you've seen one, you've seen them all, you know, you know (*laughs/laughter*)...you get a bit blasé about it in the end, you know!
- CG:** Well, I suppose you do, but...
- JH:** Yea, yea. Sometime, you know, you might panic a bit if you're playing for auditions, which is another thing I used to do a lot of, which doesn't happen now...
- CG:** Yea
- JH:** But you get a bit worried that somebody's going to turn up with something very, very difficult, you know....
- CG:** Of course, yea
- JH:** But you do slightly get a bit worried, but nothing worries me now, because I only really mainly ever do jazz gigs...
- CG:** Yea, yea...

- JH:** And they're usually my own gigs, anyway....
- CG:** Yes, yea
- JH:** I've got my own...I've got a club in the West End that I play every other Friday - it's on every Friday, but I play there every other Friday...
- CG:** Yes
- JH:** And I've put a trio on that, and I book guests – you know, have guests with them.
- CG:** Right, right...
- JH:** And I do, I do a lot of that.
- CG:** Great, yea, yea...
- JH:** And umm...there's a few regular – little regular things I've got...
- CG:** Yea
- JH:** There's one I do a tea dance once a month...
- CG:** Right, right...
- JH:** And that's more or less jazz, really, you know...
- CG:** Yea, yea...
- JH:** We play jazz tunes for them and...
- CG:** Yea
- JH:** There's...Ealing, where I live, there's a jazz festival every year...
- CG:** Right...
- JH:** It's...I think it's been on over twenty years, and I've had a band on it every year since it started.
- CG:** Right. So there's plenty of jazz around, then?
- JH:** Oh yea, yea, yea – well, not as much as there was, but....
- CG:** The British jazz scene is pretty healthy, is it?

- JH:** Oh yea, it's gone...yea, it's not too...well, it's not like it was...
- CG:** No...
- JH:** Well I mean, there are jazz festivals...
- CG:** Hmm
- JH:** Funnily enough, last year, and I've just been booked to do it again, there's a jazz festival in a nudist camp...
- CG:** Right (*laughs*)
- JH:** In Kent, and I did it last year and I've just been booked to do it...
- CG:** Right...
- JH:** But we don't have to...
- CG:** You don't to be in nude...(*laughs*)
- JH:** No, we don't have to be in the nude, but the fellows I booked in the band, I always, I kid them along, you know, that they've got to take their clothes off (*laughing/laughter*), but we don't.... I'm doing it again in June, yea.
- CG:** Presumably the entire audience is nude, then, is it?
- JH:** Oh yea, yea, yea – well, the majority of them. I did it last year, and it's a big festival, it goes on for three days.
- CG:** Good heavens!
- JH:** A lot of the big names in the jazz world, they all do it.
- CG:** So a lot of dancing and flopping about, then?
- JH:** Oh yea, yea, yea, well, it's disgusting, really (*laughing/laughter*).
- CG:** You'd want to keep your eyes on your music, I think (*laughs*)!
- JH:** Yea, yea, yea – well, we don't have music...
- CG:** No, of course not...
- JH:** We're just busking, you know...

- CG:** Yea...
- JH:** No, I'm doing it again, it's the last Sunday in June (*laughter*). It's in Orpington, near Orpington in Kent.
- CG:** Right
- JH:** Yea
- CG:** Oh well....
- JH:** Such a success last year, they decided to do it again.
- CG:** (*Laughing*) Yea, well, I don't know if jazz sounds any better if you're naked or with your clothes no (*laughing/laughter*), but...
- JH:** Oh no, we have a good audience...
- CG:** Yes, yes...
- JH:** Oh, they're all ages, I mean...
- CG:** Hmm
- JH:** The majority of them weren't young, some were old men, you know...
- CG:** Yea
- JH:** Sitting there with no...but they appreciated it...
- CG:** Yea...
- JH:** And they were clapping away and all that...
- CG:** Yea, yea...
- JH:** And they were a good audience, really.
- CG:** Yes
- JH:** But we're doing it again this year.
- CG:** Well, you've had an amazing career
- JH:** Oh yea, yea, yea....
- CG:** Absolutely amazing career, haven't you?

- JH:** Yea, and still going on, yea...
- CG:** Still going, yea
- JH:** Yea, yea...
- CG:** Yea. Do you find the fingers are still...as flexible as they were?
- JH:** Well, getting a bit or arthritis – yea, well, no, it's alright. I mean, in our business, it's...you don't give it up, it gives...
- CG:** Yea, why would you want to stop....?
- JH:** Or the other way round...
- CG:** Yes
- JH:** You...it doesn't give you up, you give it up...
- CG:** Yea
- JH:** Like you play...go...I mean, some of the band leaders I've worked with, they want to play to the end...
- CG:** Yes, of course...
- JH:** And they do!
- CG:** Yes...
- JH:** You know...
- CG:** Yea
- JH:** They just can't...what's the point in giving it up....?
- CG:** Sitting around doing nothing....
- JH:** I do pick and choose, now...
- CG:** Hmm
- JH:** Like when Suzy said to come over here for a week; well I had...I didn't have anything in the book for this week, so I came...
- CG:** Yea

- JH:** But next week I've got quite a lot on next week, but I just pick and choose...
- CG:** Yea, yea...
- JH:** What I do now, you know...? And a lot of the jobs I go on now, they don't have pianos, I have to take my only electric piano...
- CG:** Right...
- JH:** I'm not allowed to lift anything at the moment, because I had a bit of a heart operation in May...
- CG:** Right
- JH:** So if I do any jobs now with an electric piano, they know they've got to carry it for me...
- CG:** Yea, yea...
- JH:** Which I don't want to...you know...
- CG:** And you, presumably, act as your own agent, or do you have an agent?
- JH:** Oh yea, I never had an agent, no. Sometimes I work for agents, but...
- CG:** Hmm
- JH:** I haven't got an agent. Like an agent will ring me and say, 'I've got a job for you...'
- CG:** Yes
- JH:** And that's the only time, but I've never had an agent, no.
- CG:** Yea, yea...
- JH:** It's all word of mouth, you know...
- CG:** Yea. You talk about taking your own electric piano around....
- JH:** Hmm
- CG:** I was wondering whether you really had some appalling pianos to play on, when you're touring?

- JH:** Oh yea, yea, yea. What I find – found, I now take – if I’m playing a place I’ve not played at before, if they say, ‘Oh the piano is wonderful...’, and I haven’t been there, but I don’t believe them.
- CG:** No, quite (*laughs*)!
- JH:** So I always take my own piano anyway...
- CG:** In case...
- JH:** In fact, right now, because I can’t lift anything, my electric piano is in the car permanently now...
- CG:** Yes...
- JH:** I don’t even take it in the house any more...
- CG:** Yea
- JH:** In fact, right now, it’s sitting in my car in the long-term car park at Gatwick (*laughing/laughter*)! My piano, yea.
- CG:** And what sort of real piano have you got at home, then?
- JH:** Oh, I’ve only got an upright – oh I never touch it, I very rarely...I never really play it...
- CG:** Don’t you?
- JH:** No, I don’t practise or anything like that...
- CG:** No...
- JH:** Because I do enough playing without....
- CG:** Yes. So these sort of gigs you’ve got coming up then, have you got something nearly every week, or....
- JH:** Oh yea, yea, yea, yea... well, I’ve got...Yea, well like next week I’ve got this television...Sky TV...
- CG:** Yes
- JH:** I think that’s what it is, on Monday...
- CG:** With the band, yea...
- JH:** Wednesday I’ve got a jazz gig in a local pub near where I live....

- CG:** Hmm
- JH:** And Friday, I've got my regular, every other Friday...
- CG:** Club in London....
- JH:** Every other Friday, club in London....
- CG:** Yea, yea...
- JH:** So...and that's how it goes on, now...
- CG:** Hmm
- JH:** And I shall just...you know. I'm quite pleased....I don't work out of London very much now...
- CG:** No, no...
- JH:** 'Cos it's not like it was, I mean, all the petrol...
- CG:** Hmm
- JH:** And the traffic...
- CG:** Hmm
- JH:** I'm all for an easy life now...
- CG:** Yea
- JH:** I don't need all that any more...
- CG:** Yea, no...
- JH:** All that travelling and sitting for miles in traffic jams, I don't want it, you know....?
- CG:** Yea
- JH:** In fact, last year, it was only three times I worked outside any distance away from London.
- CG:** Hmm
- JH:** Three times in a whole year...
- CG:** Hmm

- JH:** The rest of – everything I did was – and I did alright, you know, I was just in London all the time.
- CG:** Hmm
- JH:** So as I say, just pick and choose what I do, now.
- CG:** But that era you talk about...
- JH:** Hmm
- CG:** In the '50s, that's gone...
- JH:** Yea
- CG:** In the sense that the tastes of music has changed.
- JH:** Oh yea, yea, yea...
- CG:** There'd be no room for an Ivy Benson or a Ken Macintosh...
- JH:** Oh no, no, no...no, no, no, no...
- CG:** Six nights a week now, would there?
- JH:** No, no. It's...it's funny, though, that some of the big time pop stars like our kind of music.
- CG:** Yes
- JH:** For instance, I've played at Mick Jagger's mother's funeral, his uncle's and his father's in the last couple of years...
- CG:** Gosh!
- JH:** And he likes all our kind of music, you know...
- CG:** Hmm
- JH:** 'Cos he is 63 or 64...
- CG:** Of course he is, yes, yes...
- JH:** You know, and he only does what he...prancing around on the stage because...*(laughter)*...for a living, but he likes...does the name Al Bowlly mean anything to you?
- CG:** No..
- JH:** A very old time...he likes Al Bowlly...

- CG:** Right
- JH:** He's a fan of Al Bowlly, Mick Jagger, you know...?
- CG:** Yes (*laughing*)
- JH:** But a lot of them don't, you know, like our kind of music.
- CG:** Hmm
- JH:** But I don't have anything to do with pop music, you know...
- CG:** No
- JH:** I just don't know anything...I don't know anything about pop music and I don't want to know anything about it, either, you know.
- CG:** Well, it's not much [unclear] with a piano in it, anyway.
- JH:** No, no, no, no, no. Like people come up to me and say could I play Madonna's latest hit, I wouldn't know what they are talking about.
- CG:** No
- JH:** I mean, I know who Madonna is, obviously, I know she's a singer, but I've never heard her singing and I don't particularly want to (*laughter/laughs*). So I just do my own thing, you know...?
- CG:** Well I mean, yes, obviously you are a specialist in your own area and, at the time, it loved by millions of people across the world.
- JH:** I know. Oh yea, well, as I say, the audiences, you know, used to crowd round the bands and all that, but not...
- CG:** And you must have done...how many recordings?
- JH:** Yea, oh well...well...
- CG:** Have you lost count of those, I would imagine?
- JH:** Oh yea, yea, yea, yea... People keep on saying about I...they want me to do a CD of my own, and write a book and all...
- CG:** Yes

- JH:** But I never get around to it. But I may do one day, but umm...
- CG:** That's a very good idea, actually...
- JH:** I might do it – I think I might do it this year...
- CG:** Yes
- JH:** Work on it a bit...
- CG:** With your current group...? You could do a CD of your jazz stuff, would you, or...?
- JH:** Well, I could...oh yea, it would be more...yea, it would be, more or less, jazz, yea, yea, yea, yea. Oh yea, but I've got to do it. I will do it this year.
- CG:** I'm sure your memoirs would be really...really important, actually, because...
- JH:** Well, somebody...I've got somebody who said they would help me write a book, and all things...
- CG:** Yea, well, that's excellent.
- JH:** But I never get round – you know...
- CG:** No...
- JH:** But you never get round to doing these things, like....
- CG:** Have you kept, or got, many photographs through the career?
- JH:** Yea, yea, I've got several, yea. Quite a few, yea, yea...
- CG:** Yes
- JH:** No, no, I've got all that, the photos...
- CG:** Yea
- JH:** And odd records that I've been on...
- CG:** Hmm
- JH:** And I have done odd things of my own in the past...
- CG:** Yea
- JH:** But I mean, I've got all that to...you know...

- CG:** Presumably, a lot of Vera Lynn CDs that have come out on CD, you'll be on some of those, would you?
- JH:** Some...some of them, yea.
- CG:** Do you get royalties still for those or...?
- JH:** No, no, no, no...
- CG:** Those are one-off fees, were they?
- JH:** She will, but no, the bands don't. In fact, I think the last job I did with Vera was on a CD.
- CG:** Hmm
- JH:** It was, it was...
- CG:** Does she sing at all now?
- JH:** No, I don't think so. No, but as I say, I haven't seen her for years.
- CG:** Hmm
- JH:** But, no, she doesn't, no.
- CG:** Hmm
- JH:** She gets...she did the right thing. A lot of these old-time singers, they carry on too long.
- CG:** Yes
- JH:** I'm not going to mention any names, but some of the big names, I know they go on and on...
- CG:** Yea
- JH:** And, and they make a fool of themselves...
- CG:** They do...
- JH:** But Vera, I must say, that she....
- CG:** Had the dignity, yea...
- JH:** She stopped, and she was still singing alright when I was with her....

- CG:** Yea
- JH:** And she must have been...she was about 80 when I stopped work...
- CG:** Yes
- JH:** Or nearly 80, and she was till singing alright, but she had the sense to give up.
- CG:** Yea
- JH:** As I say, without mentioning any names, I know some others that...terrible!
- CG:** Should have given up, yes.
- JH:** They should have given up.
- CG:** Well that's what John McCormack said when he retired, wasn't it?
- JH:** Yea, yea, yea...
- CG:** Said, 'People are going to ask me – I'd rather they say to me, 'Why have you stopped?' rather than, 'Why don't you stop?''  
(*laughing/laughter*)
- JH:** Yea, yea, yea...
- CG:** And you're remembered for your best...
- JH:** Yea, yea, yea
- CG:** Your best performances
- JH:** You see, with musicians, it...that doesn't apply. There's one or two trumpet players that still will insist on carrying on...
- CG:** Yes
- JH:** And they're not making it now...
- CG:** They haven't got the lip any more...
- JH:** No, in fact, there's some that ask me – big names – if they could be my guest in this jazz club I've got...
- CG:** Hmm

- JH:** But I can't book them...
- CG:** Yea
- JH:** But I have had them, and, as big as their names are, they...
- CG:** Doesn't work...
- JH:** They play about once every six months...
- CG:** Hmm
- JH:** And of course they put the instrument in their mouth and out comes a lot of....
- CG:** Yea
- JH:** Nothing...so, so...they should get....but it doesn't apply to drummers and piano players...
- CG:** No
- JH:** And rhythm section players, but it does mainly to trumpet players...
- CG:** And the voice and the trumpet players....
- JH:** They loose...they lose it, you know...?
- CG:** Yea, yea...
- JH:** They can't reach the high notes...
- CG:** No
- JH:** You know, they try to, and then they crack. They should give up, but they don't, you know...?
- CG:** *(Laughs)* Well, it's admitting the end, isn't it, it's the...
- JH:** Yea, yea, yea, yea...
- CG:** It's a very difficult thing to do, to admit it....
- JH:** Oh yea, yea, yea, yea...
- CG:** Yea

- JH:** But particularly with us piano players, we can just go on until...
- CG:** Hmm
- JH:** Until your arms drop off, I think, yea...
- CG:** So what do you think of the Isle of Man now, then, I mean you've been coming here for fifty years....?
- JH:** Well as far as...what...?
- CG:** Well, in terms of...the tourist industry's completely gone...
- JH:** That's gone, yea...
- CG:** But, you went in the countryside in the '50s....
- JH:** Yea, yea...
- CG:** It was quiet, it was rural...
- JH:** Yea, yea, yea....
- CG:** Now there's traffic, there's developments...
- JH:** Yea, yea, yea...
- CG:** There's money...
- JH:** Yea, well it's completely different, 'cos it's sort of....
- CG:** Do you think it's been spoilt, or....?
- JH:** Umm...I don't think it's been spoilt, but they seem to have an impression that they don't want anybody to come here with the price of the air fares, I mean....
- CG:** Oh well, that's horrendous, isn't it, yea....
- JH:** You can't believe it! I mean, over....
- CG:** Yea...
- JH:** And also, I bought the smallest case I bought possible...
- CG:** Hmm
- JH:** And they still charged me £13 each way extra...

- CG:** Yea, yea...
- JH:** To bring a case!
- CG:** They'll be charging for the air, next, in the 'planes.
- JH:** Exactly, yea... And they don't give you a cup of tea – nothing.
- CG:** No they don't, no...
- JH:** I've got – I always get the impression they don't want anybody to come here, you know.
- CG:** Hmm
- JH:** Particularly with the price, I mean, I could have...for the cost of just coming over here, I think I could have gone to Spain....
- CG:** Yea
- JH:** And stayed in a five star hotel as well, for the price of the air fare, I mean...
- CG:** That is the problem with the whole industry, isn't it?
- JH:** I don't think they want people here somehow, you know....
- CG:** No, no...hmm...
- JH:** I mean, you can go to Ireland for a quarter of the money, and that's obviously further away.
- CG:** Yea, yea...
- JH:** I've been to America and Canada, and the fares it's not much different going all the way....
- CG:** Yea, hmm...
- JH:** 'Cos I've still got a brother living in Canada – he's 88 now...
- CG:** Hmm
- JH:** He was a bomber pilot in the war....
- CG:** Oh?
- JH:** But I go and see him now and again, and the air fare isn't much more than what it is to come here!

- CG:** Yes
- JH:** To the Isle of Man.
- CG:** Yea
- JH:** So I don't...I always get the impression that they don't want people to come here.
- CG:** Hmm. I don't suppose he ever came here in the war, did he?
- JH:** No, no, no, no....
- CG:** 'Cos quite a lot of pilots...
- JH:** No, most of the war he was training other pilots...
- CG:** Right
- JH:** In Canada
- CG:** Oh, in Canada, right, yes...
- JH:** He...just as well, 'cos he might not have made it if he'd have been...
- CG:** No, quite...
- JH:** The only time he did any action was when Italy surrendered, he was stationed in Italy....
- CG:** Hmm
- JH:** And he was bombing Austria...
- CG:** Right
- JH:** And that's it. But if he'd have...and that was right at the very end of the war...
- CG:** Hmm
- JH:** I think if he'd have been here, he probably wouldn't have been with us now...
- CG:** Yea
- JH:** 'Cos he's 88 now.

- CG:** Yea, hmm...
- JH:** But, as I say, when I go over there, it doesn't cost me much more than what it did to come to the Isle of Man.
- CG:** Yea, yea...
- JH:** You know, it's a shame, but that's what it seems like.
- CG:** But you still like the Island?
- JH:** Oh, yea, I like it. Yea, no, no, I mean, it's scenic, and the also I'm interested in old transport as well, and you've really got the world's best deal, although none of it's running at the moment...
- CG:** Hmm
- JH:** With the...umm...the electric railway...
- CG:** Yes
- JH:** And the steam railway, and the horse trams...
- CG:** Hmm
- JH:** I mean, it's renown, it's one of the best places in the world for vintage transport, here.
- CG:** Hmm
- JH:** When I was here last, which was about eighteen months ago, I loved that – I went on the tram down to Douglas, you know, there's not anything...
- CG:** Hmm, they are fantastic, aren't they?
- JH:** Yea, yea, and some of those that...1890 or something...
- CG:** That's right, 1983, I mean...
- JH:** Yea, yea...
- CG:** One of them, number one, I think, is the oldest car still working in the world...
- JH:** Yea, probably will be, yea...
- CG:** It's amazing...

- JH:** Yea, yea, I know...
- CG:** Yea, hmm
- JH:** And, no, no, it's one of the best places for transport enthusiasts in the world.
- CG:** Hmm
- JH:** So it's good for that...
- CG:** Hmm
- JH:** Umm...of course, well, the pubs...well, 'cos our hours, now, are the same as here, but I see that you're suffering from what we're suffering from over there – they're all closing down, aren't they? There's a lot gone here...
- CG:** That's right, yea...
- JH:** That I used to, and at home, it's ridiculous, there's...
- CG:** They've got pubs closing every week in...
- JH:** ...Oh, there was 35.....in 2008, apparently, there was 35 a week in the British Isles!
- CG:** Yea, hmm
- JH:** Including five a week in London. I've known so many pubs in London, where I've actually played in the past, that are not there anymore.
- CG:** Is that because of the smoking ban, do you think?
- JH:** Well, a lot of it is that...
- CG:** Hmm
- JH:** And the price of the beer, of course. People only go out for the last half hour.
- CG:** Yea
- JH:** They can't live like that. And the rent and the rates....
- CG:** Hmm
- JH:** So it's bad, you know, for that.

- CG:** Hmm
- JH:** But, apart from that, no I don't reckon...it's alright, of course, the weather is not....
- CG:** Desperate – sorry you've had it like this this week, but...*(laughs)*
- JH:** Yea, yea – well, it never...well, I...well, Monday we went to Maughold...Maughold, is it?
- CG:** Yea
- JH:** And it was beautiful.
- CG:** Yea
- JH:** And I decided I'd go on the bus for bus rides, and I did that on Tuesday – went to Douglas and back, came back via Peel, but I'm glad I went when I did, because...you know, if I'd have left it 'til today, or yesterday, I wouldn't have gone anywhere, you know...
- CG:** Yea, yea
- JH:** So, it's not really the most reliable place for weather, is it, you know *(laughs)*!
- CG:** Do you still keep in touch with anyone – I don't suppose you do – on the Isle of Man from the period you were here?
- JH:** Umm...
- CG:** In the '50s?
- JH:** Well, sort of, 'cos relations, you know....
- CG:** Yes
- JH:** With me wife coming from here...
- CG:** Yes
- JH:** Well, she keeps in touch with them, I don't so much...
- CG:** Yea, no....
- JH:** But she does, yea....

- CG:** Yea, yea...
- JH:** I would think all the ones I knew, they're probably all...
- CG:** Gone, yes...
- JH:** Gone, yea, you know....
- CG:** But you must have made hundreds of friends, you know, in the musical world....?
- JH:** Oh, yes, oh I know...
- CG:** Over your life, yea...
- JH:** Hundreds of them, yea, yea...
- CG:** Hundreds of people...
- JH:** Yea, yea...
- CG:** Yea...
- JH:** Oh yea, yea. No, at home, it's, you know, hundreds of people I know.
- CG:** Yes
- JH:** But the numbers are rapidly dwindling now, you know...
- CG:** Hmm, hmm...
- JH:** I always say to my wife, one of my ambitions is to go to a funeral of somebody that's younger than me, you know (*laughter*). Or older than me, rather, no, I mean, I mean, older...
- CG:** Yea (*laughing*)
- JH:** Because they always seem to be younger (*laughing/laughter*)! Well, take Reg Varney, he was...he was alright, he was 92 I think.
- CG:** Gosh, yes...
- JH:** But I can keep playing – I play at funerals, I did one the other week - a pal of mine who wrote a lot of commercials. He was only 69, you know...
- CG:** Really? Yea...

- JH:** Yea, and umm... You know it's frightening, really.
- CG:** Yea. So you're right into that world, of course, he was writing commercials for television, and...
- JH:** Yea, oh yea, oh yea, yea. I've been on...I was on some of them that he did.
- CG:** Were you, yea...
- JH:** Yea, yea...
- CG:** Yea
- JH:** And umm...but he went. Just died!
- CG:** Hmm
- JH:** I mean, he went to a pub for a drink, and he said he didn't feel well. In the morning he went to the toilet and after a quarter of an hour, his wife, you know, oh, where is he? Banging on the door, no answer, and he'd for some reason he'd locked the door inside – never did find out why, but they burst the door, her and her son, I think, burst the door down and he was dead!
- CG:** Hmm, yea
- JH:** They had to have an autopsy on him...
- CG:** Yea
- JH:** Massive heart attack...
- CG:** Hmm
- JH:** And he hadn't been ill before, and he was only 69.
- CG:** Hmm
- JH:** He was actually in my band in Ealing jazz festivals every year.
- CG:** Was he, yea...?
- JH:** Yea. Yea, he was one of the members of my band, every year he's been...at least, for the last years, he's been. So I've got to find another trombone player now, yea.

- CG:** Find someone else, yea (*laughs*)...
- JH:** Yea, yea, yea, yea....
- CG:** Well, just to finish, what would be your most vivid memory of the Isle of Man in the '50s?
- JH:** The Isle of Man in the '50s? Well...
- CG:** The summer, you know...
- JH:** Well, I suppose there's the biggest thing that happened, I suppose, I met my present wife...
- CG:** Your wife, yes..
- JH:** I would think, if I hadn't have done that, I might not have come over here so often as I do.
- CG:** Hmm
- JH:** 'Cos it's the first time I've ever been here in the winter, you know?
- CG:** Yes
- JH:** Apart from after being with Ken and the Squads, I've only been here twice working, and that was with Harry. The only other time I've come here, is for funerals...
- CG:** Right...
- JH:** Or weddings, and they've always been in the summer, so out of all the fifty-odd years I've been connected with the Island, it's the first time I've been here in the winter.
- CG:** Yes (*laughs*)
- JH:** So I don't, probably, if I hadn't have been like family wise, I probably might not have come again, you know.
- CG:** Not come again, no...hmm...
- JH:** You know, unless for a ride on the tram, or something like that (*laughs*)...
- CG:** Yes
- JH:** No, I probably wouldn't have....

- CG:** They were good times, I would imagine?
- JH:** Yea, yea, yea, yea...
- CG:** In the '50s....?
- JH:** But I've kept in contact – touch with it, because of family reasons, really.
- CG:** Yea, yea...
- JH:** You know...
- CG:** Hmm
- JH:** But it's not a place...I wouldn't...I don't think I would have come on holiday...
- CG:** No
- JH:** It's a long way from London.
- CG:** It's a long way...
- JH:** Particularly, as I said before, with the price...
- CG:** It's very expensive.
- JH:** And with the...with the...you know...
- CG:** Yea
- JH:** So, I could have gone, if I'd have wanted to, go to Spain...
- CG:** Yea
- JH:** And had a week in a five star hotel for the air fare here, so, you know, which I said before, I don't think they want people to come here, you know?
- CG:** Well it's what killed our industry off, isn't it?
- JH:** Yea, yea
- CG:** Cheap flights to Spain and...
- JH:** But why didn't they bring the fares down here?
- CG:** Well, we're still asking that question...

- JH:** Yea, yea...
- CG:** Why are we paying the highest fares in Britain...?
- JH:** In the world – I don't know about Britain – in the world!
- CG:** I mean, if we go to America, or whatever...
- JH:** Yea, yea...
- CG:** On holiday, we've all got that extra £250 to pay to get off the Isle of Man, you know...?
- JH:** I know, I know. And £13 each way just to bring a small case...?
- CG:** Hmm
- JH:** If I...it was only a small case, how small is a case going to be – about the size of your mic thing there....?
- CG:** Yea, yea...
- JH:** You know, maybe you wouldn't have had to pay for that, but I mean, it's only a tiny little case, and they charged me £13 each way!
- CG:** Absolutely!
- JH:** Which is ludicrous, really!
- CG:** Yea, hmm
- JH:** I've never had...ever...been all over the world, I've never ever paid...there is a thing – excess baggage, which I've never ever paid, I always travel fairly light, but I've never had to pay just for the sake of bringing a tiny little case...
- CG:** No
- JH:** So that doesn't help, you know...
- CG:** No, well...you complain next time then (*laughs*).
- JH:** Yes, I will – well, I complained this time (*laughter/laughing*)!
- CG:** Anyway, nice to talk to you, thank you very much.
- JH:** Yea, and you, Charles, lovely....