

SJM

SUSSEX JAZZ MAGAZINE

MONTHLY ISSUE 51 April 2016 FREE



**DARIUS BRUBECK
CHRIS COULL
ROGER BEAUJOLAIS**

SNOW DROP JAZZ

April 4
Paul Richards (guitar)
Pete Hill (drs) Terry Seabrook (org)

April 11
Jo Fooks (sax)
Milo Fell (drs) Dan Sheppard (bs)
Terry Seabrook (pno)

April 18
Jack Kendon (trumpet)
Javier Forero (drs) Terry Seabrook (org)

April 25
Sara Oschlag (vocals)
Dan Sheppard (bs) Dave Trigwell (drs)
Terry Seabrook (pno)

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Sussex Jazz Appreciation Society

The Society meets on the second Thursday of every calendar month at The Shoreham Centre, 2 Pond Road, Shoreham, BN43 5WU. Admission to meetings costs £3.00 payable on the day. The annual membership fee is £10. The Society welcomes new members or anyone who wishes to attend on a trial basis.

Meetings start at 8 p.m. prompt. The programme usually consists of 2 CD recitals about musicians or styles chosen from the whole history of jazz.

Meetings end at about 10.15-10.30 p.m.

Programme January – June 2016

| | | |
|---------------------------|----------------------------------|---|
| 14 th January | David Stevens John Poulter | Ingrid Jensen – part 1 Paul Gonsalves |
| 11 th February | Paul Sweeting Peter Batten | Al Cohn Traditional Jazz Piano 1945-2000 |
| 10 th March | Peter Taylor John Speight | Ike Quebec – part 2 Bebop Rules – OK! |
| 14 th April | Howard Marchant Cyril Pelluet | Tony Williams Tubby Hayes |
| 12 th May | Morris Baker Peter Batten | Jazz and the Cinema Improvisation |
| 9 th June | David Stevens Paul Sweeting | Ingrid Jensen – part 2 How I became interested in Jazz |

For more information contact Peter Batten on 01273 735252 or peterbatten@whitehallbooks.co.uk or

John Speight on 01273 732782 or jspeight@sky.com

The Shoreham Centre is within easy reach of Shoreham Railway Station. The 700, 2 and 2A buses pass nearby and there is a car park behind the Centre, which at present is free of charge in the evening.

Issued:- 26th January 2016

'One of the five best jazz clubs in Europe' *The Observer*, 7/2/2016

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- Fri 15 **Dave Newton Trio + Dick Pearce** £15/12
inveterate poll-winner with Ronnie Scott's wingman
- Sat 16 **Preston-Glasgow-Lowe** £10/5
fusion supergroup launches debut CD
- Fri 22 **Jim Mullen/Zoe Francis Quintet** £15/12
return of guitar giant and siren singer
- Fri 29 **NEW GENERATION JAZZ presents Ant Law Quintet** £10/5
www.newgenerationjazz.co.uk



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www.sussexjazzmagazine.com

April 2016

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Cover: Darius Brubeck
Cover design: Stuart Russell

The Column: Eddie Myer

It Might As Well Be...



Spring arrives, bringing its customary seasonal quickening, and the jazz fan's thoughts naturally turn towards music festivals. The South Coast Jazz Festival braved the dead of winter to achieve another triumph with high sales, plenty of local engagement and some gratifying press attention - congratulations are due once again to the unstoppable, camera-friendly team of Julian Nicholas and Claire Martin for their perseverance in making this into a reality. Closer to the beating heart of the city, we can look forward to more from Terry Seabrook's season at the Nightingale Rooms and Chris Coull's promising new Wednesday night venture at the Palmeira joining the thriving regular scene. The year-long festival of outrageous new talent that is New Generation Jazz has started to draw record audiences to the thriving Verdict club. Kemp Town Carnival is rumoured to be re-floating after a troubled period, and we can hope that its jazz stage will have survived its passage across the troubled waters of financial insecurity. Let's also hope that transcendental multi-media personality Daniel Spicer returns with another spectacular bonanza of international-quality free improv to follow on from 2015's Alternative Jazz Festival, where only the box office could be accused of selling out. Add to this the fourth return of the mighty juggernaut that is Love Supreme, with its unique mix

of fashionably tipped cutting-edge jazz-and-related-musics and family friendly funk and soul classics, and you've surely got something to please even the most dogmatically partisan fan of whatever they've chosen to understand by the contentious catch-all definition of jazz.

This column has touched repeatedly, perhaps contentiously or maybe only cantankerously, on (to our mind) the wholly unnecessary conflict that can sometimes be seen erupting across our already battle-scarred social media whenever the subject of 'real' jazz is brought up. While it's now universally agreed that Charlie Parker, whatever his personal shortcomings, definitely always played real jazz even when encumbered by string sections, this was by no means apparent to all his contemporaries; go back to the journalists of the swing era to see how many of them found bebop to be a desecration of all the values they thought central to jazz, by polluting it with elements stolen from 20th century symphonic highbrows like Stravinsky.

Nowadays, the musical descendants of Armstrong and Ellington are so numerous and diverse that it's really impossible to like them all equally, and equally unnecessary to expend energy on attacking the forms you dislike. It's so much easier to define what isn't jazz, but let's try and pin it down anyway, just for fun - it's an awareness of the Afro-American tradition, even if you can only

follow it in your own way - it's a sense of freedom and adventure - it's a dedication to music, and to your instrument, if you're a player, or to the art of listening, whether you are one or not. And it's an identification with a community, or a family, however you like to think of it. Let's leave the last word to the eloquent Mr. Walter Blanding, tenorist with the Jazz at Lincoln Center Orchestra, captured on vid addressing a class of high school kids as they alternate between rapt attention and inconsequential mucking about, and dispensing a philosophy that is as relevant for listeners as it is for players. "Jazz is... about how to work together with a group of people, even if they think differently from you... you can say, here we are, we're all different, but we're going to work together in harmony, we're going to make an idea become a reality... we can take

pride in saying that each one of us is different and we can still come together... that's what jazz is about..."

The Palmeira

<https://www.facebook.com/JazzAtPalmeira/?fref=ts>

The Nightingale Room Jazz

<http://www.thenightingaleroom.co.uk/whats-on/jazz-terryseabrook-2>

The Verdict, of course

<http://verdictjazz.co.uk/>

New Generation Jazz

<http://newgenerationjazz.co.uk/>

Walter Blanding Speaks

<https://www.youtube.com/watch?v=EQGzCLMjOQ4&feature=youtu.be>



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Darius Brubeck



Pianist **Darius Brubeck** is best known for the tribute to his late father (*Brubecks play Brubeck*) but is also making a name for himself with his own quartet consisting of two British jazz players, Dave O'Higgins and Matt Ridley, together with South African drummer Wesley Gibbens.

Tell us a bit about your latest album that you've recently recorded.

“We recorded our current album *Cathy's Summer* last year after playing our concert repertoire on tour and we have just recorded a new album, which will be released in June, both made at Dave O'Higgins' studio in London. Each reflects our live performances, mainly my music but some standards and South African jazz. Incidentally, Wesley, the drummer, is South African and I lived there for over 20 years. Because I've been involved in so many 'tribute' type projects, since the series 'Brubecks Play Brubeck' with my brothers and Dave O'Higgins began in 2010, I wanted *Cathy's Summer* to really define 'The Darius Brubeck Quartet' as distinct from the 'Brubeckiana'. However, the new album, *Years Ago*, has two of my father's pieces, beautiful songs from a later era and lots of South African influenced music as well. One of my newest compositions, *I Saw Your Father*, is a response to what people so often say to me when we're signing CDs after the gig. They would have seen him 'years ago' and the whole CD is loosely about memories of people and places.”

You're performing with your quartet at the Ropetackle Arts Centre in Shoreham on Thursday 21st April. What do you like most about playing with the members of the band?

“Easy question to answer. They are all fine musicians and we've been together for 10 years, apart from a few gigs with different sax players. Matt and Wes gel as a rhythm section, know how to support and relate to the material creatively. Matt is always saying things like 'what would happen if...' in rehearsals. Wesley is so rhythmically reliable and remarkably aware of how everything he does changes, energises and shapes the group sound.



Dave is just a fantastic soloist with a great command of the horn in the jazz tradition with seemingly effortless inventiveness at his fingertips. I feel I can pretty much set things up and then just enjoy the ride, like driving a great car, a comfortable but exhilarating experience.”

You've gained a lot of experience in jazz education around the world, particularly in South Africa, what are your views about the future of jazz education globally?

"I think overall jazz education is in a very healthy state, not least because it is such a global movement now. While jazz education is very established in many places, there is still, in a positive sense, a kind of missionary ethos that goes with being a jazz educator and many of us have travelled the world making an impact, as outsiders often do, even where the local talent is wonderful. Whatever the future of the *music* may be, the present status of jazz education is the existence of networks of smart, trustworthy, dedicated people, of different generations, in touch with each other in every part of the world. In this increasingly terrible world-situation, I think this phenomenon is actually more important than the music itself."

Which classic jazz album would you have liked to play on as a sideman?

"I can't answer this really because that would mean I'd have to have been someone else – another pianist who was there at the time – and they are all so great, whether you're thinking of Count Basie or Herbie Hancock. I don't think I dare fantasize about replacing any of them. In real life, I did get to play with Paul Desmond and Gerry Mulligan a few times in the 70s, which was uplifting and, in my fantasy world, I believe I would

have enjoyed playing with Jim Hall or accompanying Billie Holiday."



You've done a lot of touring across different continents. What have been your favourite places that you've performed?

"Tough question because there are so many. I can mention great halls, but that is merely listing famous venues. Often it's things like the vibe, the welcome, the food and how you felt after the gig that make a place a favourite. For me personally, the main thing is whether I get a really good piano. Last year, everything came together beautifully at the Cork Festival."

For more information on
Darius Brubeck, visit
www.dariusbrubeck.com

The Darius Brubeck Quartet appear at
The Ropetackle in Shoreham on
Thursday 21st April. Tickets £15

Jazz News

International Jazz Day (April 30th) will be celebrated in the host city of Washington D.C. with a special party at The Whitehouse presented by Barack and Michelle Obama. Special guests include Herbie Hancock, Wayne Shorter, Esperanza Spalding and a host of other top jazz names.

Jazz at The Palmeira got off to a great start with special guest Geoff Simkins bringing in a large crowd followed by a jam session. Hosted by trumpeter Chris Coull, the Wednesday night session features guests in April such as Sara Oschlag, The Three Trumpeteers with Chris Coull, Jack Kendon and

Gabriel Garrick, the Grimaldi Quartet and Terry Seabrook.

The **Bobby Wellins Benefit Night** at The Hare & Hounds in Worthing attracted a large number of big jazz names as well as a large audience who helped raise more than £1,000 for the legendary saxophonist as he recovers from a stroke.

More artists have been announced for the 2016 **Love Supreme Festival** including Claire Martin & Ray Gelato, Esperanza Spalding, Avery Sunshine and vocalist Kandace Springs (who will also be supporting Gregory Porter at Brighton Dome on Tuesday 19th April).

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BRUNSWICK

Chris Coull



Trumpeter **Chris Coull**, now based in Hove, talks to Charlie Anderson about his jazz travels, The Three Trumpeteers and his new gig and jam session at The Palmeira in Hove.

How did you get into jazz?

“I’d just switched school when I was 17, in sixth form and I met this guy who was a fellow brass player and he just gave me a tape of Miles Davis. I’d never heard anything like that before and I just wanted to try and play something like the tapes that I heard.”

Which period of Miles?

“It’s not a period that I’m all that fond of now. It was sort of 1965 or something. It was after Coltrane left and it was quite heavy stuff. It got me into the first great quintet with Red Garland and Paul Chambers. That was the sound. But in those days there was nothing to teach you. In the Eighties there wasn’t really even any Jamey Aebersold and real books were hard to come by. We had a little band at school and we tried to do *So What*. All we knew was that it went from D minor to Eb minor. The pianist would play it and I thought ‘that doesn’t sound right’. We were like a ship without a rudder, but bit by bit, you go on a jazz course or summer school and you pick it up. I think these days there’s a lot more information out there which is great.”

What happened after that?

“After that I went to university to study chemistry, so nothing to do with music. I just did music on the side. The more I got into it the more I started to practice and take it seriously. When I got my first ‘proper job’, it was in the middle of Cumbria so there wasn’t an awful lot to do after work

every day. So I ended up ‘shedding’ a lot and then decided to give up my job and go to Leeds College of Music. I was a little bit older than most people, about 24/25 when I went there. So I did that for a couple of years and then I moved abroad. I went to visit my sister who was living in Kenya at the time. I got offered a job there and from there I went to the Middle East and Qatar and I just started playing lots of gigs and started setting up bands. I think about 10 years ago I set up a company called Doha Jazz. Originally it was just a way of giving myself some work, having a website and promoting my own band but it ended up being more of an agency. So that’s still going on out there, and then I moved back to Brighton 2 years ago. Since I’ve been back here, it’s been great to explore the fantastic culture that we have here. Not just the music culture of course but also theatre and art. But jazz in particular seems to be really, really flourishing in Brighton. We’re really, really lucky here. Outside of London, I don’t know if there are as many places that are as rich as Brighton and Hove. For me, personally, it’s been an absolute godsend to come back to somewhere like this after what I would almost consider to be ‘musical exile’ after ten years. There are some great players out in Qatar but there’s not the depth of players that you’ll get here. There are half a dozen or a dozen great bass players in Brighton, numerous pianists and saxophone players, guitarists and trumpeters like me, Jack [Kendon] and Gabriel

[Garrick]. There's all sorts of people to see and interact with at jazz clubs and jam sessions. So it's really people who live here who aren't always aware of how lucky we are."



So, what brought you to Brighton in the first place?

"I did a summer school here about ten or fifteen years ago in Rottingdean, and met local musicians who were playing around at the time. And when we had to decide where to come back to, it's just a beautiful place, the weather's nice, the countryside is fantastic, the South Downs. We looked at a few different places (Suffolk, Kent, Surrey) but as soon as we started looking around Brighton and Hove, me and my family."

Tell us about the Palmeira gigs and the jam session.

"We've already started with Geoff Simkins, Dan Sheppard, Terry Seabrook, Dave Trigwell and myself doing a tribute to Clifford Brown. Then it was Jason Henson plays Wes and Benson, followed by Sara Oschlag and then The Three Trumpeteers, which is myself, Jack Kendon and

Gabriel Garrick as a front line playing unashamedly blistering bebop from the 1950s."

"So each week we've got a featured band who are going to play a set and then after that it's a jam session. So we're hoping to really attract a lot of different jazz fans, because we've got these different bands playing, and also a lot of jazz musicians to sit in."

"Since the Wednesday night jam at The Verdict shut, there are a couple of other things on Wednesdays but it would be nice to get something going again. Personally, I've really been hankering after something that I can call my own, since I've been back here. So it would be great to really get this off the ground and be able to run that."

So the group The Three Trumpeteers. Is that the same band that I saw playing at Love Supreme?

"That's right. We did a one-off gig at Love Supreme last summer and then it laid dormant for a while. Then we started it up again in January with some rehearsals. We're playing at The Palmeira on the 13th and we've got a gig at The Hare & Hounds [Worthing] on 31st May and then we're at The Verdict at some point in August. And hopefully we'll do more after that."

"It's an interesting band because it's an unusual lineup with three trumpets at the front and then a three piece rhythm section. But that lends itself to a certain sound which is really nice. I've done some of the

arrangements but Roy Hilton has done quite a lot as well as original compositions of Roy's. He's a guy with a lot of experience and know-how so it's great to have him on board."

"A lot of people know Jack Kendon, he's a bebop trumpet player on the Brighton scene and then there's Gabriel Garrick, a blistering trumpet showman. So we've got these three trumpets who are all from roughly the same period of time in terms of the style that we play - bebop 1950s style - but each of us has a different take. Jack is probably a bit more modern, Gabriel's got a foot in both camps, with swing and bebop, and myself, I'm more from earlier bebop, the Clifford Brown and Fats Navarro school. So it's nice to have those differing outlooks of the same genre."

So what are you listening to at the moment?

"I'm actually listening to a lot of different stuff as I'm training for a marathon. So I've got my iPod shuffle on. If you want to donate then it's www.justgiving.com/chriscoull. I'm raising money for a great local charity, which was run by another local trumpeter Steve Lawless, called Brighton & Hove Impetus."

"But on my shuffle I've got all sorts. I really like listening to big bands. Even though my heart is in bebop but I love modern big band, the Thad Jones/Mel Lewis Vanguard Jazz Orchestra. And I'll be playing with the Straight No Chaser Big Band in their tribute to Thad Jones at The

Brunswick on Sunday 3rd April. That's one of the other things about living in Doha. There's not enough musicians to create a big band. It's nice here because you've got Studio 9, Straight No Chaser and lots of others."

"I'm a trumpet player so of course I listen to Kenny Dorham, Clifford Brown, Woody Shaw, Freddie Hubbard, Miles of course. I quite like a lot of the modern trumpet players from New York such as Dominick Farinacci and Bruce Harris. The usual suspects, I guess, including Chet Baker and Wynton. Trumpet is an interesting instrument because you've got everything from Chet Baker to Arturo Sandoval and everything in between so there's a lot of different ways that you can approach it."

Do you play any other instruments?

"I play piano. Especially when I first worked in Doha, I was playing quite a lot of piano, just because there was a lack of pianists. Occasionally, I do the odd gig here and there, but it's very useful for arranging and composing. I used to play the egg shaker until I was told by a certain local musician 'don't bother', so that went back in the bag."

Jazz Jam at The Palmeira, Hove

every Wednesday evening

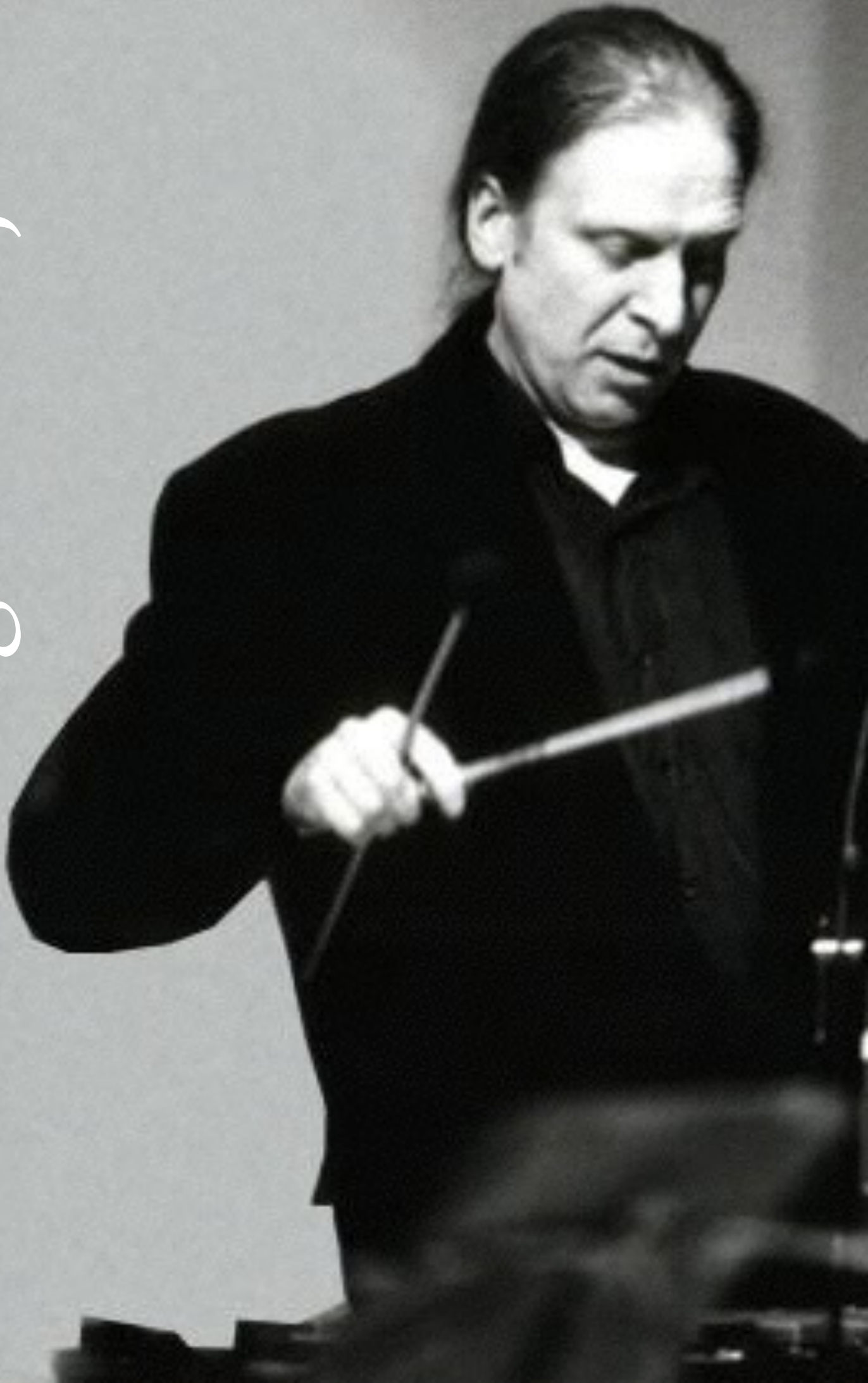
Featured band: 8pm

Jam session: 9pm

For more information on Chris Coull:

www.dohajazz.com

Roger Beaujoulais



What made you start playing the vibes and what do you like most about the instrument?

“I always knew I was going to be a musician when I was about 13 years old but no-one believed me or encouraged me. At the time I was obsessed with the pop/rock music of the day & didn't like jazz. I started to play drums aged 15 & joined a band with some school friends. When I was 16 I started to play piano. I had lessons for a few months on both but never got to a high standard & pretty much gave up a few years later. By the time i was 24 i was working in a record shop in London & was beginning to explore jazz & heard a vibes player called Bobby Hutcherson who I liked the sound of. He was from California but happened to be playing in London soon after. I went to see him play & fell in love with the vibraphone & bought one a few months later having never played one before in my life. But I had a head start as it was a combination of piano & drums which I had played briefly almost 10 years before. I love the sound of the vibraphone - it can be very peaceful but also very percussive.”

What can we expect to hear at your gig in Hastings on Tuesday 5th April?

“In Hastings I will be playing with my regular quartet of highly respected British jazz musicians - Robin Aspland on piano, Simon Thorpe on bass & Winston Clifford on drums. We have been working together for over 15 years so there's a rapport between us that people often pick up on & are excited about. The last gig we played at the Hastings jazz Club we got a standing ovation so I'm looking forward to a large & enthusiastic audience. It will be an evening of contrasts - some ballads showing off the beautiful sound of the vibraphone & some fast swinging tunes that highlight the amazing soloing abilities of the musicians as well as the tightness of the ensemble playing.”

Who are your favourite vibraphonists, and which non-vibes players have influenced you?

“Bobby Hutcherson was the vibes player who initially influenced me but since then I have discovered there's a very good reason why all the others are as well known as they are. These days I like them all & they have all been an influence - from Lionel Hampton to Milt Jackson to Gary Burton to Roy Ayers to Cal Tjader & Mike Mainieiri as well as many others. Growing up only really appreciating pop & rock music meant that the guitar was a particularly big influence on me. In rock my biggest heroes were Jimi Hendrix, Jerry Garcia & Peter Green although there are many others too. My route to jazz was through fusion & the guitarists in that genre that influenced me most were/are Robben Ford, Scott Henderson, Pat Metheny, John Scofield & Hiram Bullock but again, there are many others. In jazz I love Wes Montgomery, Grant Green, Charlie Christian & Jim Hall amongst others. But then other musicians have been a big influence - from Donny Hathaway. Stevie Wonder, Marvin Gaye & Aretha Franklin to Wayne Shorter, Herbie Hancock, Charlie Parker, John Coltrane, Dexter Gordon. In fact you don't have room for all the musicians who have influenced me!”

Your last album was released in 2013 (*Mind The Gap*) and was critically acclaimed. Are you planning on doing another album?

“Yes, there is a new album planned. In fact there are a few new albums planned. Various personal elements have conspired to put my projects back but I'm hoping to record a new quartet album in the next few months for release early 2017.”

Roger Beaujolais appears at JazzHastings on
Tuesday 5th April.



Preston Glasgow Lowe



Preston Glasgow Lowe perform at The Verdict in Brighton on Saturday 16th April.

We talk to guitarist David Preston (pictured above, middle) about their debut album released on Whirlwind.

You release the debut album of Preston Glasgow Lowe on 29th April. Tell us about the album and how it all came about.

“We had the goal of making an album together since 2012 when we first started playing small gigs around London. It was simply a matter of getting the material and playing up to a standard where we all collectively felt like we had a real original statement to make as individuals and as a unit.”

“We could have made the album in 2013, but it wouldn't have been as good, so we really wanted to take our time with it (perhaps too much time) and make sure we were all happy with it.”

“We knew we didn't want to feature guests, didn't want a producer (or anyone to tell us what or how to play) and were going to write all original music as a trio of bass, guitar and drums. The only real proviso to anything ending up on the record was that it had to be really good, which is a simple enough concept, but it made things at times incredibly difficult and one of the most challenging musical experiences I've ever had.”

What are your favourite tracks from the album?

“I really like *Colour Possesses* and *The Priory* for their compositional elements and *Within You* (p3) probably has the best example of group interplay and collective improvising.”

“We tried to write every tune with a different goal, theme and feature in mind so I like them all for different reasons.”

A lot of the tunes on the album are ones that I recognise from seeing you perform live. Have you managed to capture the same energy and feel of a live performance?

“I'm glad you recognised the tunes! I feel the album accurately captures what we do live, but a studio album (with the exception of a very few) is never going to have the same feel or energy as a live performance in front

of an attentive and listening audience, and one of the things I really wanted to get away from was to make a record with an exclusively live feel to it.”

“I think there's a huge disconnect in the live vs. studio 'debate' which unfortunately seems to come mostly from improvising musicians that can't, or won't separate the two disciplines. Improvised or not, one of the most boring things to me as a listener is hearing an album that is the same live, or vice versa.

A studio record has benefits to it that would never be possible in a live environment, and I'm not just talking about overdubs or fancy production techniques. I feel we really used the studio to our advantage in a way that is just not possible to do live, with the goal being that hopefully, if we did it right, people will want to listen to it for what it is, and when they hear us live they'll get something much more and a completely different experience from say, listening to us on YouTube, iTunes or even a fancy hi-fi system.”

“I think that if we do eventually make a live sounding record, we are going to make a record live, on stage in front of an audience.”

The band are touring during April to promote the album. What plans do you have for the rest of the year?

“Straight after our tour we have a couple days off and then are playing two nights at Ronnie Scott's in May 4th & 5th supporting Simon Phillips which we're all really looking forward to.”

“We're hoping to play some festivals throughout the year, maybe featuring some guest soloists (if we can afford them).”

“Myself and Kevin are in the initial stages of writing a bunch of duo music together which we want to tour and release at some point which could feed into future PGL projects.”

We have an albums worth of new material, which is not on the album that we'll be playing on the road which will need recording at some point too.”





Big Band Scene

Saxophonist **Patrick Billingham** continues his monthly column with a look at the appeal of big bands.

“Maestro*/man† why do you practise every day and for so many hours?” “Because if I didn’t, after one day I would notice, after a week my colleagues would notice and after a month my audience would notice.”

I have found this quote in a variety of sources, *classical and †jazz.

This column considers solitary practice. Distinct from rehearsals, workshops and lessons. The question arises, how much time should you devote to practice? How long should you practice in a single session? How often should you practice? There are tales of musicians practising for eight to ten hours a day whenever possible. In fact, much less should be adequate.

Several surveys have shown that eighteen years old student musicians applying for places at music colleges had more than 10000 hours each of practice behind them. This may seem a lot, but starting even as late as the age of seven, this averages just under 2½ hours a day. In reality this is concentrated in the later years, so at the age of sixteen, it may be about four hours per day. And once accepted at music college, practice can be more than double this.

Also the general opinion is that it takes four years to master a first instrument, somewhat less to master a second.

But these figures are for would be full-time professional performing musicians. I recall a much loved, well respected, local

musician being asked at a workshop he was tutoring, “How do you manage to play so fluently, yet make it seem so effortless?” His reply, referring to his time as a session musician, was “Easy, eight hours a day, five days a week. For thirty years.”

If you are a full time professional performing musician, then perhaps you should spend the equivalent of a full-time working week at your instrument. If not performing, then practising.

Most of the musicians in the local big bands are either ex-professionals, or amateurs who fit their music round a non-musical means of earning a living. So the practice requirements should be somewhat less.

In the context of the big bands reviewed in this column, we are dealing with lesser mortals. How much practice depends to a large extent on the day job. An instrumental teacher plays their instrument almost every day, and so should require less practice than someone who plays only in leisure time.

I realise that I haven’t put a figure on just how much practice you need. In future columns I shall discuss some ideas and techniques of practice that make the best use of the time available, and you may be surprised at just how little, if you are an experienced big band musician, whatever your level, you actually need.

And now a couple of brief reviews.

Terry Pack's *Trees*: (SJM45, October 2015)

Belatedly, because I didn't get my act together in time, although there was a photograph in last month's column. The February 7th gig of this unfeasibly big band at the Brunswick was very well attended despite competition from the final episode of *War And Peace* on BBC1. It was the biggest presence so far of this magnificent band, with 35 musicians on stage. Fresh instruments included French horn and melodica. As before, four tunes in each of the two sets. There was one new piece, Hilary Burt's *Baka*, and fresh presentations of some of the regulars. As ever, all the material was composed or arranged by members of the band.

penalty shoot out. At 7 p.m., when the gig was due to start, the pub was still full of frenetic football fans following the match on the big screen. So when some prospective audience members turned up at that time, they went away, unaware that the band were at the back of the pub, waiting. The gig eventually started almost an hour late with far fewer listeners than normal. But, perhaps inspired by the delay, the SJO played the truncated set with even higher energy and intensity than usual.

If you feel that these reviews are too brief and lacking detail, you have the opportunity to find out more for yourselves by experiencing these bands in action before long. See the gig list below.



The Sussex Jazz Orchestra, photo by Neil Garrett

The Sussex Jazz Orchestra: (SJM39, April 2015)

Led by Mark Bassey, this also larger than usual big band had one of their regular gigs at The Round Georges on Sunday February 28th. Unfortunately, the Football League Cup Final was on that afternoon. Not only did the match start late, but it ran into extra time. Then a

Next month: More news and views and perhaps a band profile. 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 May's Big Band Scene, please send it to me by Sunday April 24th. My email address is g8aac@yahoo.co.uk

Big Band Gigs for April - Early May

† = regular monthly gig

bold italic = part of a regular series

Sunday April 3rd

†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.

7:30 - 10:00 pm, ***Big Band @Brunswick***: Straight No Chaser plays the sounds of Stan Kenton at The Brunswick, 3, Holland Road, Hove BN3 1JF (01273 733984). Free entry with collection.

Wednesday April 6th.

†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 April 10th.

3:00 pm, The Gordon Campbell Big Band 2016, at The Hawth, Hawth Avenue, Crawley, West Sussex RH10 6YZ (01293 553636). £14.50/£13.50.

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

Tuesday April 12th.

†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.

Friday April 22nd.

7:30 pm, The Brighton Big Band at the Windmill Theatre, Blatchington Mill School, Nevill Avenue, Hove BN3 7BW (01273 736244). £15 in aid of Chestnut Tree House children's hospice from Bob Ellarby (07985 154006; rellarby@aol.com or visit www.ticketsource.co.uk).

Sunday April 24th.

†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.

Monday April 25th.

8:15 pm, The Downsbeat Swing Band in the Village Centre Hall, Trinity Road, Hurstpierpoint, BN6 9UU (01403 257387/07985 079080). Free entry with collection for The Motor Neurone Disease Association.

Friday April 29th.

†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 May 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.

7:30 - 10:00 pm, ***Big Band @Brunswick***: The Dave Williams band at The Brunswick, 3, Holland Road, Hove BN3 1JF (01273 733984). Free entry with collection.

Wednesday May 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.)

Friday May 6th.

8:00 pm, ***Brighton Festival Fringe***: Kings of the Jazz Trumpet: Straight No Chaser with Steve Waterman, Brighton Unitarian Church, New Road, Brighton BN1 1UF (01273). £10/£8.

Saturday May 7th.

7:30 pm, ***Brighton Festival Fringe***: Terry Pack's Trees plus The Cloggz at Wagner Hall, Regency Road, Brighton, BN1 2RT (01273). £12/£10.

7:30 pm, ***Brighton Festival Fringe***: South London Jazz Orchestra at St. Mary's Church, 61, St. James St, Brighton BN2 1PR (01273). £10/£8.



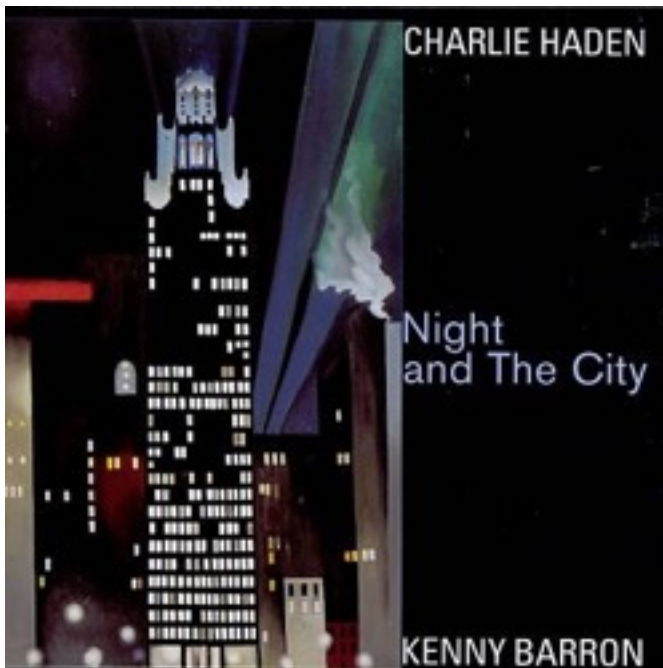
Pete Recommends...

Kenny Barron & Charlie Haden:

Night and the City

Each month **Peter Batten** recommends a recording that jazz fans may wish to add to their personal library.

Kenny Barron & Charlie Haden: *Night and the City*



This is a wonderful live session which many fans seem to have missed. It was recorded in September 1996 at the Iridium Jazz Club in New York. Since he arrived on the scene over 50 years ago Kenny has been among

the top ten jazz pianists. Charlie Haden, who died quite recently, was involved in all sorts of imaginative projects throughout his career. He was a source of inspiration for many other musicians. Here they combine to produce a beautiful relaxed swing. Listen to the flow of Kenny's ideas on *For Heaven's Sake* or Charlie's simple but effective feature on *You Don't Know What Love Is*. This is jazz music of the highest class.

[*Night and the City* was issued on Verve CD 539 961-2]

Jazz Every Monday at The Snowdrop inn, Lewes: April Programme

The Snowdrop Inn, 119 South St, Lewes, East Sussex BN7 2BU tel:01273 471018
All gigs 8-10:30pm, Free admission (with a collection)

Monday April 4th: Paul Richards (Gtr)

With Terry Seabrook – organ & Pete Hill – drums



Monday April 11th: Jo Fooks (Sax) with Dan Sheppard (bs) Milo Fell (drums) & Terry Seabrook (piano)

Jo Fooks, born in Edinburgh, began learning the saxophone at 15. In 1992 she won 'The Young Scottish Jazz Musician of the Year'. Inspired and encouraged by local Edinburgh musicians, Jo went on to study saxophone at the Guildhall School of music in London (1995-99). She also studied at the Berklee School of music in Boston after receiving a full fee scholarship for the summer jazz programme.

After recording her debut album "Here and Now!", the legendary British trumpeter Humphrey Lyttelton invited her to join his eight-piece band. With whom she toured and performed in some of the most amazing theatres and venues in Britain. Humphs fun filled and melodic approach to music was to be a huge influence. And through performing in his band Jo also recorded and worked with Acker Bilk and played alongside Tina May, Joe Temperley, Scott Hamilton, Elkie Brooks, and

many others. Jo's other influences include Illinois Jacquet, Sonny Rollins, Dexter Gordon, Cannonball Adderley and Bill Evans. Her mellow tone is often compared to Stan getz and Zoot Simms.



Monday April 18th: Jack Kendon

Jack Kendon (tpt) Will Gardener (sax) (bs)
Terry Seabrook (organ) & Javier Forero (ds)



Monday April 18th:

Sara Oschlag (vcls) Dan Sheppard (bs) Terry Seabrook (pno) & Dave Trigwell (ds.)



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Improv: The Jazz Education Section

Wayne McConnell on Starting Out in Jazz

In order to play jazz, one has to master the basic elements of music. Apologies if that seems like a very basic statement. This article is aimed at those who are just starting out in jazz, or people who are thinking about starting. I strongly advise you to not invest in a pile of theory books. They do a great job of scaring beginners off and truth be told, many of them are not helpful at all. Come up with your own theories based on your listening. Theory books generally drivel on and on about how important scales and modes are and while scales are important, they do not hold the secret to playing jazz. Scales should be used for two reasons - 1) to gain and develop instrumental technique and 2) to become familiar with keys. Theory books tell you that scales are the secret to jazz improvisation because it is easy to formulate and write in a book. The reality is, knowing your scales is a prerequisite of learning jazz, not a means to play it. So if you are starting out, I highly recommend that before committing to any type of method or teacher, make sure you can at least play your major scales in all 12 keys, two octaves (at least) in different registers of your instrument without any degrading of your sound.

Jazz Improvisation

The jazz line is largely made up of components related to the chords and harmonic progressions: arpeggios, scale fragments and chromatic notes (which are often the chord extensions or alterations). Again, apologies if this is very basic but

mastering the fundamentals is paramount. You have to be able to hear these structural elements if you want to improvise authentic, bebop-inspired lines. Why bebop? Bebop is the main artery of modern jazz so in order to get to the bottom of what Herbie Hancock, Michael Brecker or Freddie Hubbard do, you must be able to play bebop as it forms a large part of what they do. If you follow exactly all of what I say regarding the technical aspects of the music, you WON'T become a great improviser. Yes, I did say 'won't'. You have to first listen to a LOT of jazz and the right kind of jazz. I remember being absolutely obsessed with the album *The Amazing Bud Powell Vol. 2* featuring Bud Powell on piano, George Duvivier on bass and Art Taylor on drums. Check out the music on this album and the other three in the set. I must have listened to this album more than 300 times. I listened until I knew every note, I could sing along with all of the solos in my head. At the time, I had no idea that this was really good for me, I did it because I loved the music. When I say this to people, I can almost see their faces drop. I have to listen to the same album 300 times? Yes, you do. If that seems hard or like a chore, you have to find out what you love in the music, find your 'Bud Powell', find your groove. If you can't find anything then perhaps this music isn't for you and well, that's ok. You have to truly love it. I think it is also important to consciously listen to the earlier styles so you understand the rich history of the music. It will put you in a better position to understand the

developments that took place. By all means, listen to music older than bebop. I got into jazz through playing blues piano so before I got to bebop I was listening to Jimmy Yancey, Pete Johnson and Professor Longhair.

OK, so you know your scales and you've done a fair amount of listening, now what? Get together with people who also want to learn jazz and play. It doesn't matter that you can't play any jazz yet. You can improvise... the jazz bit develops, the more you play. As well as that, do this:

The Technical Bit:

- Learn a simple tune like *Fly Me to the Moon*. Listen to Frank sing it or Nat Cole. Copy their phrasing
- Learn the chords, even if you aren't a chord player: Am7, Dm7, G7, Cmaj7 etc
- Sing through the root movements of the progression.
- Learn the arpeggios of the chords up to the 9th.

Now find a solo that you love (something that isn't too virtuosic) and learn to sing it either out loud (recommended) or in your head. Spend a long time on it. Make sure you can hear all the articulations and phrasing.

Now you are ready to start thinking about jazz improvisation. One of the key sounds of jazz is that the lines describe the harmonic movement of the song. A simple way of getting to grips with this is to play scale fragments that fall to the 3rd of the chord. Play in quavers from one chord to the next, landing on the 3rd of the next chord as the chord changes. In fact, if you've already done this, the melody of *Fly Me to the Moon* does exactly that. It starts on the 3rd of the

first chord (Am7) and moves to the 3rd of the next chord (Dm7). So use that part of the melody but invent a way of getting from the note C to the note F in quavers. Why not add in a chromatic leading note to the F. You should start to notice that this sounds more 'jazzy' than playing A aeolian on Am7 (because *Fly Me to the Moon* is in the Key of C) and D dorian which is what 99% of the 'jazz books' out there will tell you..

Try this on all of the chords in *Fly Me to the Moon* and... let me take you to the stars (cheesy grin). Listen to the jazz greats improvise over this tune, check out people from different periods in jazz but make sure you can emulate the earlier styles first.

I'm not poo-pooing scales and modes because they are useful later on in your development, but they are not a good starting point. To summarise; the quickest way of sounding authentic is to copy the players that you are initially attracted to and stop at nothing until you can sound a bit like them. Play with people as early as possible and get involved in the local jazz scene as soon as possible. We have a wonderful, nurturing community who are very willing to help you in your development and experience with jazz. Jazz shouldn't be a difficult process, it should be fuelled by passion and love. Couple that with daily work on your instrument and a heck of a lot of listening and playing and you will be well on your way. If you have any questions or want some advice, I'm very happy to part with any knowledge that I might have: brightonjazzschool@gmail.com

Wayne McConnell

Jazz Pianist, Director of Brighton Jazz School and Lecturer in Music at the University of Chichester.

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

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 Basseby 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

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 contributes a column to The Sussex Jazz Magazine.

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 3 starts Saturday 7th May 2016.

Learn To Play: Term 3 in April starts on Tuesday 12th April 2016.

Learn To Listen: Last Monday of the month at Rendezvous Cafe, Duke Street, Brighton 7:30pm £10

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

Full-time Jazz Foundation Course at Chichester

Teaching takes place 10.45 – 4.15 on Tues/Weds/Friday. Fees are half that of all other universities.

Now in it's third 2nd-year graduation season, the Chichester Jazz Foundation is going from strength to strength. With nine current 2nd-years (Higher National Diploma) and five 1st-years (Higher National Cert) and additional tutors.

Izzy Stephens, James Thornton and Zander McMullon all took up offers to join the second year at Middlesex University on the Jazz B.A. (perhaps the most enlightened of the UK's college jazz degrees).

The students are regulars at the Hare & Hounds jazz nights (and play there too!) and at The Havana Jazz Club jam session in Chichester. They are currently organizing their annual tour for Spring 2016.

Tutors on the course now comprise Julian Nicholas [composition/improvisation/saxophone], Simon Robinson [piano/arranging/composition], Martijn Van

Galen [Latin and jazz-related styles], Daniel Dotor [repertoire and bass], Peter Adam Hill [rhythm/drums], Pete Sidwell [context and business] and Dave Murrell [guitar], Adam Glasser [harmonica].

younger musicians leaving V1th-form who are maybe not ready for the plunge into a 3 or 4-yr course, but who want excellent one-to-one tuition combined with a professional jazz program of industry-standard training in arranging, composition and performance practice at a level (at least) on par with university year 1.

It is nearly 30 years since Chichester Polytechnic opened its doors to a jazz course with an inclusive and non-elitist ethos. It was unique to the South then, and in several distinct and measurable ways, it still is today. The students on our course are receiving support and feedback from real practitioners and professionals in jazz who are also fully-trained teachers.

Please see the advert for contact details and spread the news that the South has a nationally recognized Jazz Foundation with professional links to the big names in Jazz education like Trinity, Middlesex, Royal Academy, Birmingham, Royal Northern and Leeds.

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

With an ever-developing, well-resourced faculty of great teachers and star visiting tutors such as the wonderful Pete Churchill, amongst others, the Jazz Foundation has become the first choice of both mature students who really want to make something of their long term interest in jazz, and



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

29th March - 1st April 2016

Summer Jazz

14th - 20th August 2016

Winter Jazz

27th - 30th December 2016

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 Summer Jazz in August.

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 Mad Hatter, 7 Rock St., Kemp Town, Brighton BN2 1NF

Hosted by guitarist Tony Williams. 8:30pm - 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 Wednesday

The Palmeira, 70-71 Cromwell Rd., Hove BN3 3ES

Hosted by trumpeter Chris Coull. 8pm featured band; 9pm jam session until late.

Tuesday 12th April

Dorset Arms, 58 High Street, East Grinstead, West Sussex RH19 3DE

Vocalist Jenny Green performs a set with a guest then opens up the floor to those who want to play or sing. This month's special guest: saxophonist Jane Tuff.

Hosted by Jenny Green. Starts 8pm. £5 on the door.

Out & About

Film Review



Miles Ahead

Directed by *Don Cheadle*

Starring *Don Cheadle, Ewan McGregor,
Emayatzy Corinealdi*

Set in 1980, an era of self-induced retirement for Davis, and shortly before his Eighties comeback, the film leans heavily on the fictional adventures of Miles and the fictional 'composite character', Rolling Stone reporter Dave Braden, played superbly by Ewan McGregor.

The fictional adventure story is interspersed with some breathtaking flashbacks that take you back to the days of his Great Quintets but also shine a light on his often turbulent relationship with his wife Frances Taylor. It is these scenes where Cheadle delves deepest into the psyche of Miles with some superb acting by both Cheadle and Emayatzy Corinealdi.

Cheadle perfectly captures the cool exterior of Davis plus the deep insecurities that plagued his life and career. There are lots of engaging, music-filled, scenes such as [this one](#).

Maybe Cheadle tries too hard to avoid the obvious music biopic cliches but the end result is a film that is true to the spirit of Miles and is very obviously a film made by a jazz enthusiast steeped in the music and life story of one of jazz's true legends.

This is essentially *a* Miles Davis story rather than *the* Miles Davis story but well worth watching, both for the music and the insights into the legend.

Charlie Anderson

Miles Ahead is released in cinemas from Friday 22nd April, distributed in the UK by Icon Film Distribution.

Out & About

Live Reviews

John Lake Band

The Verdict, Brighton
Saturday 26th March

Pianist John Lake released his debut album *Up On The Downs* in 2013 and played some of the pieces from that album, but this night was very much about the new material from his new album *Wave of Translation*.

Beginning with the upbeat *Zero Sum Game*, Alex Bondonno showed off his power and fluency on tenor saxophone.

One of John Lake's strengths is his ability to play contemplatively and my favourite tracks from *Up on the Downs*, such as *Selangor Fireflies* were notably

absent from a set that was mostly funky and upbeat, highlighting the vocal talent of Jackie Sampson on new tunes such as *Make Up Your Mind* and *That's Alright By Me*.

The highlights of the evening included the prog-rock inspired *Prelude and Interlude in E minor* (dedicated to the late Keith Emerson) and Lake's jazzy trio interpretation of Isaac Albéniz's *Asturias*.

Charlie Anderson

The John Lake Band will be performing at The Unitarian Church, Brighton on Friday 29th July at 12:30pm with Alex Bondonno and Jackie Sampson.



The John Lake Band, photo by Patrick Billingham

Soft Machine Legacy

Trading Boundaries, Sheffield Green

Saturday 26th March 2016

Into the velvety countryside darkness, down narrow winding roads, deep damp green leaves swishing past, round twisty frondy bends and under cathedral-roof tree branches arching high overhead, the car snakes and undulates forward, with each mile civilisation is retreating further behind, and I am on my way to Trading Boundaries, on the edges of the Sheffield Park forest in Sussex, an outpost for exclusive live music performances, where tickets to events featuring the cream of popular music legend, often are as rare as precious jewels.

I have heard that this nightclub-cum-restaurant metamorphoses by day into an unlikely blend of alter-ego The Elephant Café, an Aladdin's Cave furniture emporium and the home gallery of Lewes-based internationally renowned artist Roger Dean. As a venue for live music, the place has a reputation for exclusivity, with a roster of artists as eclectic as its interior design.

The evening mist descends. In the gloom I can just make out the fantastically gnarled and twisted trunk of one of the biggest broadest trees I've ever seen. The knots in its trunk stare like eyes. It looks like one of the Ents or Tree-Spirits in Lord of the Rings, about to come alive, reach out ectoplasmic fingers and walk earth-shakingly towards the car. Driving for what has seemed like hours in the the darkness curves round me like a chilly cloak. It seems I am lost. But then something twinkles blue-white at the edge of my vision, and a chain of fairy lights twisted

through the twigs of another glade of trees, sparkles in the misty air. A square-roofed country house, with lights on in every window, looms into view. It seems we're here.

The main draw for me of this evening is John Etheridge, whom I know only from publicity stills as a virtuoso guitarist of glacially regal appearance, long curly hair, high cheekbones, an artist of Olympian status, a festival headliner, a big hitter, one of the "guv'nors". And, isn't he "one of ours"? Doesn't he belong to the jazz world? What is he doing, then, with a bunch of hippy-dippy types connected mostly with pop music's distant past?

Anyway, I'm not sure I trust prog. It seems an uneasy bedfellow with the music I know. What little I have heard of it so far confuses me. I'm not sure I even know what it really is. Even the big oak-washed Gothic wooden doors of "the Boundaries" don't reassure me as I walk up to them. Even the name, The Soft Machine, was derived from a science-fantasy novel by William Burroughs. It all seems rather far-fetched. I wonder if the music is something that, like one of the shabby-chic distressed painted pieces of furniture around me, has become so much a hybrid of different musical cultures, that it may have somehow been mongrelised and disappeared up itself. And while Brighton's burgeoning nu-prog scene seems open to influences from jazz players, as it is to a wide range of other musical influences, try asking a group of jazz musicians to improvise in a prog vein, and unless they are familiar with the groundbreaking, sparky fusion guitar work of Allan Holdsworth, another influential member of the Soft Machine lineup, you may be met with questioning

looks.

But suddenly the oak door swings open in front of me. I count one labyrinth passage, dimly lit with carved multicoloured Moorish lanterns, then two. I walk a third circle, and then I round a corner. A whoosh of guitar sound swings out, in long sustained notes, as clear as a church bell. There is a scattering of expectant applause. I step into a low, candle-lit room with people seated at tables on three different levels. Waiters glide from table to table, but every pair of eyes in the room is trained on the stage, where the keys of a tenor saxophone shift and gleam under soft stage lights. Its insistent, mellifluous tones insinuate themselves on the ear from first listening. Deftly wielded by Theo Travis, who has played extensively with space-rock outfit Gong and has toured with David Gilmour's band, the sax takes a central role in this evening's performance, both on numbers like "Chloe and the Piano", composed by founder Soft Machine member, John Rattlidge, the band's original organist, and on newer compositions from the latest album "Burden of Proof", such as "Voyage to Seven". Here, Travis' sax is passionately to the fore, and it sounds poignantly different on each song, by turns melancholy, questioning, bright and yearning.

As the set progresses Etheridge's guitar begins to acquire an organ-like tone to his guitar playing. Much of the set seems to be characterised by organ sounds, but think J. S. Bach, or even John Paul Jones, rather than Larry Goldings or JTQ.

In between songs. Etheridge tells stories about the various incarnations of the band.

Jasmine Sharif

Tim Garland Electric Quartet

Brighton Dome Studio Theatre

Wednesday 16th March 2016

Tim Garland last appeared in Brighton with the same personnel in October 2014. This time round the band is now his 'electric quartet' featuring Jason Rebello on keyboard and Ant Law on an assortment of guitars.

Performing a number of original compositions from his latest album, *One*, many of the tunes got their first airing in front of a live audience. This included the ten-beat composition *Sama'i For Peace* and the Bill Bruford-dedication *Prototype*.

With Garland performing on tenor and soprano saxophone, the addition of a sampling pad gave him the chance to supplement percussion sounds, though sometimes with mixed results. But this was an evening of musicianship of the highest order with rhythmic interplay from master drummer Asaf Sirkis and numerous instances of virtuosity from pianist Rebello together with some tight, highly-developed sax playing from Tim Garland.

Hearing the band play the Chick Corea waltz *Windows* gave some insight into what the band sound like when playing a jazz standard but it was their reimagining of Garland's beautiful ballad *Rosa Ballerina* (from his 2002 *Soho Story* album) that was the highlight of the evening.

Charlie Anderson

Tim Garland's *One* is released by Edition records on 6th May 2016.

Guitarist Ant Law returns to Brighton with his quintet as part of *New Generation Jazz* at The Verdict in Brighton on Friday 29th April.

March 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.

Friday

1

Gilad Atzmon & Alan Barnes
The Verdict, Brighton
8:30pm £15/12

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

Jonny Hepbir Quartet
Steyning Jazz Club
8:30pm £12/7

Saturday

2

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

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

Sunday

3

Jazz Breakfast with Mike Hatchard
The Ropetackle, Shoreham
11am £10

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

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

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

Neal Richardson + Roger Beaujolais
Splashpoint Jazz @ Florence House, Seaford
4pm Free

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

Paul Richards & Guests
The Craft Beer Pub,
Brighton
5:30-8:30pm Free

Monday

4

Paul Richards with Terry Seabrook & Pete Hill

The Snowdrop, Lewes
8pm Free [R]

Jazz Jam with One Hat Trio

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

Tuesday

5

The Brunswick Jazz Jam hosted by Paul Richards

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

Andy Urquhart Quartet

Hare & Hounds,
Worthing
8:30pm Free

Roger Beaujolais

JazzHastings
8:30pm £8

Wednesday

6

Liane Carroll

Porters Wine Bar,
Hastings
9pm Free [R]

Paul Richards + Guests

The Independent,
Hanover, Brighton
8pm Free [R]

Sara Oschlag + Jam Session

Palmeira, Hove
8pm Free

Thursday

7

Jack Kendon + Guests

The Bristol Bar,
Brighton
8pm Free [R]

Friday

8

Geoff Simkins Quartet

The Verdict,
Brighton 8:30pm
£12/9

Steve Aston Gypsy Jazz

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

Saturday

9

Imogen Ryall

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

Steve Aston Gypsy Jazz

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

Courtney Pine

The Ropetackle,
Shoreham
8pm £22.50

Sunday

10

Savannah/Assorted Nuts

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

Steve Aston Gypsy Jazz

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

When Peggy Met Ella

The Hawth, Crawley
3pm £14/12.50

Paul Richards & Guests

The Craft Beer Pub,
Brighton
5:30-8:30pm Free

Lawrence Jones All Stars

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

Gypsy Jazz

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

The Cloggz

The Old Market,
Hove
8pm £15

Monday

11

**Jo Fooks with Terry Seabrook,
Dan Sheppard & Milo Fell**
The Snowdrop, Lewes
8pm Free [R]

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

Tuesday

12

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

Dave Browne Quartet
Hare & Hounds, Worthing
8:30pm Free

Wednesday

13

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

**Paul Richards +
Guests**
The Independent,
Hanover, Brighton
8pm Free [R]

**Three Trumpeteers +
Jam Session**
Palmeira, Hove
8pm Free

Thursday

14

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

**Alan Barnes/Remi Harris
Quintet**
Smalls, Brighton
8pm £14

Friday

15

**Anita Wardell
Trio**
Chichester Jazz
Club
7:45pm £12/7

**Dave Newton Trio &
Dick Pearce**
The Verdict, Brighton
8:30pm £15/12

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

Saturday

16

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

**Lou Beckerman
& Joss Peach**
Hurstpierpoint
Church
6pm £5

**Preston
Glasgow Lowe**
The Verdict,
Brighton 8:30pm
£10/5

**Quizas +
Shanbolic**
Brighton
Buddhist Centre,
7:30pm £10/£6

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

Sunday

17

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

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

Paul Richards & Guests
The Craft Beer Pub, Brighton
5:30-8:30pm Free

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

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

Monday

18

**Jack Kendon, Terry Seabrook
& 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

19

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

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

**Simon Savage/
Mark Bassey
Quartet**

Hare & Hounds,
Worthing
8:30pm Free

Gregory Porter

Brighton Dome
Concert Hall
7:30pm
£44.50/£39.50/£32

Wednesday

20

Liane Carroll

Porters Wine Bar,
Hastings
9pm Free [R]

Paul Richards + Guests

The Independent,
Hanover, Brighton
8pm Free [R]

**Grimaldi Quartet +
Jam Session**

Palmeira, Hove
8pm Free

Thursday

21

**Jack Kendon +
Guests**

The Bristol Bar,
Brighton
8pm Free [R]

**Karen Sharp/Oliver
Wilby Quintet**

Smalls, Brighton
8pm £14

**Darius Brubeck
Quartet**

The Ropetackle,
Shoreham
8pm £15

Friday

22

**Jim Mullen/Zoe
Francis Quintet**

The Verdict, Brighton
8:30pm £15/12

Saturday

23

Imogen Ryall

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

**Steve Aston Gypsy
Jazz**

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

**Rotary Fundraising Jazz
Supper**

Steyning Jazz Club
8:30pm £12/7

Sunday

24

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]

Lawrence Jones All Stars

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

Monday

25

Sara Oschlag, Terry Seabrook, Dan Sheppard & Dave Trigwell
The Snowdrop, Lewes
8-10:30pm Free [R]

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

Tuesday

26

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

Chichester College Jazz Students
Hare & Hounds, Worthing
8:30pm Free

Nigel Price with Terry Seabrook & Peter Hill
Nightingale Room, Brighton
8:30pm £8

Wednesday

27

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

Paul Richards + Guests
The Independent, Hanover, Brighton
8pm Free [R]

Terry Seabrook + Jam Session
Palmeira, Hove
8pm Free

Thursday

28

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

Friday

29

Dave Williams
Brighton Railway Club,
6-8:30pm Free

New Generation Jazz:
Ant Law Quintet
The Verdict, Brighton
8:30pm £10/5

Rythme Futur
Under Ground Theatre,
Eastbourne
8pm £13/12

Saturday

30

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

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

Listings

All listings in Sussex Jazz Magazine are free of charge.

Send your listings to:

sussexjazzmagazine@gmail.com

with the heading 'Listings'

ON THE HORIZON

2016

Ropetackle Arts Centre, Shoreham

Sun. 1st May: Mike Hatchard - Jazz Breakfast

Fri. 20th May: Colman, Carroll & Bancroft

Jazz Hastings

Tuesdays

3rd May: Norma Winstone

7th June: Steve Waterman Quartet

Hare & Hounds, Worthing

Tuesdays, 8:30pm

3rd May Dave Murrell

10th May Terry Smith/Dave Quincy

Quintet

17th May Kjell Berglund

24th May Arthur Catt Band

31st May Three Trumpeteers Sextet

Chichester Jazz Club

6th May Chichester Jazz Students

20th May Vasilis Xenopolous

24th June Tim Richards

Smalls, Brighton

Thursdays

5th May Aurelie Tropez/Alan Barnes

12th May Rossana Sportiello & Ken
Peplowski (TBC)

Love Supreme Festival

Glynde

Friday 1st - Sunday 3rd July

Esperanza Spalding, Avery Sunshine,
Melody Gardot, Kamasi Washington,
Scofield/Mehldau/Guiliana, Stanley
Clarke, GoGo Penguin, Jacob Collier,
Liane Carroll, Binker & Moses,
Partikel's String Theory plus more to be
announced.

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 www.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

Craft Beer Pub, 22-23 Upper North St., Brighton BN1 3FG 01273 723736

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

Knoyle Hall (next to St. John's Church), 1 Knoyle 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
Reservations: 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

St. Paul's Arts Centre, 55b Chapel Rd., Worthing BN11 1EE www.stpaulsworthing.co.uk

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 Craft Beer Pub, 22-23 Upper North Street, Brighton BN1 3FG

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 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 Independent Pub, 95 Queen's Park Rd, Brighton BN2 0GH

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 Mad Hatter Pub, 7 Rock St., Kemp Town, Brighton BN2 1NF

The Master Mariner, Inner Lagoon, Brighton Marina, 7 Western Concourse, BN2 5WD Tel. 01273 818563

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

The Nightingale Room, 29-30 Surrey Street, Brighton, BN1 3PA www.thenightingaleroom.co.uk

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 Palmeira, 70-71 Cromwell Rd., Hove BN3 3ES

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, Chiddingly 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

Trading Boundaries, Sheffield Green, Nr. Fletching, East Sussex TN22 3RB

SJM

The Sussex Jazz Magazine



THE SUSSEX JAZZ MAGAZINE

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Next Issue



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Scott LaFaro



April 3, 1936 – July 6, 1961