

SJM

SUSSEX JAZZ MAGAZINE

MONTHLY ISSUE 46 *November 2015* FREE



**JULIAN
ARGUELLES**
DAN CARTWRIGHT

'I wouldn't dream of going anywhere else.' punter, 11/9/2015

the Verdict

159 Edward Street, BN2 0JB

www.verdictjazz.co.uk

book online via WeGotTickets

student discounts, door/food 7.0, music 8.30 till late

N O V E M B E R 2 0 1 5

- | | | |
|--------|---|--------|
| Fri 6 | Julian Argüelles' Tetra
featuring Kit Downes, Sam Lasserson, James Maddren | £15/12 |
| Fri 13 | Patrick Naylor 4tet ftg. Fulvio Sigurta
lyrical guitarist's debut, with dazzling trumpeter | £12/9 |
| Fri 20 | Frank Harrison Trio
favourite pianist with Dave Whitford and Enzo Zirilli | £12/9 |
| Sat 21 | Mingus Underground Octet
Love Supreme stars explore the bass meant | £12/9 |
| Fri 27 | www.newgenerationjazz.com NEW GENERATION JAZZ presents
Jamie Leeming Project + Emily Dankworth | £10/5 |
| Sat 28 | Joss Peach's Full Circle
Brighton wizard returns with Terry Pack and Milo Fell | £8/5 |



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

SNOW DROP JAZZ

- Nov 2
Lawrence Jones (US sax & flute)
Malcolm Mortimore (drums) Terry Seabrook (organ)
- Nov 9
Terry Seabrook Piano trio
Paul Whitten (bass) and Alex Eberhard (drums)
- Nov 16
Ashley Slater
(Loose Tubes MC, tmb, voc)
Paul Whitten (bass) and Alex Eberhard (drums)
Terry Seabrook (piano)
- Nov 23
Andy Williams (guitar)
Terry Seabrook (organ) Javier Forero (drums)
- Nov 30
Quentin Collins (top UK trumpet)
Nigel Thomas (bass) Milo Fell (drums)
Terry Seabrook (piano)

EVERY MONDAY. SOUTH STREET, LEWES. 8-10.30. FREE. 01273 471018

NEW GENERATION JAZZ
BRINGING THE NEW WAVE OF JAZZ TO BRIGHTON

Gigs and workshops from rising UK stars
The last FRIDAY of every month
At THE VERDICT, 159 Edward St, Brighton BN2 0JB
All gigs £5 Student Discount / £10 full price
Full details at newgenerationjazz.co.uk
[facebook.com/newgenjazz](https://www.facebook.com/newgenjazz)

30th October 2015
Gary Crosby's Groundation

27th November 2015
The Jamie Leeming Project
featuring Emily Dankworth

18th December 2015
Henry Spencer and Juncture

SJM

www.sussexjazzmagazine.com

November 2015

CONTENTS

click or touch the blue links to go to that page

Features

The Column: Eddie Myer

Julian Argüelles

Dan Cartwright

Big Band Scene

Previews:

**The Snowdrop, Lewes
South Coast Jazz Festival**

Improv

The Jazz Education Section

**Improv Column:
Terry Seabrook's Jazz Tip No. 23**

**Jazz Education
Around Sussex**

**Jam Sessions
Around Sussex**

Out & About

Live Reviews:

Richard Exall/Ben Cummings

Geoff Simkins/Sheryl Bailey

Robert Fowler Quartet

Oxjam Brighton Takeover

Gary Crosby's Groundation

Listings

**Listings:
November 2015**

On The Horizon

Venue Guide

Cover photo: Julian Argüelles
photo by Monika S Jakubowska
Cover design: Stuart Russell

Other Stuff

**The Quiz
About Us**



newgenerationjazz.co.uk



30th Oct 2015 Gary Crosby's Groundation

Heavy progressive grooves with Afrobeat accents from Tomorrow's warriors

27th Nov 2015

The Jamie Leeming Project featuring Emily Dankworth

Amazing genre-crossing guitarist
with world-class singer



18th Dec 2015 Henry Spencer and Juncture

Rising trumpet star leads a high-octane contemporary fusion band

THE VERDICT, 159 Edward St, Brighton BN2 0JB
£5 Student Discount / £10 full price

The Column: Eddie Myer

Making The Connection



photo by Mike Guest

The 1962 movie *The Connection* isn't widely screened today - it's blend of modernistically gritty black-and-white visuals and that school of 1950s acting which blended broad-brush theatricality with earnest, painstakingly sincere close-ups hasn't dated particularly well, and it's strict observation of the Aristotelian dramatic unities (it started life as an off-Broadway play) makes it seem slow-paced against the CGI-laden frenzies of digital editing demanded by contemporary movie-goers. However there's plenty in it to interest jazz lovers, not least because it draws its characters from the world of Golden Era jazz. It's the story of a group of jazz players waiting for their heroin dealer - one of the grim paradoxes of the so-called Golden Era of the 40s to 60s was that so much amazing music flourished and thrived while the musicians themselves suffered so grievously from racism, poverty, prejudice, and their own intemperate appetites.

Layers of meaning and interpretation surround the movie like the skins of an onion. The story concerns a film-maker, who wants to film 'the connection'. He agrees to pay for the necessary dope in order to get his movie - the junkies will have to get their shots so that he can get his shot. But his role as voyeur does not protect him - his subjects turn the tables, persuading him that unless he tries heroin himself his insights - and his movie - will be shallow and worthless. He succumbs. So we, the audience, watch a film made for us by film-makers about a film-maker making a film; the subjects turn the tables on the auteur, who is himself a fictional patsy for the real film-maker - Shirley Clarke, a rare female director in the male-dominated art world of the post-war period. Who's the victim, and who the exploiter?

To deepen the layers of meta-meaning, the parts of two of the musician junkies are played by actual musicians who were also actual junkies. Freddie Redd's name hasn't resonated down the ages, but his colleague Jackie McLean

(spell it Mr McClean for extra irony) is one of the jazz immortals. He took the part in the original stage play as he attempted to rehabilitate his career after losing his cabaret card following a drugs bust - musicians in New York were issued with the cards so that they could be revoked for offences of moral turpitude, thus preserving the general public from the potentially degrading influences of jazz music. So in order to get back on track, he had to pretend to be a junkie again. All of Shirley Clarke's other features were also banned by the New York State censors. Life imitated art, and vice-versa, at dizzying speed, as the world groped it's way into the smoky dazzle of post-war modernity.

Jazz thrives on connections of it's own, though its connection to the sub-culture of hard drugs did it a lot of damage. In the purest form, it's about musicians making spontaneous connections, between themselves and the other players on the bandstand, between the nodes and interstices of harmony and rhythm skittering towards them in the headlong rush of bebop, between the awareness of the tradition and the urge to push the music into the future. Without the vital connection between the player and their audience, however, all music loses its relevance, and it's this connection that some jazz musicians struggle to make. In the internet age, connection is the big story - jazz fans can build networks of connections online to an extent that would have been impossible twenty years ago. Yet an unexpected consequence of the internet age has been increasing cultural fragmentation- more connectivity but less connectedness.

What's needed is an extra effort to join together artists with audiences, and bring together the disparate music scenes which, though they share a common appreciation of the many-headed animal that is jazz, too often work at cross purposes. There's a wealth of music in this city, and a horde of people ready to hear it. We need to work on making the connection!



Julian Argüelles



Tell us about your Tetra project and the new album.

“I met Kit Downes and James Maddren through a bass player called Euan Burton, we did some gigs together in Scotland, I was surprised that they knew some of my tunes. Sam Lasserson, I found after a bit of research after getting some recommendations of younger bass players I didn't know. I love this band, it seems that anything is possible with these guys, and they are so positive about playing and giving with their talents. We've been doing quite a lot of playing over the last 3 years and after one of the tours we recorded this music. Originally it was conceived as a long suite with improvised interludes, we now play the music as stand-alone pieces. Recently the band has done several gigs as a septet with the addition of another sax player, trombone and trumpet.”

How have you found the recent Loose Tubes reunions?

“I'm afraid i was one of the members who had reservations about the reunion, But when it looked like it was going to happen I felt, its like a family wedding, you have to be there! But I had a great time seeing, hearing and playing with the band again, i think it was a success and I enjoyed myself.”

Tell us a bit about how you go about composing music.

“I've composed in various ways, with and without instruments. I would say my favourite way is with a good piano, and if I am writing for a large project such as a big band, then I need to have a computer too to sort of 'demo' the arrangement. Its very handy to press a button and get a rough idea of how it will all sound, it helps me to be objective about the composition which I think is very important. My piano playing is a bit limited so computers allow me to compose things i can't play, if I am after a certain sort of melodic line then I'll use a sax to compose.”

“Recently I started writing classical saxophone etudes, i think i'm up the number 4, just with the saxophone which was a lot of fun, and I would say that playing 'your' instrument

and writing for that instrument certainly speeds up the process and makes it all feel very comfortable.”

“I would also say that I write slowly, which is a bit surprising as I feel composition is so similar to improvisation, but the time frame difference (improvisation being in the moment - instantaneous) allows me to consider all possibilities.”

What advice can you give to up and coming composers and arrangers?

“That's a tough one. It really depends on where the composer is. If they are starting up I'd say have fun, don't take everything too seriously (especially themselves). But I think if they have decided to dedicate themselves to being a writer, they have to work very hard, study a lot, be honest (especially with and about themselves). Being objective about their own music is hugely important, most composers aren't, and it really helps to iron out problems.”

“Very few jazz musicians are just composers and arrangers, most are performers too, almost everyone writes their own music these days, so being a writer and not a performer is extra difficult.”

What plans do you have for the future?

“I have this 2 week tour coming up. Trips to Germany, Ireland and Copenhagen are coming up in the next month. I have to finish a set of arrangements of Phronesis music for a concert at the London Jazz festival with the Frankfurt Radio big Band. And I have just relocated to Austria and started a teaching position there.”

“Oh dear, I think I am busier than I thought.”

For more information:

www.julianarguelles.com

Julian Argüelles' Tetra appear at JazzHastings on Tuesday 3rd Nov. and at The Verdict, Brighton on Friday 6th Nov.



Dan Cartwright

Up and coming saxophonist **Dan Cartwright** has recently appeared in Terry Pack's Trees ensemble and been a guest at The Bristol Bar in Brighton. Here he talks to SJM about how he started out and who his influences are.

How did you first get into jazz?

"Well, I always knew it was there. I think I was about 22 years old. I'd just quit a job that I couldn't stand and I wasn't really playing much music at all at that point. But I really wanted to get good at the saxophone so I deliberately chose to start practicing jazz and getting into jazz and then my passion for it developed as I kept practicing it. So, funnily enough, I didn't have that much of a passion for it at the beginning but the passion came quite quickly after I'd decided to do it. The players at the beginning that I really liked were Sonny Rollins. I transcribed a couple of his solos and was trying to sound like him. But later came Stan Getz and then I

just purely listened to him for a period of about six months, or maybe a bit more. And then I started sounding very much like that."

Why did you choose the saxophone?

"I was in school and the music teachers knew I was 'musical' and they wanted me to learn the tenor saxophone because they didn't have any of those instruments in the school band. So they gave me one and I had lessons and sort of went through the grades, but classically. I didn't have a clue about jazz then, didn't practice much. Like I said, the passion for it came at a later age."

Tell us about what you've been doing recently.

"I'm in the process of starting a quartet, maybe a quintet. I'm also 'depping' in a few different bands. But I've just started a day job so I don't have as much time. I've been offered a slot at The Verdict but only when I've got a group together so I'm in the process of choosing people for a quartet or quintet."

Tell us a bit about your practice routine.

"It was good. I used to get about two hours in a day. Some weeks I'd have an average of three hours a day, other weeks about two hours. When I first started I was doing about 6-8 hours a day at the beginning. Now I only do an average of half an hour. The plan will be to leave work earlier and start work earlier and be able to practice more."

Who are your favourite players at the moment? Who do you listen to?

"Sonny Rollins. Sometimes it's good to listen to bebop players, to add more bebop language to your playing. My language of improvising at the moment is in the period of late 1950s to the early 1960s. But I still like to go back to bebop players and transcribe them and take little bits of language from their playing. Because that period was early forties onwards, it's earlier than what my language is at the moment. I just find bebop players can be more lyrical in their approach and I really want to emphasise that, to be a really tasteful player rather than loads of random notes that are in the scale but aren't particularly telling a story. I like that approach which comes from Stan Getz, although now I've realised that his language was slightly limited, but you can tell that he really did everything by ear and he wasn't actually thinking much about the chord sequence of what he was playing, which is a massive ability and talent

but it also means that he was ignoring (and probably too pissed or high to think about) the chord sequence. So that's why I've sort of moved on from Stan Getz's language but I'll never move on from his concept of thought while soloing, in other words being extremely lyrical and forming phrases like a conversation (which comes from Lester Young, his biggest influence)."

"The main players that represent my playing at the moment are Sonny Rollins, Hank Mobley, saxophonist Harold Land who is on a lot of Clifford Brown's albums, Dexter Gordon. Cannonball Adderley is more of a recent one, and more representative of me at the moment. And of course Charlie Parker and Sonny Stitt. Joe Henderson is kind of pushing me towards more modern sounds, which I'm not all that keen on at the moment so that's why I'm choosing not to progress, because I haven't found a player yet that I like enough to really want to start sounding like them. There's also an alto sax player called John Park who never was a mainstream player. I found him on YouTube. He was in Stan Kenton's band and he refused to release any big albums, even though some people would have said he was the best of his time, and he was around at the time of Cannonball."

"Chris Potter is the only modern player that I like at the moment, because he's old school. What I hear in his playing is 80% (or maybe even more) of old school language, the kind of language that I'm playing, which is up to the 1960s. And then sometimes he goes outside and really explores the harmony but in a really tasteful way, like a player from that period would do."

Dan Cartwright can be seen performing at gigs and jam sessions across Sussex.

For saxophone lessons you can contact him [here](#).



Big Band Scene



Saxophonist **Patrick Billingham** continues his monthly column with a look at The Paul Busby Bigger Band and The Johnny Spice Swing Orchestra.

Occasionally I have been at a workshop or jam session and have encountered a horn player who had a great sound and could make an improvised solo seem effortless. But when I have invited them to join a big band, they have told me that they couldn't read music.

I find it hard to believe that anyone who plays a wind instrument doesn't know the fingering (or slide position) corresponding to the position of a note on the staff. So faced with a chart, they should at least be able to play the right notes in the right order. I suspect they mean they can't sight read fluently.

Does this matter? Clearly yes, if you are depping on a gig. Otherwise, these days, probably not.

When I first played with a big band many years ago, most charts were commercial printed charts. Music publishers wouldn't sell a single part on its own. If a single part went missing, the whole set had to be repurchased. Naturally enough, bandleaders didn't want to let any of the music out of their keeping. So the only sight I had of a chart was at rehearsals. Making it very difficult for an indifferent reader to get on top of the music.

It is different these digital days. The indifferent reader can easily have the music at home to work on. The chart can be photographed with a pocket digital camera. Many bands have a digital archive of their pads, so that spare take away parts can be

printed. Although there may be copyright implications in this. To be discussed another month.

Music software such as Sibelius or a free application such as MuseScore, which can be downloaded from www.musescore.org, have a playback facility, so that one can practice along with the music.

So, if you would like to play in a big band, but you feel that you lack sight reading skill, when you do get an invitation to join a band - please accept.

This month we feature two contrasting big bands. One emphatically a jazz orchestra, the other emphatically not. Both directed by different men named Paul. Both evidence of the breadth and depth of the big band scene in Sussex.

The Paul Busby Bigger Band (PBBB)

In 2009, pianist and composer/arranger Paul Busby was commissioned to write the Watermill Jazz Suite for performance at the Watermill Jazz Club in Dorking in May 2010. He originally thought of having an established local big band play it, but soon decided against the idea. Instead, he decided to hand-pick some of his favourite players from the Brighton area to form the sixteen piece Paul Busby Big Band, **SJM 6** (Mid November 2013).

After the success of this initial

performance, Paul decided to keep the band going on a sporadic basis, performing once or twice a year, with monthly rehearsals at Hassocks. The band has since performed more of his suites, the latest of which is The One World Jazz Suite. For this, all the arrangements are written for six saxes with extensive woodwind doubling, and he has introduced a guitar to the line up. This expansion is one of the factors involved in the new name of the band. Another is, to quote Paul “the term ‘big band’ has connotations of the swing era which I want to distance myself from.”

PBBB, photo by Patrick Billingham



What makes The Paul Busby Bigger Band a jazz orchestra? In his words: “In most big bands there are solo chairs - usually the lead alto, first tenor, second trumpet and first or second trombone. In my band, everyone gets their fair share and everyone benefits from this. My aim is to make my big band have all the flexibility and vibrancy of a combo. This means that the composer (me, in my band) has to take a back seat sometimes and let the band collectively compose part of the music. I also think that a band should highlight its good soloists and not just give them token (short) solos which you get with a lot of commercial arrangements.”

For further information, or to book the band, contact Paul, on 01273 813188 or 07812 362518,

or by e-mail, us@46bd.co.uk,
or visit Paul’s website at
www.scoredchanges.com

The Johnny Spice Swing Orchestra

Professional saxophonist Johnny Spice enjoyed a long, varied and busy career in the music business. When he retired to Eastbourne in 1997 he formed this eponymous band. His aim was to encourage amateur players and afford them an opportunity to play a style of music that they would otherwise never experience.

Just before his death in 2009, Johnny handed the baton on to a younger bandleader, Paul Hyde; trombonist, vocalist, conductor and teacher. Paul has continued to build on the foundations that Johnny had laid and, being from an educational background and having conducted bands and orchestras for his entire career, began to run rehearsals which followed a ‘lifelong learning’ model.



The band is very much a community band with a wide range of abilities and experience. This means choosing repertoire that suits the band, arranging material to the individual strengths of the players and making each weekly rehearsal a rewarding and constructive learning

experience with discipline and in depth practice, but also plenty of good humour, encouragement and 'esprit de corps'.

Although it is an amateur outfit, the members of the orchestra take pride in their professional attitude to attendance at rehearsals, punctuality, dress code and deportment, rehearsal discipline and, most importantly, improving their playing.

Another thing that makes it different from many other bands in the area is that it doesn't try to play 'big band jazz', but rather the aim is to make a good commercial sound for listening and dancing, with the emphasis on melody! A wise man once said: "The problem with too many band leaders is that they want to sound like Stan Kenton. If they sounded like Billy Cotton, they might get some gigs.....!"

Perhaps as many as this band, including four appearances on Eastbourne Bandstand during the summer and a Christmas Ball next month.

For further information, or to book the band, contact Paul, on 01273 516632, or by e-mail, Paul.hyde@talktalk.net, or visit their facebook page at <https://www.facebook.com/JohnnySpiceSwingOrchestra>.

Next month: News, views and maybe more band profiles. If you would like your band featured, and I have not already contacted you, please get in touch. Or if there is anything else, such as gig news, or feedback on this column, that you would like me to include in December's Big Band Scene, please send it to me by Monday November 23rd. My email address is g8aac@yahoo.co.uk.



STRAIGHT
no **CHASER**
BIG
BAND

Swing, Swing, Swing!

18 piece big band
Sun 29th November
7:30pm
@ The Brunswick
Hove
FREE ENTRY
collection taken

With
Abi Flynn
(Vocals)

www.bigbandjazz.co.uk



new generation
JAZZ

BRINGING
THE NEW WAVE
OF JAZZ
TO BRIGHTON

Gigs and workshops from rising UK stars
The last FRIDAY of every month
At THE VERDICT, 159 Edward St, Brighton BN2 0JB
All gigs £5 Student Discount / £10 full price
Full details at newgenerationjazz.co.uk
[facebook.com/newgenjazz](https://www.facebook.com/newgenjazz)

30th October 2015
Gary Crosby's Groundation

27th November 2015
The Jamie Leeming Project
featuring Emily Dankworth

18th December 2015
Henry Spencer and Juncture

Big Band Gigs for November – Early December

(† means a regular monthly gig.)

Sunday November 1st.

†12:45 - 3:00 pm, Sounds of Swing Big Band at The Horseshoe Inn Hotel, Posey Green, Windmill Hill, Herstmonceux, East Sussex BN27 4RU (02035 645225) Free entry.

7:00 - 9:00 pm, The Sussex Jazz Orchestra at The Round Georges, 14-15 Sutherland Road, Brighton BN2 0EQ, (01273 691833). Free entry with collection.

7:30 pm, Straight No Chaser with special guest Steve Waterman at The Hassocks Hotel, Station Approach East Hassocks, BN6 8HN (01273 842113) Free entry with collection.

Wednesday November 4th.

†8:30 pm, The Fred Woods Big Band at the Horsham Sports Club, Cricketfield Road, Horsham RH12 1TE (01403 254628). £2 (Club members free.)

Tuesday November 10th.

†8:00 - 10:30 pm, The Ronnie Smith Big Band at The Humming Bird Restaurant, Main Terminal Building, Shoreham Airport, West Sussex, BN43 5FF (01273 452300) Free entry with collection.

Sunday November 22nd.

†12:30 - 3:00 pm, The South Coast Big Band at The Junction Tavern, 99 Station Road, Polegate, East Sussex BN24 6EB (01323 482010) Free entry.

3:00 - 5:00 pm, The Sussex Jazz Orchestra at The Roebuck Inn, Lewes Road, Laughton, Lewes, East Sussex BN8 6BG, (01323 811081) Free entry.

Friday November 27th.

†8:30 - 11:00 pm, The Les Paul Big Band (Family & Friends evening) in Patcham, BN1, £5. For further details contact Les (01273 558009) les@lespaulbigband.co.uk (Bring your own refreshments.)

Sunday November 29th.

7:30 pm, Straight No Chaser with vocalist Abi Flynn at The Brunswick, 3, Holland Road, Hove BN3 1JF (01273 733984) Free entry with collection.

Wednesday December 2nd.

†8:30 pm, The Fred Woods Big Band at the Horsham Sports Club, Cricketfield Road, Horsham RH12 1TE (01403 254628). £2 (Club members free.)

Sunday December 6th.

†12:45 - 3:00 pm, Sounds of Swing Big Band at The Horseshoe Inn Hotel, Posey Green, Windmill Hill, Herstmonceux, East Sussex BN27 4RU (02035 645225) Free entry.

2 pm, The Brighton Dome Tea Dance with The Footloose Dance Orchestra at The Corn Exchange, Church Street, Brighton BN1 1UD (01273 709709) £14 (including tea and a slice of cake)/£96 for a party of eight.



THE SNOWDROP JAZZ NIGHT, LEWES



Hosted by Terry Seabrook on keys with various featured guests and sidemen.

8-10:30pm

Free admission (collection taken towards running expenses).

Great beers and top nosh.

The Snowdrop Inn, 119 South St, Lewes, East Sussex BN7 2BU Tel:01273 471018

Monday 2nd November

Lawrence Jones

(US sax and flute man)

with Malcolm Mortimore (ds) and Terry Seabrook (organ)



Monday 16th November

Ashley Slater

**(Loose Tubes MC, vocals/
Trombone)**

with Paul Whitten (bs) and Alex Eberhard (ds) & Terry Seabrook - piano



Monday 9th November

Terry Seabrook Piano Trio

with Paul Whitten (bs) and Alex Eberhard (ds)



Ashley was born in Schefferville, Canada in 1961, moved to California & In 1977 to Edinburgh, Scotland where he joined army as a bass trombonist. He also got his first taste of minor stardom whilst standing in for the lead singer of Northern Irish R&B band Otis and the Elevators.

In 1983 after leaving the army, he attended the National Centre for Orchestral Studies, after which he joined the jazz orchestral collective Loose Tubes. Over the next few years he was the bass and tenor trombonist of choice for the likes of George Russell, Carla Bley, Andrew Poppy, El Sonido de Londres, Billy Jenkins, Django Bates and Andy Sheppard. During this

time he also worked as a session musician recording and arranging for The The, The Style Council, Fairground Attraction, Julia Fordham and the Rolling Stones.

Ashley and a fellow loose tuber, John Eacott had been singing and writing songs for their funk band project called Microgroove. Their USP was an electric tuba played by Oren Marshall. They released one album called The Human Groove in 1988.

In 1993, shortly after Norman Cook, a.k.a. Fatboy Slim, had remixed one of Microgroove's tunes, ("Walkin'") they teamed up to form Freakpower and went on to have a top three hit single in the UK with "Turn On, Tune In, Cop Out".. Since then he has toured with Sam Rivers, Hermeto Pascoal, Roy Nathanson's Jazz Passengers, Hugh Masekela, Dub Pistols and his own band BigLounge. He also recently appeared with Elvis Costello and Debbie Harry at the London Jazz Festival.

In 2011, Slater formed an electro-Swing act called Kitten & The Hip, featuring his partner Scarlett Quinn on lead vocals which was featured in the auditions for The X Factor 2014.

Monday 23rd November

Andy Williams

(Guitar)

with Terry Seabrook, organ; Javier Forero, drums.



Andy has worked with many of Britain's finest musicians. These include guitarist Martin Taylor, vocalist Liane Carroll and saxophonist Alan Barnes. He has performed at many major venues worldwide and can boast performances at Ronnie Scotts club, The Royal Festival Hall, The Royal Albert Hall and the Rock Garden in London as well as the Blue Note and BB King's Club in Times Square, New York.

Monday 30th November

Quentin Collins

(Trumpet)

with Terry Seabrook, piano; Nigel Thomas, bass and Milo Fell, drums.



A Trumpeter whose style is a sizzling update of the Morgan/Hubbard approach." MOJO Magazine.

For over a decade, Quentin Collins has established himself as one of Europe's top up-and-coming Jazz/Commercial trumpeters, having worked with a plethora of internationally renowned artists across many genres.

Among the jazz musicians he has worked with are Tony Kofi, Jean Toussaint, Joel

Frahm, Jason Rebello, Gregory Porter, Will Vinson, Roy Hargrove, Fred Wesley, Liane Carroll, Gwyneth Herbert, Kyle Eastwood, Phil Robson, Ingrid Laubrock, Troy Miller, Andrew McCormack, Jim Hart, Renato DAeillo, Andrea Pozza, Mulatu Astatke, Cleveland Watkiss, Nick Vayenas, Jonathan Gee, Mark Lockheart, Mornington Lockett, Dennis Rollins, Tim Garland, Norma Winstone & Ray Gelato to name but a few.

In 2007 Quentin released his debut solo album "If Not Now, Then When?" on SunlightSquare Records to much critical acclaim. Jazzwise magazine called it an "Intensely impressive debut" whilst The Guardian said "(Booker) Little's harmonic adventurous & (Alex) Sipiagin's rich tone

can both be heard in Collins' sound on this vigorous set." MOJO magazine, who voted the record one of its top ten jazz albums of 2007 said "superb debut from a trumpeter whose style is an update of the Morgan/Hubbard approach."

He has been playing for the Kyle Eastwood band, with whom Quentin has been touring extensively throughout 2012/13/14. Summer gigs have included a double bill with the Marcus Miller band at Jazz In Marciac, which was shown live on Mezzo Channel across Europe.



SNOW DROP JAZZ

Nov 2
Lawrence Jones (US sax & flute)
 Malcolm Mortimore (drums) Terry Seabrook (organ)

Nov 9
Terry Seabrook Piano trio
 Paul Whitten (bass) and Alex Eberhard (drums)

Nov 16
Ashley Slater (Loose Tubes MC, tmb, voc)
 Paul Whitten (bass) and Alex Eberhard (drums)
 Terry Seabrook (piano)

Nov 23
Andy Williams (guitar)
 Terry Seabrook (organ) Javier Forero (drums)

Nov 30
Quentin Collins (top UK trumpet)
 Nigel Thomas (bass) Milo Fall (drums)
 Terry Seabrook (piano)

EVERY MONDAY. SOUTH STREET, LEWES. 8-10.30. FREE. 01273 471018



Learning JAZZ

Why 'Meetup'?

meetup

Jazz is about community, sharing and quite simply, hanging out. What better way to rekindle or explore your dirty secret than to come along to one of our events/gigs. Here at 'Learning Jazz' we value each and every one of you and we aim to create a community that is centred around the love of this music. We are open to anyone who loves jazz, players or listeners and hope that there will be something for everyone. Why not introduce yourself in the discussions page or come along to our weekly Jam Session at the Verdict in Brighton? If you aren't in Brighton, no matter, we should have enough to keep you occupied from the comfort of your own home.

Welcome to Meetup, welcome to Learning Jazz!

meetup.com/learningjazz/



The South Coast Jazz Festival 2016

www.southcoastjazzfestival.com

Thursday 21st January

11am Anita Wardell Jazz Vocal Workshop

7:30pm Jack Kendon Quartet with Imogen Ryall + Alex Garnett's Bunch of Five



Friday 22nd January

11am Gareth Williams Jazz Instrumental Workshop

7:30pm Gareth Williams & Dave Green's Tribute to Bill Evans & Scott LaFaro + Nikki Iles & Norma Winstone's The Printmakers



The Printmakers. Photo by Brian O'Connor.

Saturday 23rd January

3pm Kevin LeGendre: Jazz for Absolute Beginners

7:30pm Christine Tobin Trio + Arun Ghosh Quintet

Sunday 24th January

7:30pm Claire Martin & Pete Long Celebrate Ella Fitzgerald & Duke Ellington with The Echoes of Ellington Orchestra

Improv:

The Jazz Education Section

Terry Seabrook's Jazz tip of the month No. 23

Nice Cup of Tea (2 against 3)
Even non-musicians can try this one

Jazz is very polyrhythmic and often has 2 and 3 beats running simultaneously against each other creating an interesting polyrhythm. Drummers do this all the time!

Here is a quick way to play or clap 2 against 3 using the mnemonic 'Nice cup of tea'.

We'll start with the groups of 3 beats:

To clap the groups of 3 beats, say and clap "One- Two - Three" evenly over and over :



Still making the three beat sound (i.e. the same rhythm or beat), say the mnemonic "Nice Cup Of Tea" over and over with the emphasis on Nice (1) Cup (2) Tea (3) while clapping

i.e. The 3 beats are now on 'Nice' , 'Cup' and 'Tea':



To clap groups of 2 beats, say and clap 'One, Two & Three' but clap on the 'one' and the '&':



And now using our mnemonic, to clap 2, the 2 beats are on 'nice' and 'of':



Try alternating the count with the mnemonic (still with just the groups of 2 beats):

Musical notation on a single staff with a 3/4 time signature. The melody consists of quarter notes. The lyrics are: One - two And - three One - two And - three Nice-cup Of-tea Nice-cup Of-tea.

Now we are going to try alternating the group of 3 beats with the group of 2 beats. To make it easier we do each group twice before switching. So say: 'One, two, three, One, two, three; One, two & three, One, two & three' and then clap and say:

Musical notation on a single staff with a 3/4 time signature. The melody consists of quarter notes. The lyrics are: One Two Three One Two Three One - two And - three One - two And - three.

And the same with our mnemonic:

Musical notation on a single staff with a 3/4 time signature. The melody consists of quarter notes. The lyrics are: Nice Cup-of Tea Nice Cup-of Tea Nice-cup Of-tea Nice-cup Of-tea.

Here comes the really hard bit. We are now going to try the group of 2 and group of 3 at the same time. This is done by tapping the 3 beat group on your left leg while tapping the 2 beat group on your right leg. You can recite the counts (one two & three) or the mnemonic ('nice cup of tea'):

Musical notation on a single staff with a 3/4 time signature. The melody consists of quarter notes. The lyrics are: One Two and Three One Two and Three One Two and Three One Two and Three. Above the staff, 'R' is written above the first two notes of each measure, and 'L' is written below the first note of each measure.

Musical notation on a single staff with a 3/4 time signature. The melody consists of quarter notes. The lyrics are: One Two and Three One Two and Three One Two and Three One Two and Three. Above the staff, 'R' is written above the first two notes of each measure, and 'L' is written below the first note of each measure.

The two hands only coincide on beat one (i.e. on 'nice')

Can you do it? If not then try by alternating the two hands/legs.

When you've got it switch the LH and RH around so the RH is now doing 3 beat groups and the LH is doing 2 beat groups.

When you've got it (or start going crazy) go and make yourself a real cup of tea but don't try clapping while drinking!



Jazz Education Around Sussex

The Brighton Jazz Co-op

The Brighton Jazz Musicians Co-operative has been running since 1986. A group of local musicians get together once a week and pay a top-class tutor to give a workshop.

Local musicians such as Geoff Simkins, Mark Bassey, Terry Seabrook and Julian Nicholas are always very popular tutors.

Tutors often teach for two consecutive weeks but expect a different set of students each week, along with a few of the regulars.

The summer months and the Xmas break often sees a friendly jam session where students get together and play through the tunes learnt in previous workshops as well as other tunes that students are interested in.

Dates & Times:

Every Tuesday. 8-10:15pm

Students are encouraged to arrive a few minutes earlier to set up their instrument(s).

Location:

The Good Companions (upstairs room), 132 Dyke Road, Brighton BN1 3TE

Cost:

£7 per class / £4 concessions

Cash payments are collected during the break.

Website:

www.brightonjazzcoop.org.uk

LATEST NEWS

Tutor led workshops begin on Tuesday 1st September.

Steining Jazz Workshop

Formed in April 2014, following the successful Steining Jazz Weekend Workshop in February.

“Two tutors, Mark Bassey and Martijn van Galen, tutor us three weeks out of four.

The repertoire is Standard songs and Modern/Mainstream jazz numbers.

The current line-up is piano, guitar, bass, drums, three saxophones and a vocalist.”

Dates & Times:

Wednesdays 8-10pm

Starting from 10th September 2014 after the summer break.

Location:

The Music Room, Steining Grammar School, Shooting Field, Steining BN44 3RX

Cost:

We need to get the numbers up to 10 or 11 to keep the cost at about £10 per week.

Contact:

David Mills

davidmillsdesign@gmail.com

LATEST NEWS

Currently looking for horn players, particularly brass.

Jazz Smugglers, Bosham

The Jazz Smugglers regularly put on workshops that focus on musicianship skills which can only be learnt in a group setting.

Dates & Times:

Starting on Sunday 8th September Sundays 7-9pm

Location:

Bosham, West Sussex

Contact:

jazzsmugglers@yahoo.co.uk

Tel. 07533 529379

For more information:

<http://www.jazzenthusiasts.com>

The Jazz Smugglers are currently looking for front-line players.

Jazz Singing Workshops with Imogen Ryall



Location: Rottingdean, East Sussex

Contact:

imogenryall@gmail.com

For information on Imogen Ryall's jazz singing workshops please visit:

www.imogenryall.com

Ropetackle, Shoreham

Renowned jazz trombonist Mark Bassey leads these workshops for beginners (Tuesdays) and intermediate to advanced level jazz performers (Fridays).

On Tuesdays, the focus is primarily for all instrumentalists who have a good command of their instrument, but little or no experience of jazz improvisation.

On Fridays, the focus is primarily on contemporary jazz and student's original compositions and arrangements.

Dates & Times:

Tuesdays 11:45am-2:15pm

Fridays 2-4:15pm

Location:

Ropetackle Arts Centre, Little High St.,
Shoreham-By-Sea, BN43 5EG
(First Floor, Mezzanine Room)

Cost:

£60 for a block of four sessions

Website:

<http://www.ropetacklecentre.co.uk>

Contact:

Tuesdays: Bernard Alvarez

danedog@btinternet.com

Fridays: Steve Lawless steve.lawless@gmail.com

Mobile: 07514 569595

LATEST NEWS

After the summer break, the next block of the Friday class will resume on 9th October.

Fridays: Currently there is still a waiting list. Contact Steve Lawless if you are interested.

Geoff Simkins Jazz Course



A Saturday course run by saxophonist and jazz educator Geoff Simkins:

"I've been running the Saturday classes for over 20 years. Until recently they were part of the Centre for Continuing Education at The University of Sussex, but when the University closed the entire department, many students asked me to continue to run the classes independently."

"They are now held at The Bridge Community Centre, Lucraft Road, Brighton and this year I'm running an Intermediate and an Advanced class on alternate Saturdays."

"It's aimed at serious musicians who want to improve all aspects of their playing and so students sign up for a year's classes (5 classes per term, 3 terms) but the coming course is fully subscribed already and, like every previous year, there's a waiting list."

"My teaching is based on the knowledge/experience acquired over nearly 40 years as a professional jazz musician and as a teacher at conservatoires, including The Royal Academy, Trinity Laban, and The Royal Welsh College of Music."

If anyone would like more information about the Saturday classes or one-to-one lessons they can contact Geoff Simkins at geoff.simkins@ntlworld.com.

Brighton Jazz School



Jazz pianist Wayne McConnell has been running Brighton Jazz School for more than 3 years and the school continues to grow and develop as a place to learn jazz in an authentic way.

The school runs classes for all levels as well as masterclasses with world-class jazz musicians, summer schools, special weekends focusing on composing & arranging, jazz piano classes and drum tuition.

Wayne McConnell also hosts a monthly podcast interviewing international jazz stars, contributes a monthly column to The Sussex Jazz Magazine and hosts the Wednesday night jam session at The Verdict in Brighton.

Dates & Times:

Saturday Jazz Weekenders, Saturdays 11am-2pm

Learn To Play, Tuesdays 11am-6pm.

Jazz Extensions, Mondays 3-6pm

Location:

Weekend Course: The Verdict, 159 Edward St., Brighton BN2 0JB

Learn To Play & Jazz Extensions: The Brunswick, 1-3 Holland Road, Hove BN3 1JF

Cost:

Learn To Play £300 for 10 weeks.

Saturday Jazz Weekenders £200 for 10 weeks.

Taster days available.

(Check website for packages & promotions)

Website:

www.brightonjazzschool.com

Contact: brightonjazzschool@gmail.com

LATEST NEWS

Saturday Jazz Weekenders: Term starts Saturday 19th September 2015.

Learn To Play: Term 1 in September starts on Tuesday 22nd September 2015.

Learn To Listen: last Monday of the month at The Verdict. 7pm-9pm

Saxshop

A Community Saxophone Workshop



Saxshop is a Brighton based community saxophone ensemble led by Beccy Perez Rork and Mark Bassey.

Founded in 2003 by Simon D'souza, many of the original players from that very first course still attend.

“A very friendly welcome will await you if you decide to join us. Players of all abilities can come along although it is helpful if you have at least basic music reading skills.”

Dates & Times:

Every Wednesday evening 7:30-9:30pm

Location:

St Richard's Church & Community Centre,
Egmont Road, Brighton, BN3 7FP

Cost:

£80 per 10 week term which includes ten 2 hour workshops and an end of term gig with rhythm section.

Website:

www.saxshop.org

Contact: <http://www.saxshop.org/contact.html>

Sussex Jazz Guitar School



Guitarist Paul Richards has been running the Sussex Jazz Guitar School since June 2013 and it has already become a popular course for aspiring jazz guitarists.

The course covers everything from technique and how to practice effectively, through to chord voicings, soloing ideas and learning repertoire.

Students are given prep work to practice before classes as well as a recap on what was covered in previous classes.

Although the course is not designed for total beginners, Paul offers one-to-one lessons for those wishing to learn jazz, latin or classical guitar.

Dates & Times:

One Saturday each month.

11am - 1:30pm

Location:

The Brunswick, 1-3 Holland Road, Hove BN3 1JF

Cost:

£20 per class / £55 for 3 classes

Website:

<http://paulrichardsguitar.com>

Contact: LatinGuitarPaul@hotmail.co.uk

Chichester College: Accessible and Real Jazz Learning

Now in its third graduation season, I'm very happy to report that the Chichester Jazz Course is really beginning to thrive again - with nine current first-years (Higher National Cert) and three second-years (Higher National Diploma), the wonderful Alex Richards coming in on drums, the Rock School (1-day Jazz Program) and Recreational Jazz (evening class) on Wednesdays.

Izzy Stephens, James Thornton and Zander McMullon have all had offers to join the second year at Middlesex University on the Jazz B.A. (perhaps the most enlightened of the UK jazz college degrees) - and Olive Humphrey is migrating to BIMM from the first year. The phenomenal Rob McCann will be receiving a package of lessons

from Adam Glasser, as he adopts the chromatic harmonica.

The students are in the middle of their South Coast Tour - from Portsmouth to Brighton - with standing room only at the Hare & Hounds last month.

You can catch them at The Brunswick on Thurs. 4th June - which promises to be a cracking night with one or two special surprises - and the last gig of the tour. Susan D'Souza will be in attendance as she makes her final decision about whom should receive the very special Simon D'Souza Award - a prize that will support in some way an exceptional student.

We have had some great auditions from candidates for next year, and with Simon Robinson, Martijn Van Galen, Pete Sidwell and Dave Murrell, we look set to be able to balance a broad

timetable with specialist teachers for a third year since Simon D'Souza entrusted me with the all-new Jazz Foundation Degree in 2012.

It was with much regret that we saw the Levels 2 & 3 jazz courses suspended last year, but with expansion in the Higher Education sector, I am looking forward to securing Levels 4 & 5 with an ever-developing, well-resourced faculty of great teachers and star visiting tutors such as the wonderful Pete Churchill, amongst others.

Please see the advert for contact details about how to apply for the new season in September. Looking forward to seeing many of you on Thursday 4th June at The Brunswick.

Julian Nicholas



professional

JAZZ & Session

Musician: 1 & 2-yr

the foundation Degree available as an
HNC 1-yr and HND 2-yr programme

performance: theory: arranging: improvisation:

professional tutors: gigs & tours: one-to-ones:

call & email Julian: 01243 786321 x.2383
julian.nicholas@chichester.ac.uk

We also bring in colleagues Pete Churchill (Bobby McFerrin), Tony Kofi (World Saxophone Quartet), Eddie Parker (Loose Tubes), Seb Rochford (Polar Bear) for even more inspiration.

Chichester
college



Jazz Academy

“Established in 1989 at The Royal Academy of Music, Jazz Academy has since taken place at Beechwood Campus in Royal Tunbridge Wells and now resides at the Yehudi Menuhin School in Cobham. This venue is in a beautiful setting with top notch facilities, pianos literally everywhere, unlimited parking, modern indoor swimming pool, residential accommodation with onsite catering and licensed bar.”

Dates:

Spring Jazz

7th - 10th April 2015

Summer Jazz

16th - 22nd August 2015

Winter Jazz

27th - 30th December 2015

Tutors:

Gabriel Garrick, Will Bartlett, Kate Mullins,
Martin Kolarides, Sam Walker, Spencer Brown,
Alan Jackson.

Location:

Yehudi Menuhin School
Stoke d'Abernon,
Cobham,
Surrey KT11 3QQ

For more information:

www.jazzacademy.co.uk

Contact:

gabsgarrick@yahoo.co.uk

LATEST NEWS

The Jazz Academy is currently taking enrolments for Winter Jazz in December.

JAM SESSIONS AROUND SUSSEX

Every Monday

The Bee's Mouth, 10 Western Road, Brighton BN3 1AE

Hosted by guitarist Luke Rattenbury 9pm - late.

The A Train Jazz Jam, The Chequers, 45 Preston Street, Brighton BN1 2HP

Hosted by guitarist Tony Williams. 9pm - 11pm

Every Tuesday

The Brunswick, 1-3 Holland Road, Hove BN3 1JF

Hosted by guitarist Paul Richards. 8pm - 11pm

www.brunswickpub.co.uk www.paulrichardsguitar.com

Every Friday

Late Sessions, The Cellar Bar at The Brunswick, 1 Holland Drive, Hove BN3 1JF

Hosted by guitarist James Osler. Live jazz and improvised music, plus a guest DJ set.

Doors open 9:30pm - 2am. Music from 10pm.

Friday 6th November

The Regency Tavern, 32-34 Russell Square, Brighton BN1 2EF

Hosted by bassist Oz Dechaine with a house band.

Jamaican food from 6pm. Jazz Jam 8:30-11pm.

Monthly, now on the first Friday of the month, check the Facebook page:

www.facebook.com/regencyjazzjam

Sunday 1st October

Watermill Jazz Jam Session, Aviva Sports & Social Club, Pixham Lane, Dorking, Surrey RH4 1QA

Jam session 2-5pm

Usually the first Sunday of the month but check the website for details.

www.watermilljazz.co.uk

Out & About

Live Reviews

Richard Exall/Ben Cummings

Smalls, Brighton

Thursday 15th October 2015

If you like small band mainstream melodic jazz, then Small's is definitely the place for you.

Dennis Simpson books the finest British, European and visiting American musicians fortnightly from October to May each year.

Check out the web site to view the outstanding programme.

www.smallsjazzbrighton.com

The band romped through the starting "*Rosetta*" and treated the audience to a whole range of standards from and including *Cole Porter, Duke Ellington, Tad Dameron & Louis Armstrong*.

The front line excelled throughout with the ballads played with sensitivity on tenor & flugelhorn. Not to be out done, Jonathan Vinten weighed in with some exuberant solos particularly on the blues numbers.

The whole evening was a delight and every one left with smiles on their faces.

Richard Exall, tenor, alto sax and clarinet

Ben Cummings, trumpet and flugelhorn

Jonathan Vinten, piano

Steve Thompson, double bass

Piers Clarke, guitar

Geoff Simkins/Sheryl Bailey Quartet

The Verdict, Brighton

Saturday 24th October 2015



Both guitarist Sheryl Bailey and saxophonist Geoff Simkins are experienced jazz educators, Geoff teaching locally, whilst Sheryl Bailey teaches at Berklee and the Stanford Jazz Workshops.

Fittingly then, this evening was a masterclass in musicianship with both musicians soloing fluidly over some classic bebop material, mixed in with the occasional latin number.

Bassist and tour organiser Simon Woolf together with local drummer Spike Wells blended together well to form a solid foundation for a night of creative soloing and interaction between band members.

Geoff Simkins, alto sax; Sheryl Bailey, guitar
Simon Woolf, double bass; Spike Wells, drums

John Edwards

Charlie Anderson



Robert Fowler Quartet

Under Ground Theatre, Eastbourne

Friday 9th October 2015

Playing melodic standards from the Great American Songbook, plus jazz standards such as Bernie's Tune, the Robert Fowler Quartet provided an evening of swinging music and beautiful ballads. Very satisfactory. *Robert Fowler, sax; Robin Aspland, piano; Jeremy Brown, bass; Matt Home, drums.*

Brian O'Connor, www.imagesofjazz.com





The **Oxjam Brighton Takeover 2015** Jazz Stage at The Verdict was presented in association with Sussex Jazz Magazine. Local musicians such as Dave Williams and John Lake (above), Rachel Simpson and Matt Wall (below), together with many others, helped raise nearly £300 for Oxfam. Photos by Anabel Alegre.





Gary Crosby's Groundation

The Verdict, Brighton
Friday 30th October 2015

Beginning with a Shirley Tetteh original dedicated to mandolin player Joshua Pinkham and guitarist Frank Vignola, straight away the music was full of energetic, powerful drumming from young Moses Boyd, together with rhythmic interplay with Shirley Tetteh, accompanied by the strong, full sound of Gary Crosby's basslines.

The second tune, composed by drummer Moses Boyd, began with an intense drum pattern followed by flowing melodic lines before the rhythm section effortlessly slipped into a Sly & Robbie style groove.

Bringing the energy level down for the start of the next number, Nathaniel Facey's *Ode to O.C.* was a fitting tribute to the late Ornette Coleman. With Facey's oblique lines, combined with rhythmic and melodic interplay between the musicians, the music quietened down with Facey's quote from *Amazing Grace*, enabling Tetteh to showcase her bluesy guitar playing before Boyd introduced a New Orleans-style street beat before an extended sax and drums duet ensued. Ending with some astonishing musical sensitivity, this was a great beginning to the New Generation series.

In the second set, the energy continued, with another original by drummer Moses Boyd, and yet more

interplay between Facey's fluent lines (across all registers) and Boyd's polyrhythmic dynamism, resulting in waves of intensity.

The Bob Marley tune *Midnight Ravers* featured an African-derived drum pattern from the Maroon people of Jamaica, followed by a grooving and swinging (then grooving again) version of *Oleo*.

With an electric atmosphere and an enthusiastic audience, the encore was a tune inspired by a trip to Senegal and the folk tales of Anansi the spider. With raucous energy, stripped down to Facey's African vocals and Tetteh's Afro-beat guitar hits, they drew the audience in to their conversation and ended an evening of joyous and inspiring music.

The intention behind the New Generation jazz series is to present younger jazz musicians to a younger audience. With a new, youthful audience, combined with some of the Verdict's regulars, and a full house, this was certainly a successful venture and one worthy of everyone's support.

Nathaniel Facey, alto sax; Shirley Tetteh, guitar; Gary Crosby, double bass; Moses Boyd, drums

For more information:

www.newgenerationjazz.co.uk

Charlie Anderson

November Gig Listings

Big Band Listings

For big band listings around Sussex please see the column Big Band Scene.

[R] = Residency

The listed performer plays there regularly (but may not be there every week) and may have special guests.

Nothing is free

Gigs that are advertised as free mean that they won't charge at the door, but the musicians will be paid by the venue who rely on income from the bar and/or kitchen.

Please support artists and venues by buying a few drinks, and maybe having something to eat.

Don't be disappointed

If you are traveling a long distance, contact the venue before setting out, in order to confirm that it is still going ahead.

Details are assumed to be correct at the time of publication.

Keep the noise down

Please remember to switch off your mobile phone and other mobile devices.

And don't talk during the bass solo (or any solo for that matter).

Timing

The times listed are those given by the venue. This is normally the start time so you will have to get there about 30mins beforehand to get a seat, a drink and settle down.

When should I clap?

When you're the only one clapping, it's time to stop.

Listings

All listings in The Sussex Jazz Magazine are free of charge.

Send your listings to:

sussexjazzmag@gmail.com with the heading 'Listings'

Sunday

1

Savannah/Assorted Nuts

The Six Bells, Chiddingly
1-3pm Free [R]

Steve Aston Gypsy Jazz

Three Jolly Butchers, Brighton
3-6pm Free [R]

Neal Richardson Trio + Mark Cherrie

Splash Point Jazz Club, Seaford
4:30-6:30pm Free

Lawrence Jones All Stars

Lion & Lobster, Brighton
8-10pm Free [R]

Gypsy Jazz

The Hand In Hand, Brighton
8:30pm Free [R]

Black Lion Jazz

The Black Lion, Btn.
9pm Free [R]

Monday

2

Lawrence Jones, Terry Seabrook & Malcolm Mortimore

The Snowdrop, Lewes
8-10:30pm Free [R]

Jazz Jam with One Hat Trio

The Bee's Mouth, Hove
9pm Free [R]

Tuesday

3

The Brunswick Jazz Jam hosted by Paul Richards

The Brunswick, Hove
8:30pm Free [R]

Charlotte Glasson

Hare & Hounds,
Worthing
8:30pm Free

Julian Argüelles' Tetra

JazzHastings
8:30pm £8

Wednesday

4

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Thursday

5

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Friday

6

Tommaso Starace Quartet

Chichester Jazz
Club
7:45pm £12/7

John Lake Trio

Chapter 12 Wine
Bar, Hailsham
8pm Free

**Steve Aston
Gypsy Jazz**

The Office,
Brighton
8:30pm Free [R]

Julian Argüelles

The Verdict,
Brighton 8:30pm
£15/12

Saturday

7

Imogen Ryall

Queen Victoria,
Rottingdean
2-5pm Free [R]

Steve Aston Gypsy Jazz

The Paris House, Brighton
4-7pm Free [R]

Sunday

8

Savannah/Assorted Nuts

The Six Bells, Chiddingly
1-3pm Free [R]

Lou Beckerman & Paul Richards

Morleys, Hurstpierpoint
1pm Free

Steve Aston Gypsy Jazz

Three Jolly Butchers, Brighton
3-6pm Free [R]

**Lawrence
Jones All Stars**

Lion & Lobster,
Brighton
8-10pm Free [R]

Gypsy Jazz

The Hand In
Hand, Brighton
8:30pm Free [R]

Black Lion Jazz

The Black Lion,
Brighton
9pm Free [R]

Monday

9

**Terry Seabrook Piano Trio
with Paul Whitten and Alex
Eberhard**

The Snowdrop, Lewes
8pm Free [R]

Jazz Jam with One Hat Trio

The Bee's Mouth, Hove
9pm Free [R]

Tuesday

10

**The Brunswick Jazz
Jam hosted by Paul
Richards**

The Brunswick, Hove
8:30pm Free [R]

Afro Blue

Hare & Hounds,
Worthing
8:30pm Free

Wednesday

11

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Thursday

12

Jack Kendon + Guests
The Bristol Bar, Brighton
8pm Free [R]

**Mark Bassey/Malcolm Earle-
Smith Quintet**

Smalls, Brighton
8pm £14

Friday

13

**Patrick Naylor
Quartet feat. Fulvio
Sigurta**

The Verdict, Brighton
8:30pm £12/9

**Steve Aston Gypsy
Jazz**

The Office, Brighton
8:30pm Free [R]

Jonathan Vinten Trio

Underground Theatre,
Eastbourne
8pm £12/11

Saturday

14

Imogen Ryall
Queen Victoria,
Rottingdean
2-5pm Free [R]

Steve Aston Gypsy Jazz
The Paris House, Brighton
4-7pm Free [R]

Sunday

15

Savannah/Assorted Nuts
The Six Bells, Chiddingly
1-3pm Free [R]

**Steve Aston
Gypsy Jazz**
Three Jolly
Butchers, Brighton
3-6pm Free [R]

Gypsy Jazz
The Hand In
Hand, Brighton
8:30pm Free [R]

**Lawrence Jones
All Stars**
Lion & Lobster,
Brighton
8-10pm Free [R]

Black Lion Jazz
The Black Lion,
Brighton
9pm Free [R]

Monday

16

Ashley Slater with Terry Seabrook, Paul Whitten and Alex Eberhard
The Snowdrop, Lewes
8pm Free [R]

Jazz Jam with One Hat Trio
The Bee's Mouth, Hove
9pm Free [R]

Tuesday

17

The Brunswick Jazz Jam hosted by Paul Richards
The Brunswick, Hove
8:30pm Free [R]

Mark Bassey
The Hare & Hounds, Worthing
8:30pm Free

Wednesday

18

Liane Carroll
Porters Wine Bar, Hastings
9pm Free [R]

Thursday

19

Jack Kendon + Guests
The Bristol Bar,
Brighton
8pm Free [R]

Joe Stilgoe
The Hawth,
Crawley
7:45pm £20

Friday

20

Lou Beckerman & Wayne McConnell
Brighton Unitarian
Church
Doors 12:15pm
Music 12:30-1:15pm £3.50

Frank Harrison Trio
The Verdict, Brighton
8:30pm £12/9

Simon Allen Quintet
Chichester Jazz Club
7:45pm £12/7

Steve Aston Gypsy Jazz
The Office, Brighton
8:30pm Free [R]

Saturday

21

Imogen Ryall
Queen Victoria,
Rottingdean
2-5pm Free [R]

Steve Aston Gypsy Jazz
The Paris House,
Brighton
4-7pm Free [R]

Mingus Underground Octet
The Verdict, Brighton
8:30pm £12/9

Sunday

22

Savannah/Assorted Nuts
The Six Bells, Chiddingly
1-3pm Free [R]

Lou Beckerman & Paul Richards
Morleys, Hurstpierpoint
1pm Free

Steve Aston Gypsy Jazz
Three Jolly Butchers, Brighton
3-6pm Free [R]

Lawrence Jones All Stars
Lion & Lobster, Brighton
8-10pm Free [R]

Gypsy Jazz
The Hand In Hand, Brighton
8:30pm Free [R]

Black Lion Jazz
The Black Lion, Brighton
9pm Free [R]

Monday

23

Andy Williams with Terry Seabrook and Javier Forero
The Snowdrop, Lewes
8-10:30pm Free [R]

Jazz Jam with One Hat Trio
The Bee's Mouth, Hove
9pm Free [R]

Tuesday

24

The Brunswick Jazz Jam hosted by Paul Richards
The Brunswick, Hove
8:30pm Free [R]

Ian Ellis
Hare & Hounds, Worthing
8:30pm Free

Wednesday

25

Liane Carroll
Porters Wine Bar,
Hastings
9pm Free [R]

Thursday

26

Jack Kendon + Guests
The Bristol Bar, Brighton
8pm Free [R]

Jo Fooks/Buster Birch Quintet
Smalls, Brighton
8pm £14

Friday

27

Dave Williams + Guests
Brighton Railway Club
6pm-8:30pm Free [R]

**New Generation Jazz:
Jamie Leeming Project
+ Emily Dankworth**
The Verdict, Brighton
8:30pm £10/5

**Steve Aston
Gypsy Jazz**
The Office, Brighton
8:30pm Free [R]

Saturday

28

Imogen Ryall
Queen Victoria, Rottingdean
2-5pm Free [R]

Steve Aston Gypsy Jazz
The Paris House, Brighton
4-7pm Free [R]

Sunday

29

Savannah/Assorted Nuts
The Six Bells, Chiddingly
1-3pm Free [R]

Gypsy Jazz
The Hand In Hand, Brighton
8:30pm Free [R]

Steve Aston Gypsy Jazz
Three Jolly Butchers, Brighton
3-6pm Free [R]

Black Lion Jazz
The Black Lion, Brighton
9pm Free [R]

Lawrence Jones All Stars
Lion & Lobster, Brighton
8-10pm Free [R]

Monday

30

Quentin Collins, Terry Seabrook, Nigel Thomas & Milo Fell
The Snowdrop, Lewes
8-10:30pm Free [R]

Jazz Jam with One Hat Trio
The Bee's Mouth, Hove
9pm Free [R]

ON THE HORIZON

December 2015

Ropetackle, Shoreham

Fri. 4th December: Barb Jungr Sings
Nina Simone

Chichester Jazz Club

11th December: The Sound of Blue
Note with Gilad Atzmon

Jazz Hastings

Tuesdays

8th December: Alan Barnes All Star
Octet: A Jazz Christmas Carol

Hare & Hounds, Worthing

Tuesdays

1st Dec. Dave Murrell
8th Dec. Xmas Special with Dave
Quincy
15th Dec. Geoff Simkins
22nd Dec. Mike Andrews Birthday
Special
29th Dec. no jazz (New Year break)

Under Ground Theatre, Eastbourne

11th December: Amy Roberts & Richard
Exall Quintet

The Verdict, Brighton

Fri. 4th Dec. Simon Spillett Quartet
plus 7:15pm screening of *A Man In A
Hurry* documentary.
Tues. 8th Dec. John Law's Goldberg
Projections
Fri. 11th Dec. Simon Purcell Quintet
Sat. 12th Dec. Dave Williams Band +
Jacqui Sampson celebrate Frank
Sinatra's 100th birthday

Smalls, Brighton

Thursdays

10th December: Jamie Brownfield/Liam
Byrne Quintet
17th December: Alex Garnett/Quentin
Collins Quintet

New Generation Jazz @ The Verdict

Fri. 18th December: Henry Spencer &
Juncture

ON THE HORIZON

2016

South Coast Jazz Festival

Thursday 21st - Sunday 24th January
Ropetackle Arts Centre

Jack Kendon & Imogen Ryall, Alex Garnett's Bunch of Fives, Gareth Williams & Dave Green's Tribute to Bill Evans & Scott LaFaro, Nikki Iles & Norma Winstone's The Printmakers, Jazz For Absolute Beginners, Christine Tobin Trio, Arun Ghosh Quintet, Claire Martin & Pete Long Celebrate Ella Fitzgerald & Duke Ellington

Jazz Hastings

Tuesdays

5th January: Bobby Wellins Quartet
2nd February: Tom Harrison Quintet + Cleveland Watkiss
8th March: Phil Robson's Organ Trio
5th April: Roger Beaujolais Quartet
3rd May: Norma Winstone
7th June: Steve Waterman Quartet

Smalls, Brighton

Thursdays

12th Jan. Scott Hamilton Quartet
28th Jan. Rico Tomasso/Robert Fowler/
Spats Langham Quintet
11th Feb. Emma Fisk/Richard Pite
Quintet
25th Feb. Robert Fowler/Colin Oxley
Duo & Quintet
10th March Derek Nash/Steve
Waterman/Sebastian De Krom
Quintet
24th March Lauren Kinsella Quartet
14th April Alan Barnes/Remi Harris
Quintet
28th April TBC
5th May Aurelie Tropez/Alan Barnes
12th May Rossana Sportiello & Ken
Peplowski (TBC)

Brighton Dome

Tues. 19th April
Gregory Porter

Chichester Jazz Club

15th Jan. Mark Crooks Quintet
29th Jan. Gareth Williams Trio
19th Feb. MJQ Celebration
4th March Savannah Jazz Band
18th March Remi Harris Project
15th April Anita Wardell + Trio
6th May Chichester Jazz
Students
20th May Vasilis Xenopolous
24th June Tim Richards

Love Supreme Festival

Glynde
Friday 1st - Sunday 3rd July

Venue Guide

- All Saints Church**, The Drive (corner of Eaton Road), Hove BN3 3QE Tel. 01273 733331
- Bacall's Bar**, Rialto Theatre, 11 Dyke Road, Brighton BN1 3FE
- Barney's Cafe/Bar**, 46-56 Portland Rd., Worthing, West Sussex BN11 1QN 01903 527075
- Boutique**, 2 Boyces Street (off West Street), Brighton BN1 1AN
- Brighton Railway Club**, 4 Belmont, Brighton BN1 3TF (near Seven Dials)
- Casablanca Jazz Club**, 3 Middle St., Brighton BN1 1AL Tel. 01273 321817
- Chapter 12 Wine Bar**, Hailsham, East Sussex BN27 1BJ
<http://chapter12winebar.co.uk/events/>
- Charles Dickens**, Heene Road, Worthing, West Sussex, United Kingdom. BN11 3RG
- Chichester Jazz Club**, Pallant Suite, 7 South Pallant, Chichester PO19 1SY
www.chichesterjazzclub.co.uk
- Chichester Cinema at New Park**, New Park Road, Chichester PO19 7XY
www.chichestercinema.org
- Coach and Horses**, Arundel Road, Worthing Tel. 01903 241943
- Cubar**, 5 Preston St., Brighton BN1 2HX
www.cubarbrighton.com
- Forest Row Jazz Club**, The Forest Row Social Club, End of Station Rd, Forest Row, RH18 5DW
- Hand In Hand**, 33 Upper St. James's St., Brighton BN2 1JN Tel. 01273 699595
- Hove Cricket Ground** (Boundary Rooms), Eaton Rd, Hove BN3 3AN
- Jazz Hastings**, The East Hastings Sea Angling Association, The Stade, Hastings TN34 3FJ (near Jerwood Gallery/Lifeboat Station) Tel. 01424 250221
www.jazzhastings.co.uk
- Knole Hall** (next to St. John's Church), 1 Knole Road, Brighton BN1 6RB
- Leaf Hall**, 51 Seaside, Eastbourne, BN22 7NB 01323-325764
www.leafhall.co.uk

Lion & Lobster, 24 Sillwood St., Brighton BN1 2PS Tel. 01273 327 299

Morleys, 42 High Street, Hurstpierpoint BN6 9RG
For reservations call 01273 835000 or email: info@morleysbistro.uk

Patcham Community Centre, Ladies Mile Road, Brighton BN1 8TA

Pavilion Cafe, Chequer Mead Community Arts Centre, De La Warr Road, East Grinstead, West Sussex RH19 3BS

Pavilion Theatre, Marine Parade, Worthing BN11 3PX
www.worthingtheatres.co.uk

Porters Wine Bar, 56 High Street, Hastings TN34 3EN Tel. 01424 427000

Ravenswood Inn, Horsted Lane, Sharpthorne, W. Sussex RH19 4HY

Queen Victoria, 54 High Street, Rottingdean BN2 7HF Tel. 01273 302 121

St. Bartholomew's Church, Ann Street (off London Road), Brighton BN1 4GP
www.stbartholomewsbrighton.org.uk

St. George's Church, St. George's Road (corner of Abbey Rd.), Kemp Town, Brighton BN2 1ED www.stgeorgesbrighton.org

St. John's Church, Knoyle Road (corner of Preston Road), Brighton BN1 6RB
www.brightonstjohn.org.uk

St. Mary in the Castle, 7 Pelham Crescent, Hastings, East Sussex TN34 3AF

Safehouse (an improvised and experimental music collective) upstairs at The Good Companions, 132 Dyke Road, Brighton BN1 3TE
<http://safehousebrighton.co.uk>

Saltdean Lido, Saltdean Park Road, Saltdean

Seaford Head Golf Club, Southdown Road, Seaford BN25 4JS Tel. 01323 890139

Smalls, The Caxton Arms (basement), 36 North Gardens, Brighton BN1 3LB
www.smallsjazzbrighton.com

Stanmer House, Stanmer Park, Brighton, East Sussex BN1 9QA Tel: 01273 680400

Steyning Jazz Club, Steyning Centre, Fletchers Croft, Church St., Steyning BN44 3YB
Tel. 01903 814017 www.steyningjazz.co.uk

The Albion 110 Church Road, Hove, BN3 2EB

The Ancient Mariner, 59 Rutland Road (off Portland Rd.), Hove BN3 5FE

The Balcombe Club, Victory Hall, Stockcroft Road, Balcombe, Haywards Heath RH17 6HP

The Basement, 24 Kensington Street, Brighton BN1 4AJ 01273 699733

The Bee's Mouth, 10 Western Road, Brighton BN3 1AE Tel. 01273 770083

The Birley Centre, Carlisle Road (corner of College Road), Eastbourne BN21 4EF

The Black Lion, 14 Black Lion Street, Brighton BN1 1ND

The Bristol Bar, Paston Place, Brighton BN2 1HA Tel. 01273 605687

The Brunswick, 1-3 Holland Rd, Hove BN3 1JF Tel. 01273 302 121 www.thebrunswick.net

The Bugle, 24 St. Martins Street, Brighton BN2 3HJ Tel. 01273 607753

The Caxton Arms (basement), 36 North Gardens, Brighton BN1 3LB

The Church of the Annunciation, 89 Washington Street, Brighton BN2 9SR
www.annunciationbrighton.org.uk

The Crown & Anchor, 213 Preston Road, Preston Park, Brighton BN1 6SA Tel. 01273 559494

The Denton Lounge, Worthing Pier, Worthing Tel. 01903 218 250

The Dome, Church St., Brighton BN1 1UE (Concert Hall, Corn Exchange, Studio Theatre)
<http://brightondome.org>

The Good Companions, 132 Dyke Road, Brighton BN1 3TE (upstairs room)

The Hare & Hounds, 79-81 Portland Road, Worthing BN11 1QG Tel. 01903 230 085
www.worthingjazz.org.uk or www.hareandhoundsworthing.co.uk

The Hawth, Hawth Avenue, Crawley RH10 6YZ www.parkwoodtheatres.co.uk

The Hope, 11-12 Queens Road, Brighton BN1 3WA Tel. 01273 325793

The Hove Kitchen, 102-105 Western Road, Hove BN3 1FA

The Komedia, 44-47 Gardner St., Brighton BN1 1UN Tel. 01273 647101

The Lamb, Goldbridge Road, Piltdown, Uckfield TN22 3XL Tel. 01825 724688

The Latest Music Bar, 14-17 Manchester St., Kemp Town, Brighton BN2 1TF

The Lord Nelson Inn, 36 Trafalgar St., North Laine, Brighton
www.thelordnelsoninn.co.uk

The Mad Hatter Cafe, 38 Montpelier Road, Brighton BN1 3BA Tel. 01273 722279

The Mesmerist, 1-3 Prince Albert Street, Brighton BN1 1HE Tel. 01273 328542

The Nightingale Room, 29-30 Surrey Street, Brighton, BN1 3PA

The Office, 8-9 Sydney Street, Brighton BN1 4EN

The Old Market, 11a Upper Market Street, Hove BN3 1AS Tel. 01273 201801
<http://theoldmarket.com>

The Paris House, 21 Western Road, Brighton BN3 1AF

The Plough, Vicarage Lane, Rottingdean BN2 7HD Tel. 01273 390635

The Queen's Head, The Hollow, West Chiltington, Pulborough RH20 2JN

The Real Eating Company, 18 Cliffe Street, Lewes BN7 2AJ Tel. 01273 402650

The Red Lion, Lion Hill, Stone Cross, near Eastbourne BN24 5EG

The Regency Tavern, 32-34 Russell Square, Brighton BN1 2EF

The Roomz, 33 Western Road, St. Leonards TN37 6DJ

The Ropetackle, Little High Street, Shoreham-by-Sea, West Sussex, BN43 5EG Tel. 01273 464440
www.ropetacklecentre.co.uk

The Round Georges, 14-15 Sutherland Road (corner of Canning St.), Brighton BN2 0EQ
Tel. 01273 691833

The Six Bells, The Street, Chiddingfold BN8 6HE Tel. 01825 872227

The Snowdrop Inn, 119 South Street, Lewes, BN7 2BU Tel. 01273 471018

The Under Ground Theatre, (below the central library), Grove Road, Eastbourne BN21 4TL
<http://undergroundtheatre.co.uk>

The Verdict, 159 Edward Street, Brighton BN2 0JB Tel. 01273 674847
www.verdictjazz.co.uk

Theatre Royal, New Road, Brighton BN1 1SD Tel. 0844 871 7627

Three Jolly Butchers, 59 North Road, Brighton BN1 1YD



1. Whose latest album is entitled Tetra?
2. Which jazz trumpeter from Philadelphia left the band Blood, Sweat and Tears in 1968 to join the Horace Silver Quintet?
3. Which two jazz musicians featured in the Shirley Clarke film *The Connection*?
4. What is the word for a Rastafarian ceremony and the name of Gary Crosby's band?
5. Saxophonist John Park played lead alto in which big band?
6. Who composed the Watermill Jazz Suite, first performed in 2010?
7. Which band consisted of Ashley Slater and Norman Cook?
8. *If Not Now, Then When?* was an album released in 2007 by which trumpeter?
9. Which singer guests with the Straight No Chaser Big Band on Sunday 29th November at The Brunswick in Hove?
10. Which flautist from Houston, Texas was born on 10th November 1939?

SJM

The Sussex Jazz Magazine

THE SUSSEX JAZZ MAGAZINE

Issue 46

November 2015

www.sussexjazzmag.com



[www.facebook.com/
TheSussexJazzMag](http://www.facebook.com/TheSussexJazzMag)



[www.twitter.com/
SussexJazzMag](http://www.twitter.com/SussexJazzMag)

Editor

Charlie Anderson

Regular Columnists

Eddie Myer, Terry Seabrook,
Wayne McConnell, Patrick
Billingham

Reviewers

Charlie Anderson, John Edwards,
Eddie Myer, Brian O'Connor,
Jasmine Sharif

Graphic Design

Stuart Russell

Photography

Rachel Zhang

Photography Consultant

Mike Guest

Technical Director

Steve Cook

If you would like to send a letter, listing or any other form of correspondence, please email sussexjazzmag@gmail.com

Photography Credits

A special thanks to Mike Guest for allowing Sussex Jazz Magazine to use his photos.

A special thanks to Anabel Alegre and Rachel Zhang for taking photographs on behalf of Sussex Jazz Magazine.

A special thanks to Brian O'Connor of www.imagesofjazz.com for allowing Sussex Jazz Magazine to use his extensive catalogue of jazz photographs.

All album covers courtesy of the respective record labels and artists.

We try to credit all photographers where possible.

All publicity photos and thumbnail images are used under the *fair use* terms of Copyright Law.

Next Issue



The December issue of *Sussex Jazz Magazine* will be published on Sunday 29th November and will feature more great interviews, previews and listings.

Randy Brecker



Born 27th November 1945

Quiz Answers

1. Julian Argüelles
2. Randy Brecker
3. Freddie Redd and Jackie McLean
4. Groundation
5. Stan Kenton Big Band
6. Paul Busby
7. Freak Power
8. Quentin Collins
9. Abi Flynn
10. Hubert Laws