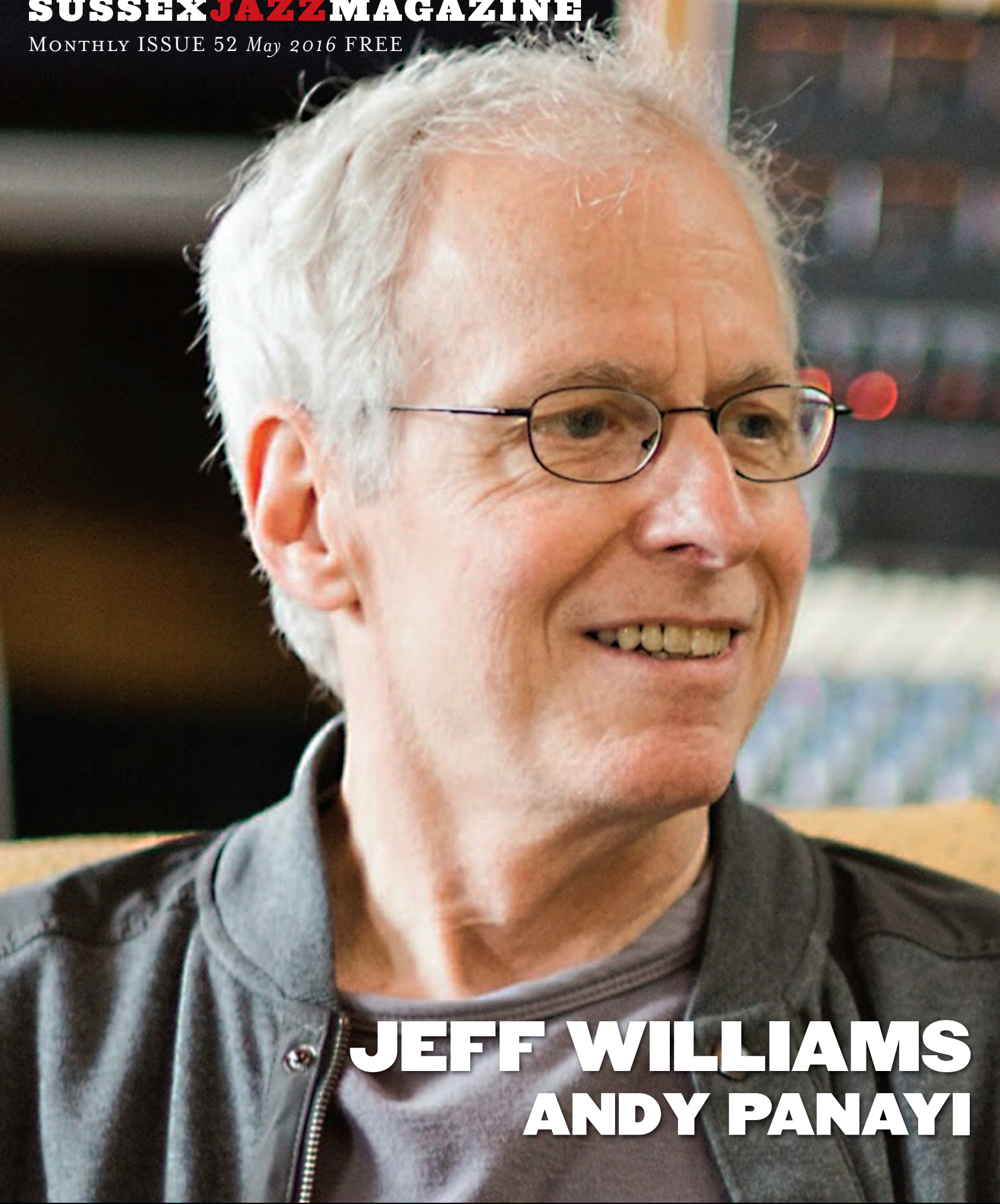


SJM

SUSSEX JAZZ MAGAZINE

MONTHLY ISSUE 52 *May* 2016 FREE



JEFF WILLIAMS
ANDY PANAYI

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 j.speight@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



May 2
Andy Panayi (sax & flute)
Alex Eberhard (drums) Nigel Thomas (bass)
Terry Seabrook (piano)

May 9
Simon Robinson Trio
Nigel Thomas (bs) Bobby Worth (ds)

May 16
Dave Quincy (tenor sax)
Godfrey Sheppard (bs) Malcolm Mortimore (ds)
Terry Seabrook (pno)

May 23
Gareth Lockrane (flute)
Paul Whitten (bs) Milo Fell (ds)
Terry Seabrook (pno)

May 30
Triversion
Andy Williams (gtr) Dave Cottrell (ds)
Terry Seabrook (org)

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Proofreader available, good knowledge of jazz history. Would like to hear from any jazz journalists/writers about jazz who need their manuscripts proofread for grammar/sentence structure. Fees negotiable according to quantity.

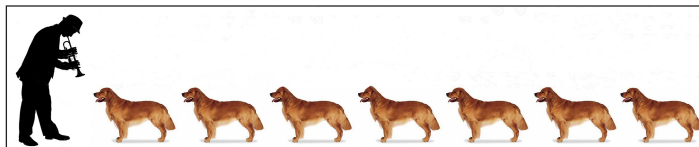
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Smalls presents US stride piano master
- Fri 13 Jeff Williams Quintet** £15/12
ftg. John O'Gallagher, Josh Arcoleo, Kit Downes, Sam Lasserson
- Sat 14 Neil Yates + Donaldson & Thorpe** £10/7
brilliant hornman sings and plays Chet Baker
- Fri 20 Nigel Thomas Quartet** £13/10
homebass hero launches new CD
- Fri 27 NEW GENERATION JAZZ presents** www.newgenerationjazz.co.uk
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SJM

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May 2016

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Cover: Jeff Williams
photographed by Alex Bonney
Cover design: Stuart Russell

The Column: Eddie Myer

Dark Magus



Today, April 30th, is International Jazz day. Of course for our dedicated readers, every day deserves that title - and no doubt many of you will already be physically and spiritually exhausted from celebrating Duke Ellington's birthday the day before. If you feel minded to indulge in a little more celebration, however, the Miles Davis biopic starring Don Cheadle is currently still playing at the Komedia Picturehouse, and whether or not you actually go to see it you must surely agree that it can only serve to bolster the profile of jazz-and-related-music across the public arena.

Jazz music seems to have entered into a fruitful alliance with arthouse cinema, with the Antonio Sanchez soundtracked *Birdman*, the jazz-as-sports-movie drumathon *Whiplash*, and a biopic of Chet Baker starring Ethan Hawke all gaining varying degrees of cinema release last year. Of course jazz has already a long-established relationship with highbrow movies - Davis' pivotal collaboration with Louis Malle in the unforgettable *Lift To The Scaffold* (1958) marked an artistic high point for both men, Frank Sinatra excelled in *The Man With The Golden Arm* (1955) and laid down a corrosive archetype of the druggie musician at the same time, and Duke Ellington's contributions to Otto Preminger's *Anatomy Of A Murder* (1959), both musically and in an acting role, helped cement the alliance. Perhaps inevitably, the relationship faded out in a welter of smoky cliches involving breathy saxophones over moody shots of rainy mean streets, and jazz has been noticeably absent from the movie mainstream for many years, though Bertrand Tavernier's 1986 homage *Round Midnight* and

John Altman's 1996 *Kansas City* deserve honourable mention. A widely-released biopic of one of the music's greatest stars can only be good news for jazz - but there is perhaps an unintended irony in the fact that the movie is set at a point in Davis's career when what little music he was making would barely have been identified as jazz by many listeners, and his own feelings towards the tradition seem to have been ambivalent.

It's sometimes hard to remember, in these post-Marsalis, Lincoln-Centered days, how divided and at odds with itself the jazz community was in the mid 70s. Radical shifts in the cultural zeitgeist had moved the youth audience towards a host of different musical forms, from prog rock to funk. At the same time, the simultaneously iconic and iconoclastic career paths of John Coltrane and Ornette Coleman had lumbered jazz with the onerous burden of having to constantly assert it's forward-looking progressive credentials - everyone was looking for the New Thing, and a generation of master hard-bop musicians, schooled to virtuoso levels in swinging explorations of the blues and Great American Songbook, were left without a gig, struggling to assimilate the politically-charged avant-garde or awkwardly trying to embrace unfamiliar rock rhythms and electric instruments.

Miles famously refused to look back. His 50s quintets established a high water mark of all the jazz values currently now returned to fashion - how many of the repertoire standards are in the book because he started playing them? - and his 60s bands set the template for post-bop chromaticism, even foreshadowing the contemporary

attachment to the straight, unswung quaver feel. Come the 1970s though, he'd abandoned swing time, acoustic instruments, the standard repertoire, even chord changes, in a search for what he thought of as the true happening sound of the era. Abandoning the tight control that had typified his 50s bands, he gathered a team of younger players into the studio, sketched out the vaguest of musical goals, and set the tapes rolling. The heavily edited results were released with a groovy Matti Klarwein cover as *Bitches Brew*, and somehow became a massive seller - doubly surprising as the record, though undoubtedly exciting and original, is definitely not an easy listen, and was totally out of step with the sound of the subsequently emerging generation of fusion players. Miles followed it up with a stream of increasingly peculiar-sounding records - *Agharta*, *Live-Evil*, *Get Up With It*, *On The Corner*, *Big Fun* - and bitterly berated commercial black radio for ignoring them. His autobiography records his disappointment when *On The Corner* didn't take off amongst the Sly Stone and James Brown fans he thought it would attract. Listening to it now, it seems obvious that this record of fifteen-minute, virtually freeform jam sessions over heavy two-note ostinatos, crudely recorded and edited, and awash with heavy handed effects and all sorts of bitonality, would be a total turn off for an audience moving towards the slick, funky pop-fusion of artists like George Benson, The Crusaders or Grover Washington - all players whose musical values of concise, immaculately arranged rhythm tracks and soulful renditions of bop language were ironically much closer in intent if not in execution to the Miles bands of the 1950s. *Bitches Brew* is often touted as the album that created the fusion movement, on the strength of its personnel, but its ominous murky ramblings are acoustically and artistically miles away from

the polished, gleaming precision of a Weather Report album.

Critics of the time were equally ambivalent - my 1978 copy of Rolling Stone Record Guide speaks cuttingly of 'aimless soporific noodling'. As the decade progressed Davis seemed to be chasing trends rather than setting them, and what's worse, getting it wrong; pianist/composer Donald Fagen, a longtime jazz aficionado if not exactly a practitioner, whose band Steely Dan were exemplars of super-tight studio perfectionism, remarked of *Bitches Brew*, with customary acidity, "To me it was just silly, and out of tune, and bad. I couldn't listen to it. It sounded like Davis was trying for a funk record, and just picked the wrong guys. They didn't understand how to play funk. They weren't steady enough."

Artistic reputations and hindsight exist in a complex relationship, however. By the 1990s the explosion of digital sampling technology and the cut-and-paste ethos spreading out from hip-hop had led to a widespread plundering and re-evaluation of the era's back catalogue. In this context, music made by editing together strangely matched bits of audio over repetitive beats was now both cutting-edge and widely acceptable, and Miles' 70s oeuvre suddenly seemed to be years ahead of its time. Inspired amateurism was back in vogue, and now it was the super-slick fusion kings who seemed corny and dated. Such diverse *dernier cri* trendsetters as Bill Laswell and Thom Yorke came out in favour, and a torrent of reissues and unreleased material followed.

Despite this rehabilitation, it's noticeable that jazz today has returned to many of the values championed by Miles' classic quintets of the 50s and 60s, while the effect of his 70s explorations is far harder to detect. Was he exploring a blind alley, or a wormhole to the future? It'll be interesting to see if the movie leads to yet another re-appreciation of one of the music's most compelling yet enigmatic figures.





Jeff Williams

What was it like studying with legendary drum teacher Alan Dawson?

“My main purpose in going to Berklee College of Music in 1968 was to study with Alan. Already legendary, at the time he had so many students there that he was reduced to giving weekly half hour lessons. Those would often turn out to be twenty minutes or less as things backed up. His teaching was always quite specific. He had various things he thought were important to master and gave them to all of his students. It wasn't a personalised approach. It was very thorough, encompassing everything from classical snare drum literature to sound production and independence between limbs. It was and remains a complete and comprehensive method.”

“I didn't feel that I was able to do justice to Alan's teachings at the time and vowed to return some day. After basing myself in New York and playing professionally for over a decade I decided to spend a year in Boston and study privately with Alan at his house. Alan was a very kind person, lovingly gentle but firm. He was determined to get the best out of you and wouldn't allow less than mastery of the material. I probably never have worked as hard as I did that year. Each week the previous week's lesson had to be executed without flaw or he would not give me the next material. That required that I spend most days in between practising for eight hours.”

“It took a while for the benefits to become apparent. In fact I had to go through a period of not playing well at all while what I had been doing was replaced by what had been learned. Technique, touch, sound, relaxation, vocabulary, articulation—all were eventually transformed. There was one night in particular when I

was playing a gig and found myself able to execute anything that came into my head.”

“Anyone who was privileged to study with Alan Dawson has fond memories of him. In addition to being a great person he was probably the best teacher any of us ever had. From him I learned how to practise effectively, and how to teach.”

What advice can you give to up and coming musicians?

“One of the reasons I was able to gain a foothold in New York in the early Seventies had to do with a scarcity of young drummers who were able to do the job. It is quite different now. As the number of colleges offering music courses has multiplied so have the number of qualified musicians. And it's not as if the amount of opportunities have kept pace. So if everyone has knowledge and can play what is it that differentiates one from another?”

“In jazz the old timers put a premium on individuality above technical ability. Can you tell who's playing after hearing three notes? Today's musical requirements are vast and, in the process of mastering them, individuality can be relegated to a back seat. It is therefore important to maintain contact with what moves you musically, what generates in you genuine passion. It's important that you love what you do, and that you be true to yourself. Music can be a difficult path but is its own reward if you love it.”

As an American living in the UK, what are some of the things that you like about London and the jazz scene here?

“The jazz scene in London, and in other parts of the UK, has a certain

vitality that is coming from a place of joy, a pure love of music and creativity. It seems to me less concerned with "making it" in a career sense and more about participation in something communal. I love the fact that musicians have created collectives and established venues where original music is presented without pretext. Some of my most treasured experiences playing have been in these settings. Then there are the dedicated jazz organizations throughout the UK who work tirelessly to bring the music to their areas, as well as those who help fund them. And there are some great musicians in this country!"

Tell us about your latest album, *Outlier*.

"*Outlier* came about from playing with a group of UK musicians I put together some years ago but hadn't properly documented. We had been doing a few gigs a year, including at a festival in Brazil, and I wanted to keep the band going as an outlet for my compositions, plus I love playing with these guys. Having recorded two albums for the Whirlwind Recordings label with my New York quartet this was what I was burning to do next."

"I'm really pleased with the album. While it features new material it also includes pieces from the past that I had not recorded before. These were more involved and required a lot of playing together to pull off. Josh Arcoleo, Phil Robson, Kit Downes and Sam Lasserson are all amazing musicians who always rise to the occasion. Phil Robson has moved to New York while John O'Gallagher (the saxophonist in my New York group) has relocated to Birmingham and is now a key part of the UK band. Phil will join me when I appear in New York in July.

This cross-pollination gives me great pleasure."

How do you go about composing tunes?

"There are two main ways I compose. The one I prefer is quite time consuming and involves allowing a tune to develop as I learn how to play it on the piano. Basically I'm looking for guidance as to where the tune wants to go, rather than forcing it to go somewhere. While that may seem a bit mystical, the results are typically superior to starting with a preconceived idea. Once I have the structure I then learn to improvise over the form and harmony. If it's enjoyable for me chances are it will be for others."

"The other method involves writing quickly. Maybe starting with something I hear in my head and spontaneously continuing from one note to the next, much like improvisation. After getting it down on paper I'll go back and make a few changes or refinements. In this case the tune does not become part of my piano repertoire and is for the band to play. I don't write for specific instruments or musicians. I want the composition to have enough integrity to stand up on its own."

"Some of my tunes are more like sketches, designed as springboards for improvisation. In presentation I like to have a balance between the intricacies of written material, which require faithful rendering, and more skeletal pieces that allow for stretching out and expanded individual interpretation."

For more information on Jeff Williams, visit www.willfulmusic.com

Jeff Williams appears with his quintet at The Verdict on Friday 13th May.

Jazz News

Brighton Festival begins this month with even less jazz than last year, with Phronesis on Thursday 19th May being the only jazz group in the programme. Luckily the Fringe Festival provides an opportunity to see some great local talent including Edana Minghella, Mingus Underground Octet, Terry Seabrook and Terry Pack's Trees + The Cloggz.

Local bassist **Nigel Thomas** launches his latest album, *Hidden*, at The Verdict in Brighton on Friday 20th May. His long awaited follow up to *Yoichi*, recorded back in 1996, features more of his original compositions performed by Julian Nicholas, Mark Edwards and Winston Clifford.

All Saints Church in Hove have announced their summer lunchtime recital programme for this year which includes local artists such as Imogen Ryall (performing with Mark Edwards and Julian Nicholas), Jason Henson and Terry Pack's Trees ensemble. Also on the programme are violinist Christian Garrick and pianist Jonathan Vinten. The programme ends with an extra-long *Jazz Party* on October 5th with Allison Neale joined by an all-star band of Rob Barron, Mark Crooks, Colin Oxley and bassist Jeremy Brown.

The **Love Supreme Festival** this year will feature more great local bands including Eddie Myer's Quintet, J-Felix with Abi Flynn, The Grimaldi Quartet, Harry's Tricks, Chris Coull,

Terry Pack's Trees, Paul Richards Trio and Jack Kendon/Imogen Ryall Quintet. The Bandstand and The Arena stage will also feature artists that have appeared at The Verdict as part of *New Generation Jazz*: the Ezra Collective and the Jamie Leeming Project, together with July's guests Sumo Chief.

Sussex musicians left empty handed from the **JazzFM Awards** held in London in April with Lauren Kinsella being awarded best vocalist and Mark Lockheart of the band *Malija* awarded best instrumentalist.

A host of Sussex's finest jazz musicians will be appearing at Ronnie Scott's on Sunday 5th June for a lunchtime gig with Splash Point's **Neal Richardson**. The band includes Andy Panayi, Mark White, Sue Richardson, Mark Nightingale, Helen Shrrah-Davies, Andy Drudy, Nigel Thomas and Alex Eberhard. [Details here.](#)

Watermill Jazz Club, up in Dorking, moves to a new venue, Betchworth Park Golf Club, as of this month and also changes to a Tuesday night, instead of the usual Thursdays.

It's business as usual at **The Verdict** in Brighton after a burglary on Sunday 24th April when thieves stole cash. Cafe owner [John Easterby](#) was overwhelmed by the support of local people and local businesses who rallied round to help out.



Confessions of a Jazz Promoter

So this is the scenario: jazz lover with time to spare, and good organisational skills, eager to get more involved in the music scene (me), meets small, intimate performance space with great sound potential, an impressive lighting rig, and the willingness to put up the necessary money for jazz gigs. Obviously a marriage made in heaven – so what could possibly go wrong? Well, for fifteen years nothing much did go wrong.

Now anyone who's run a jazz club will testify that it's hard work, not only getting it started but finding an audience and then keeping both going.

I was a complete rookie and mostly just followed my gut instincts, booking local bands at first, which worked OK, but then making a huge leap forward with Ian Shaw (and barely sleeping the night before – how much money could I actually lose the venue? Would they ever trust me again?). It was a gamble that paid off, Ian was marvellous and did everything he could to get the creaky sound system and speakers right for him, and the venue got the biggest house they'd had in years.

After that I had enough street cred for the venue to give me my head - and the sound system was hastily updated. Audiences grew, the venue started to get a reputation for jazz, everyone was happy.

It was necessary to work on three seasons at any one time:

* the current season – organising payments, being there on gig nights, looking after the musicians and getting to know the regulars;

* the next season – writing press releases, resumes on flyers, advertising, establishing contact between musicians and sound engineers;

* and the following season – deciding who to get, contacting musicians, negotiating deals, juggling dates, drawing up contracts.

Being there on the night was never a chore, always a pleasure. I never met a jazz musician I didn't like, and many of the audience became friends over the years. I had a fantastic team of people to help too, reliable techies who did the best job, volunteers who ran the box office, bar, coffee bar, and front of house - and generally left me free to have a lovely time! And I loved it.

After fifteen years a new management team swept into the venue with different ideas and I gave it a year before filing for divorce. Someone else took over and kept things running sweetly for another two years. Then the new broom swept past again and decreed that no fees were to be paid, only a percentage of door money, which effectively cut out professionals and left the venue with no jazz promoter.

I'm not a promoter now as I don't have a venue, but I work in artist management, and I help out with the admin of both Splash Point Jazz Clubs.

Annette Keen

Splash Point Jazz Club presents monthly gigs at Seaford Head Golf Club and weekly gigs at The Master Mariner in Brighton Marina.





Trumpeter Sue Richardson performing at The Under Ground Theatre in Eastbourne.
Photo by Brian O' Connor, www.imagesofjazz.com

Andy Panayi



Saxophonist **Andy Panayi** has been performing for nearly forty years. Having relocated to Eastbourne he's been appearing regularly at gigs around Sussex.

You've been involved in a lot of different jazz projects over the years. What ones are you working on at the moment?

"I have a few projects on the go, firstly my new trio featuring Percy Pursglove (bass) and Andrew Bain (drums), playing the music of Sonny Rollins and tunes associated with the man and his life. I am also working with Jeremy Price (trombone) and Jez Franks (guitar). It's a new band called 'Train and the River'. We will be mainly performing music from the Jimmy Giuffre/Bob Brookmeyer/Jim Hall Trio albums. I am also involved mainly as an MD for the Jazz Flute Big Band - the first of its kind in the UK. We did a launch concert back in February 2016 at The Spice of Life in London. I also teach in London Music Colleges and the Birmingham Conservatoire as well as doing commercial work/concerts and writing music for my own band and others."

With all the different things that you're involved in, how do you find the time to practice, compose and work on your own music?

"To be honest, practice goes out of the window and most of my writing and transcribing is done on trains to work! I would like to practice more as I've had a very long stretch of not practising - I stopped regular practising back in 1983 and have only done occasional bits of practice since then."

You've been living in Eastbourne for a few months now and gigging locally. What do you think of the local jazz scene in Sussex?

"I've met some excellent musicians in and around the area, some of whom I knew or had heard of so I was not surprised at the high level down here."

There's a good bunch of people working tirelessly to keep jazz out there and I have been fortunate to meet and play with some of them. It's a vibrant scene and I hope that the locals accept me into it."

You've been performing jazz for a long time. How have you managed to keep your interest in it and keep things fresh?

"I've been gigging now for 38 years. I think I've been lucky as I learnt classical and jazz styles at the start and have been performing both types of music as well as theatre and session work. For me, this has all contributed to what I play when I improvise - a diverse background of music and styles. I loved and listened mainly to classical music at the start but when I started listening to jazz, I began to transcribe the recordings and this has helped me develop my ear. The ear is the key; the most important part of musical development. It's my ear that helps me keep what I play fresh."

What plans do you have for the future?

"I have a local quartet now and I hope to explore original material with them as I haven't done much in the way of my own compositions since my big band suite *The Immortals (Greek Gods Suite)* and a commission for the Scarborough Jazz Festival in which Alan Barnes and I wrote several big band charts each."

For more information on Andy Panayi
visit www.andypanayi.co.uk

Andy Panayi appears at the Snowdrop in
Lewes with Terry Seabrook on Monday
2nd May.

SNOW DROP JAZZ

May 2
Andy Panayi (sax & flute)
Alex Eberhard (drums) Nigel Thomas (bass)
Terry Seabrook (piano)

May 9
Simon Robinson Trio
Nigel Thomas (bs) Bobby Worth (ds)

May 16
Dave Quincy (tenor sax)
Godfrey Sheppard (bs) Malcolm Mortimore (ds)
Terry Seabrook (pno)

May 23
Gareth Lockrane (flute)
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Ant Law

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band and an international reputation

27th MAY 2016

Trish Clowes' My Iris

Hotly-tipped sax star with her fresh take
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Dave Drake

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Big Band Scene

Saxophonist **Patrick Billingham** continues his monthly column with a look at running a big band.

It is May. It is Festival time. Brighton's major cultural event. Where we look forward to seeing internationally renowned big bands. With the tickets sold out weeks before the concert. But not in 2016. Fortunately there is The Fringe. There are more events listed in the gig guide at the foot of this column than there are in the main festival. Where, as far as I can tell, the sole jazz event is a trio.

Things were very different twenty-five years ago. As well as The Fringe, there was a Jazz Festival, an integral part of the main festival. This was sponsored to the tune of £10000 by Camel cigarettes. I'm not sure how far that would go these days; just about enough to rent a government minister's spare house for a month or two. But one year, the main festival organizers decided to use this grant towards clearing their debts from the previous year. Since this money was not being used to support jazz, the sponsorship was withdrawn.

Which leads me on to the topic of band finance, as promised in **SJM42** (July 2015). I am addressing these comments to anyone considering starting a big band. Running a big band involves expenditure and finding ways of meeting it.

There are all sorts of expenses. When starting up a band, charts are needed. A quick search of the internet shows that the prices vary from free up to around £60 each. If downloaded, they require printing. A scan through a typical library indicates an average of around 40 sheets for a complete set of big band parts. So an estimated average of £1 per chart involving the cost of

paper and ink/toner in addition to any purchase charges.

A band needs somewhere to rehearse. It would take quite a large garage to accommodate a seventeen piece ensemble. So a rehearsal space must be found. Usually a room in a pub, a school, a public hall or some other venue. Which often comes at a price. Hiring this space can be a big expense. Fortunately there are pub managers happy to accept the argument that big band musicians have thirsts to match, and are glad for the extra sales, and so don't charge for the hire of the room. Especially if the band plays for free a few times each year.

Quite often a band is directed by the musician who set it up. But not always. A few years ago, failing to find a regular musical director, The Sussex Jazz Orchestra decided to make it a paid position. This has proved of great benefit to the band. Not only raising the performance standards, but also renewing enthusiasm within the band. This is now the SJO's major expenditure. More than four times the cost of room hire, the last time that was incurred. But well worth it.

Costs arise on gigs. These may be one off, such as the purchase of a large display banner identifying the band. This can be particularly useful at outdoor events where the audience is often made up of passers-by who stop to listen. Other expenditure can include parking charges, deps' expenses, performing rights fees, insurance, and for some venues, paying the sound engineer.

These are examples of outgoings, not an

exhaustive list. I am sure that experienced band managers can quite easily provide examples of others. Money must be found to meet this inevitable expenditure. In the United States in the last century Charlie Barnet had a large private income. He used his money to create a successful well regarded big band. So that is one solution. Become wealthy and underwrite your band's costs. If you do not have a large inheritance or are not a recently retired City trader, other means must be found. I intend to discuss these in a future column.

This month we feature **Ska-Kestra**.

This occasional 20 piece big band has reconvened to play at The Brunswick in the evening of Saturday June 18th (Details next month). Ska-Kestra was created in 2007, when the local ska/funk/jazz band Ska Toons had the interesting idea of expanding into a big band to provide over the top, off beat (ska), dance music for the Brighton Fringe Festival.

This worked so well that they continued for the next five years to perform in The Fringe, initially at The Old Market, then at Concorde 2, to sell out audiences until 2012. Since then they have met a couple of times at Christmas to play a pub gig - more a reunion than a restart.

The line-up is five saxes, five trumpets, four trombones, keyboard, guitar, bass and drums. Vocals are provided by Mattie Eels and the guitarist Michael Munday. The band is directed by Mark Basseby.

The repertoire includes Andy Pickett's high-octane arrangements of ska classics such as *James Bond*, *A Shot in the Dark* and *Napoleon Solo* together with Mingus's riotous *Haitian Fight Song*. The music is very much for dancing, rather than just sitting down and relaxing with a drink as can be seen by visiting. http://youtu.be/2_fTb6GA7Kc

For further information, or to book the band, contact Peter Thompson, 07855 008116, contactpeter@btinternet.com

Finally, a brief review.

As part of the **Big Band @Brunswick** programme, Straight No Chaser led by Alex Bondonno played the music of Thad Jones at The Brunswick on Sunday April 3rd. Not as advertised in this column, due to a misunderstanding, the music of Stan Kenton.

The band warmed up each set with a Count Basie classic from the days when Thad played with that band, before getting down to the tunes that Thad wrote and arranged. For some of the charts, Martijn Van Galen reprised the rôle of Thad, directing the band from the front.

The soloing was high quality, and the band played the high speed ensemble sections with élan and precision, making it seem all so easy. Which I know from experience it is not, since Thad's arrangements require accuracy in both tuning and timing. Although this Thad Jones special may well have been a one off, I hope that we shall be given the opportunity to hear some of this music again at future performances of SNC.

Alex Bondonno, Jim Cheek, Jane Tuff, Ali Helsby, Andy Pickett; Saxes.

Doug Logan, Paul Nieman, Dave Macari, Phil Laybourn; Trombones.

Nick Trish, John Brown, Chris Coull, Martijn Van Galen; Trumpets.

David Beebee, Piano; Alex Steer, Guitar;

Marianne Windham, Bass; Noel Joyce, Drums.

Next month: More news and views and perhaps another 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 June's Big Band Scene, please send it to me by Wednesday May 25th. My email address is g8aac@yahoo.co.uk.

Big Band Gigs for May - Early June

† = regular monthly gig

bold italic = part of a regular series

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.

2:00 - 5:00 pm, The Maestro Big Band at The Ark Bar & Restaurant, West Quay, Newhaven, East Sussex, BN9 9BP (01273 517808). Free entry.

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.

Sunday May 8th

12:30-3pm Groovin' High Big Band at The Ravenswood Hotel, Sharpthorne RH19 4HY. Free entry.

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

Tuesday May 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 May 15th.

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

Sunday May 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.

Friday May 27th.

8 pm, The South Coast Big Band "Basie & Beyond" Concert at Underground Theatre, 1, Grove Road, Eastbourne BN21 4TL (08432 891980). £12 (£11 in advance).

†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.)

Wednesday June 1st.

†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 June 5th

†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.

8:00 - 10:30 pm, ***Brighton Festival Fringe: Big Band @Brunswick***: One World Jazz Suite - Part 2: The Paul Busby Bigger Band at The Brunswick, 3, Holland Road, Hove BN3 1JF (01273 733984). £5.



Pete Recommends...

Kenny Davern:

The Hot Three

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



way back in 1939. Kenny could play with anyone, but his heart was with the great clarinet players of New Orleans. He loved to discuss them all and, with fellow clarinet players, he was a mine of information about the instrument. Here, with the support of a sympathetic drummer, Art and Kenny tell you what “Traditional” jazz is all about. Listen to their wonderful treatment of the great old song “Some of These Days” or their superb blues playing on “See See Rider”.

{*Kenny Davern/ The Hot Three* was last re-issued on Jazzology CD JCD-167}

One for the traditionalists this month. During the second half of the 20th century Kenny and Art kept alive the true spirit of early jazz. Not for them the ugly clichés of European “Trad”. Art’s thorough understanding of “blues” piano and the subtle swing of his accompanying style graced many sessions, starting

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 May 2nd: Andy Panayi (sax&flute)

With Terry Seabrook –pno, Nigel Thomas – bs, Alex Eberhard– ds

Andy is one of the best exponents of the Jazz Flute and Saxophone with a wide range of experience in the many styles of the genre. He has worked with many stars in the music business from Jessie Norman to Cleo Laine, Freddie Hubbard to Wynton Marsalis, Phil Woods to John Dankworth; the list goes on and on.



Monday May 9th: Simon Robinson Trio with Nigel Thomas (bs) & Bobby Worth (ds)

Return of the keyboard maestro and his trio.

Monday May 16th: Dave Quincy (sax) Godfrey Sheppard (bs) Malcolm Mortimore (ds)

Terry Seabrook (pno). Great grooves from this soulful player and mainstay of the legendary band *IF*

Monday May 23rd:Gareth Lockrane (Flute) With Paul Whitten (bs) Milo Fell (ds) and

Terry Seabrook (pno) **One of the UK's top jazz flautists**

Gareth started playing at the age of 10. Early influences included Cannonball, Miles, Coltrane, Parker, Bill Evans & Getz as well as Jimi Hendrix, Albert King, Eric Clapton and Buddy Guy.

In 1994 he enrolled on the jazz course at the Royal Academy of Music and he began to expand his flute family of instruments to include piccolo, alto and bass flutes as well as the standard C flute.

In 2002, he formed the band Grooveyard went on to win the Best European Jazz Group award in the 2003. He also runs his own big band and from 2005-8 he was a member of the late great Bheki Mseleku's group.



Monday May 30th: Triversion – Jazz on the Edge

Return of the the new Organ Trio with Andy Williams (gtr) Dave Cottrell (ds) & Terry (org). Original songs crossing between Jazz and Rock. Fasten your seat belts as we go over the edge of the normal boundaries of jazz acceptability.

To watch or listen go to terryseabrookmusic.com



THE NIGHTINGALE ROOM JAZZ SESSIONS

DOORS FROM 8PM | DINNER AVAILABLE | ALL SESSIONS £8 | TICKETS AVAILABLE FROM THE
WWW.THENIGHTINGALEROOM.CO.UK

Brighton Fringe Events for May

2 Late Night Jazz & Jam Sessions 10:30pm-1am

(One trio set & then one jam set)

Sat May 14th: Terry Seabrook Organ Trio
(with Javier Ferero ds. and Luke Rattenbury gtr)

Sat May 21st: TS Piano Trio
(with Alex Eberhard ds. and Nigel Thomas bs.)

Entrance £5

Tuesday May 24th: Simon Spillett:



Tenor Sax genius

with Nigel Thomas - bs.
Alex Eberhard - ds
& Terry Seabrook - pno.)

Doors: 8pm. Music: 8:30-11pm

Tickets £8.00 from
www.thenightingaleroom.co.uk/whats-on

More info: Go to terryseabrookmusic.com

Terry Seabrook's Jazz tip of the month No. 26

Creating a jazz a piano accompaniment: Guide tone Voicings and Autumn Leaves

In my last article I illustrated the simplest way to make a LH hand voicings to accompany a RH melody, using Autumn Leaves as an example with shell voicings (2 notes) This time I look at making slightly more elaborate chord voicings which use the root in the LH and the 3rd and 7th in the right hand. So these are primarily 2 handed voicings (although see below*).

The 3rd and 7th are the most important notes in a jazz harmony because they determine the chord's basic character and function. The three main categories of chords (maj7, dom7 and m7) all have a different pair of 3rds and 7ths but the same root and 5th:

	Cmaj7	C7	Cm7
7th	B	Bb	Bb
5th	G	G	G
3rd	E	E	Eb
Root	C	C	C

These voicings are more complete than the shell voicings but still represent a sort of bare minimum. They work very well in a cycle of 5ths type progression (which is what Autumn Leaves is) because the RH parts all link up with step movement from chord to chord where one part moves a half step (semitone) (and sometimes a whole tone) or remains stationary. This makes for good *voice leading* which is the aim with chord progressions that sound good and are easier to play. Each of the 2 parts (in the RH) make a *guide tone line* through the progression and that is why this type of voicing is often called a *guide tone voicing*.

This also forms the basis of horn or vocal arranging so this example should be studied and played by other players: 2 horn players/singers playing each of the upper guide tone parts. A third player could play the roots (in the bass clef here). The bass part moves less smoothly as it has to jump 4ths and 5ths between roots. Alternatively sing each of the 2 lines. (One at a time, naturally)

There are 2 versions here. In V.1 the treble notes start with 3rd above 7th.
In V.2 the treble notes start with 7th above 3rd (inverting V.1 all the way).

Notice how the voice in each line switches between 3rd and 7th in every chord. Eg. In both versions the Eb in bar 1 is the 3rd of Cm7 and then becomes the 7th of F7 (and so on) while the Bb in bar 1 is the 7th of Cm7 and then moves by half step to the A of F7. The notes in each continue to do this through the song. However, because the lines descend they have to jump back up sometimes to avoid going too low.

One chord that isn't defined is the Am7b5 in bar 5 and 9 etc. Since we are not using 5ths the chord is just like an ordinary Am7. (So the 5th sometimes plays a bit part).

This voicing system is a good keyboard accompaniment to a horn or singer playing the melody (not given here) or improvising. The keyboard player could even play a proper bass line in the LH instead of holding the roots. Simply try playing a bossa nova type bass rhythm on each root and later a proper walking bass (swing).

*Another way keyboard players can use these *guide tone voicings* is to play the upper 2 treble notes in the LH and play them as rootless chordal accompaniment to the RH which can play the tune or improvise.

Now try this voicing system with some other tunes – Eg: Afternoon in Paris, All the things You are, Ladybird.

Autumn Leaves

1 $Cm7$ $F7$ $B\flat\Delta$ $E\flat\Delta$ $A\emptyset$

3rds & 7ths

Roots

6 1. $D7$ $Gm7$ $Gm6$ 2. $D7$ $Gm7$ $Gm6$

12 $A\emptyset$ $D7$ $Gm7$ $Gm6$

16 $Cm7$ $F7$ $B\flat\Delta$ $E\flat\Delta$

20 $A\emptyset$ $D7$ $Gm7$ $C7$ $Fm7$ $B\flat7$

24 $A\emptyset$ $D7$ $Gm7$ $Gm6$

Autumn Leaves

1 $Cm7$ $F7$ $B\flat\Delta$ $E\flat\Delta$ $A\emptyset$

3rds & 7ths

Roots

6 1. $D7$ $Gm7$ $Gm6$ 2. $D7$ $Gm7$ $Gm6$

9

12 $A\emptyset$ $D7$ $Gm7$ $Gm6$

16 $Cm7$ $F7$ $B\flat\Delta$ $E\flat\Delta$

20 $A\emptyset$ $D7$ $Gm7$ $C7$ $Fm7$ $B\flat7$

24 $A\emptyset$ $D7$ $Gm7$ $Gm6$

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 24th May

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. With keyboardist Dave Roberts, bassist Michael Searle and drummer Dan Alsopp.

Hosted by Jenny Green. Starts 7:30pm. £5 on the door.

Brighton Fringe Festival Jam Session Set at The Nightingale Room

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

The trio perform one set followed by a jam session. Hosted by Terry Seabrook.

10:30pm - 1am. Entrance £5

Sat. 14th May Terry Seabrook Organ Trio

Sat. 21st May Terry Seabrook Piano Trio

www.thenightingaleroom.co.uk

Out & About

Album Review

Annatta

Alex Merritt Quartet
(F-IRE Label)

Apparently “Annatta” is a concept drawn from the Buddhist tradition, referring to ‘a moment of awakening, whereby one can come to realise the illusory nature of self.’ Alex Merritt has assembled a formidable band of musical heavyweights for this release, and includes among his avowed influences such determinedly highbrow classical composers Bela Bartok, Alban Berg and Henri Dutilleux, alongside the more commonly referenced tenor titans Coltrane and Henderson.

If this sounds rather uncompromisingly high-concept, the inclusion of tracks titled ‘Justin Timberlake’ and “Conn Artist” suggest that Merritt isn’t averse to a spot of humour; and his choice of a couple of Thelonious Monk’s most lyrical pieces give an indication of his connection to the tradition’s more accessible side. “Conn Artist” has an abstract, Dolphy-style theme, but Merritt’s solo exploration manages to include expressions of his admiration for such melodists as Warne Marsh, and even a hint of Sonny Rollin’s perennial “Oleo”, while still sounding convincingly contemporary. “For Peter Schat” successfully marries the exhilarating rush of Tynerish post-bop with the cerebral austerity of classical chromaticism, with pianist John Turville demonstrating an impressive combination of swing, technique and imagination. Elsewhere bassist Sam Lasserson is by turns adventurous and creative in his interpretations of the difficult structures of the originals, and tastefully supportive on the unexpectedly and wholly

enjoyably straight-ahead reading of Eubie Blake’s ‘Memories of You’; his solo feature on ‘Justin Time-berlake’ demonstrates why he’s rapidly becoming the first call player for sessions requiring a solid understanding of the tradition, and a willingness to reach beyond it.



Merritt’s playing is a delight throughout, his tone light and airy but with enough bite to deliver on the more intense passages. His solos often ascend effortlessly up into the higher registers, and are full of melodic content - more so on occasion than his own compositional themes, such as ‘Annatta’ itself, the emotional intent of which is rather difficult to assess. There’s an intriguing blend of influences at work, from the intensity of the 20th century conservatoire to the sunny West coast swing of Stan Getz and Harold Land, and the strength of this release should mark Merritt as a man to watch out for in the future. Let’s hope he continues to partner with drummer Jeff Williams; the UK-based American veteran is the perfect match for this band, and his playing inspires and elevates throughout.

Eddie Myer

Alex Merritt, tenor saxophone; John Turville, piano; Sam Lasserson, bass; Jeff Williams, drums.

May 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.

Sunday

1

Jazz Breakfast with Mike Hatchard

The Ropetackle, Shoreham
11am £10

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 + Jim Mullen

Splashpoint Jazz @ Seaford
Head Golf Club, Seaford
4pm Free

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

2

Andy Panayi with Terry Seabrook, Nigel Thomas & Alex Eberhard

The Snowdrop, Lewes
8pm 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]

Dave Murrell Quartet

Hare & Hounds, Worthing
8:30pm Free

Norma Winstone with John Donaldson, Simon Thorpe & Jon Scott

JazzHastings
8:30pm £10

Wednesday

4

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

Paul Richards + Guests

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

Guest Band + Jam Session

Palmeira, Hove
8pm Free

Thursday

5

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Aurelie Tropez/Alan Barnes Quintet

Smalls, Brighton
8pm £14

Neal Richardson Trio with Mark Cherrie

The Master Mariner, Brighton Marina
8:30pm Free [R]

The Jazz Organisation

JD Bar, Hastings
9pm Free

Friday

6

Howard Alden & Geoff Simkins Trio

The Verdict, Brighton 8:30pm
£13/10

Steve Aston Gypsy Jazz

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

Mick Hanson/ Gary Baldwin Trio

Steyning Jazz Club
8:30pm £12/7

University of Chichester Jazz Students

Chichester Jazz Club
7:30pm £12/7

Saturday

7

Imogen Ryall

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

Steve Aston Gypsy Jazz

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

Terry Pack's Trees + The Clogg

Wagner Hall, Brighton
7:30pm £12/10

Sunday

8

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]

Mingus Underground Octet

The Brunswick, Hove
8pm £12/8

Monday

9

Simon Robinson Trio with Nigel Thomas & Bobby Worth
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]

Terry Smith/Dave Quincy Quintet
Hare & Hounds, Worthing
8:30pm Free

Wednesday

11

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

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

Guest Band + Jam Session
Palmeira, Hove
8pm Free

Thursday

12

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

Rossano Sportiello
The Verdict,
Brighton
8pm £12

Neal Richardson Trio with Jeff Williams (trombone)
The Master Mariner,
Brighton Marina
8:30pm Free [R]

The Jazz Organisation
JD Bar,
Hastings
9pm Free

Friday

13

Jeff Williams Quintet
The Verdict, Brighton
8:30pm £15/12

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

Saturday

14

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

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

Neil Yates + Donaldson & Thorpe
The Verdict,
Brighton 8:30pm
£10/5

Terry Seabrook Organ Trio + Jam
Nightingale Room,
Brighton
10:30pm - 1am £5

Sunday

15

Savannah/ Assorted Nuts
The Six Bells,
Chiddingfold
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

16

Dave Quincy with Terry Seabrook, Godfrey Sheppard & 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

17

Laurie Anderson: Song Conversation
Brighton Dome Concert Hall
7:30pm £22.50/15/10

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

Kjell Berglund Quartet
Hare & Hounds, Worthing
8:30pm Free

Wednesday

18

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

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

Guest Band + Jam Session
Palmeira, Hove
8pm Free

Thursday

19

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

Phronesis
Brighton Dome Corn Exchange
8pm £14/10

Neal Richardson Trio with Richard Shepherd
The Master Mariner, Brighton Marina
8:30pm Free [R]

The Jazz Organisation
JD Bar, Hastings
9pm Free

Friday

20

Nigel Thomas Quartet
The Verdict, Brighton
8:30pm £13/10

Colman, Carroll & Bancroft
The Ropetackle, Shoreham
8pm £15

Vasilis Xenopolous
Chichester Jazz Club
7:30pm £12/7

Saturday

21

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

Edana Minghella
The Brunswick, Hove
8:30pm £14/12/10

Terry Seabrook Piano Trio + Jam
Nightingale Room, Brighton
10:30pm - 1am £5

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

Sunday

22

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]

Edana Minghella
The Brunswick, Hove
8:30pm £12/10

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

Monday

23

Gareth Lockrane with Terry Seabrook, Paul Whitten & Milo Fell

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]

Arthur Catt Band

Hare & Hounds,
Worthing
8:30pm Free

Simon Spillett

Nightingale Room,
Brighton
8:30pm £8

Wednesday

25

Liane Carroll

Porters Wine Bar,
Hastings
9pm Free [R]

Paul Richards + Guests

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

Guest Band + Jam Session

Palmeira, Hove
8pm Free

Thursday

26

Jack Kendon + Guests

The Bristol Bar,
Brighton
8pm Free [R]

Neal Richardson Quartet feat. Nigel Thomas

The Master Mariner,
Brighton Marina
8:30pm Free [R]

The Jazz Organisation

JD Bar,
Hastings
9pm Free

Friday

27

Dave Williams

Brighton Railway
Club,
6-8:30pm Free

New Generation Jazz:

Trish Clowes

The Verdict, Brighton
8:30pm £10/5

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, Chiddingfold
1-3pm 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]

Gypsy Jazz

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

Monday

30

Triversion with Andy Williams, Terry Seabrook & Dave Cottrell

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

Jazz Jam with One Hat Trio

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

Tuesday

31

Spike Wells Trio

The Chapel Royal, Brighton
1:10pm £14/12/10

The Brunswick Jazz Jam hosted by Paul Richards

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

The Three Trumpeteers Sextet

Hare & Hounds, Worthing
8:30pm Free



The Straight No Chaser Big Band performing at The Brunswick.
Don't forget to check the Big Band Scene column for big band listings around Sussex.
Photo: Patrick Billingham.

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. 5th June, 10th July, 4th Sept.
Mike Hatchard's Jazz Breakfast
Sat. 18th June Sussex Jazz Orchestra
Sat. 23rd July Downbeat Swing Band,
2pm; Charlotte Glasson Band 8pm
Sat. 8th Oct. Clare Teal
Sun. 20th Nov. Silje Nergaard

The Verdict

New Generation Jazz

Friday 24th June: Dave Drake
Friday 29th July: Sumo Chief

Hare & Hounds, Worthing

Tuesdays, 8:30pm
7th June Andy Panayi
14th June Sam Walker Quartet
21st June Andy & Tony Williams
Guitar Quartet
28th June Peter Fraize Quartet

Chichester Jazz Club

24th June Tim Richards

Steining Jazz Club

Friday 3rd June Jonathan Vinten Trio
Friday 1st July Simon Bates Big Band

All Saints Church, Hove

Wednesday Lunchtime Recitals, 1-2pm

June 15th: Imogen Ryall (jazz vocals),
Julian Nicholas (saxes), Mark Edwards
(piano)
July 6th: Christian Garrick (jazz violin)
and David Gordon (piano)
August 3rd: Jason Henson's Gypsy Jazz
Trio (guitars and bass)
August 24th: Jonathan Vinten (piano),
Steve Thompson (bass), Piers Clark
(guitar)
Sept. 14th: Terry Pack's Trees
Oct. 5th, 1-2:30pm: Jazz Party with
Allison Neale (alto sax), Rob Barron
(piano), Mark Crooks (clarinet/saxes),
Colin Oxley (guitar), Jeremy Brown
(bass).

Jazz Hastings

Tuesdays

7th June: Steve Waterman Quartet

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 Chapel Royal, 164 North Street, Brighton BN1 1EA www.lccr.org.uk

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 JD Bar, 4 Claremont, Hastings TN34 1HA

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

The Lamb, Goldbridge Road, Piltown, 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, 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

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

Wagner Hall, Regency Road, Brighton BN1 2RT

Watermill Jazz Club, Betchworth Park Golf Club, Reigate Road, Dorking, Surrey RH4 1NZ

SJM

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Next Issue



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Miles Davis



May 26, 1926 - September 28, 1991

