

SJM

SUSSEX JAZZ MAGAZINE

MONTHLY ISSUE 56 *September 2016* FREE



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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 two CD recitals about musicians or styles chosen from the whole history of jazz. Meetings end at about 10.15-10.30 p.m.

Programme July – December 2016

14 th July	John Speight John Poulter Peter Johnson	Treasurer's Report – Year 2015-16 Albert Nicholas Jazz for Dummies
11 th August	Peter Taylor Cyril Pelluet	Carl Perkins – the West Coast pianist Heard it at the White Rock
8 th September	John Speight Morris Baker	Clarence Williams (1893-1965) Jazz and the Cinema – Part 2
13 th October	John Poulter Paul Sweeting	Gerald Wilson & His Orchestras Baritone Sax Players
10 th November	David Stevens Howard Marchant	Ingrid Jensen – Part 3 Herbie Hancock
8 th December	All present	Personal choice (please try to limit yo playing time to five minutes max.)

For more information contact 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.

THE COLUMN

Eddie Myer

The Recording Angel



In jazz history, the period hailed as the Golden Era is rather a moveable feast - Dixieland purists and similar mouldy figs may insist that the title cannot be accorded any later than the onset of the Great Depression, William P. Gottlieb appropriated it for his riveting collection of photographs from the 1930s and 1940s, but for many today it's the post-Parker years of the 1950s and 1960s that define the seminal phase of the music's development. Albums such as Thelonious Monk's *Genius of Modern Music*, Miles Davis' *Bags Groove*, and his Prestige series *Walkin'!*/*Cookin'!*/*Relaxin'!*/*Steamin'!*, Sonny Rollins' *Saxophone Colossus*, Horace Silver's *Jazz Messengers*, Art Blakey's *Moanin'* and Cannonball Adderley's *Somethin' Else* shaped the way that the bop experiments of the 40s became the new hip mainstream - to be followed by a bifurcated pathway as players gravitated towards the funk epitomised by Lee Morgan's *The Sidewinder*, or set off into uncharted waters, returning with such glorious discoveries as Wayne Short-

er's *Speak No Evil*, Cecil Taylor's *Conquistador*, Eric Dolphy's *Out To Lunch*, and the universally acknowledged masterpiece that is Coltrane's *A Love Supreme*. All the above works taken together, diverse as they are, could form the cornerstone of a good, comprehensive modern jazz collection - and remarkably all were recorded by the same man, in suburban New Jersey, in his own studio originally located in the living room of his parent's house. Rudy Van Gelder passed away this week at the age of 93, one of the lone survivors from a mythical age when musical giants walked the earth, leaving behind him a discography that runs into the thousands and defines the sound of a crucial era of the music's history. As the number one choice of recording technician for both Blue Note and Prestige records he played a pivotal role in defining the sound of those labels at the time when they themselves were defining the sound of jazz, and later work for Impulse! and Verve was equally trendsetting; his later work for CTI was as

broadly influential, if not as well-loved by the critics. He oversaw every aspect of the recording process, meticulously positioning each microphone with white-gloved hands, tracking and mixing everything himself and even cutting the final LP masters on his own lathes. By today's standards, his methods were very simple - many of his seminal recordings were made directly to two-track tape with a minimum of signal processing - yet his sound is instantly recognisable, even as fans and critics struggle to define it exactly - 'naturalism' and 'warmth' are adjectives often employed. He excelled in using scientifically precise microphone placement to capture both the individual tone of the player and the collective sound of the group, so that his recordings have a sense of space and clarity, with each instrument clearly audible in its proper place, and you're given the illusion of being in the room, sat right in front of the band. This was a perfect match for the new, small-group sound of the time - the era abounded with

distinct, individual voices on horns and piano, while new innovations in drum kits and cymbals gave drummers the opportunity to play a greater role in shaping dynamics and timbre, and improved microphone and equalisation technology allowed bassists to be heard clearly enough to start exploring subtler melodic and rhythmic possibilities than in the 'grab it and whack it' days of Wellman Braud. A modest man in his rare interviews, Van Gelder would be the first to avow that the primary creative genius resided with the musicians, but his ability to capture the music's intent surely helped to shape its successful realisation.

Jazz music's existence runs nearly exactly contemporaneously with the existence of recorded music, and has been shaped by the technology, as it has helped to shape it. To those far from the epicentres in Storyville, 52nd Street or Lenox Avenue, jazz was spread to its devotees via the medium of rare, highly-prized records, especially in the post-war UK, as the Musicians' Union placed restrictions on US players touring. Many jazz musicians insist that records never capture more than a snapshot of their art - just the sound of one day in their endless musical progression - but to the fans it's often the records that are the defining documents, and when the players are no

more it is the recordings that constitute the legacy; oral memories of legendary gigs are simply tantalising if you weren't there.

In the 1930s and 1940s the cream of the sound engineers aspired to work with symphony orchestras or in movies; jazz was still widely seen as a throwaway medium unworthy of the best equipment, and magnetic tape recording didn't become common 'til the early 1950s. Charlie Parker's brilliant Savoy and Dial sides have an excitement and immediacy that transcends that hiss and crackle of the shellac 78 played with an iron needle; the genius is clearly audible, but the drums and bass are often not, and the sound often manages to seem shrill and muffled at the same time, so that protracted listening can become something of a chore for those who aren't aspiring players themselves. Rudy Van Gelder set a benchmark for high fidelity in jazz recording, and a standard of care and respect for the musician's intent (though Mingus refused to use him, claiming 'he ruined my bass sound'), and much of the jazz we hear today bears traces of his subtle, indirect influence. In his later years, he was occupied in an extensive programme of re-mastering his back catalogue for digital re-release - interestingly, given the importance of the Blue Note

LP as artefacts in the cult of analogue, Van Gelder himself had no sentimental attachment to vinyl as a medium, declaring "The biggest distorter is the LP itself. I've made thousands of LP masters. I used to make 17 a day, with two lathes going simultaneously, and I'm glad to see the LP go. As far as I'm concerned, good riddance. It was a constant battle to try to make that music sound the way it should. It was never any good. And if people don't like what they hear in digital, they should blame the engineer who did it. Blame the mastering house. Blame the mixing engineer. That's why some digital recordings sound terrible, and I'm not denying that they do, but don't blame the medium". He also continued to be involved in recording new artists, notably Christian Scott's groundbreaking 2010 release *Jenacide*. There's several further articles to be written about the relationship between the recording and the performance, how jazz musicians and fans alike interact with the record industry, and how technology and music aid, abet and afflict each other; let's leave those for another time and salute the achievements of the backroom boy from Hackensack.

Eddie Myer



Ingrid Laubrock

You've worked with Tom Rainey before on the album *And Other Desert Towns*, how is your latest album with him different?

"Tom and I have worked together since 2007. We play in a number of groups and have played a lot of composed as well as improvised music together - our duo being one of them. Both *And Other Desert Towns* and *Buoyancy* are freely improvised. The second duo album *Buoyancy* was recorded at the end of a 17-date

tour which took us all over the US, as far north as Minneapolis, then south to New Orleans via Tennessee and Alabama and west to Texas and New Mexico with many stops along the way. It was an unforgettable journey, both personally and musically speaking - it made me feel much more at home here."

"Our penultimate concert was at a venue called Audio for The Arts in Milwaukee, which is a recording studio with enough space for

a live audience. It was really great to have had the chance to capture the music after so much playing together, it had grown and matured and feels very intimate, yet still fresh to me."

You're appearing together at the Brighton Alternative Jazz Festival. What can we expect to hear?

"Hopefully you can't expect anything in particular, as we'll improvise and want to keep the element of surprise.

But we have been working on writing our next record. At the moment we are rehearsing for it every day a bit like a rock band would - we write together and memorize as we go along, as we don't want to have any paper on stage. The plan is to play this material on our next tour which starts at the end of September and covers San Diego to Seattle all along the west coast of North America. You never know, maybe some of this material will find its way into our concert in Brighton."

What challenges and rewards are there from playing as a duet with just drums?

"Tom Rainey is such a master, he makes the drums sound like an orchestra, I don't usually feel the lack of anything when I play with him. But the challenge is the same there always is - keep it moving and hopefully interesting. In a duo, this takes a lot of focus, energy and creativity."

You've lived in Germany, London and New York. How do they compare?

"I grew up in Germany but wasn't a musician when I left and lived in a very small town, so that sets it a little apart. I loved living in London and all the different scenes I worked my way through, trying to learn as much as I could. I also have so many friends and memories there, it'll always be a special place for me. I miss a lot of people/musicians who live there. I think the main dif-

ference between London and NY is that the scene in NY is a lot bigger. Musicians from all over the States as well as from abroad flock to NY, even if only for a while, so there is a constant flux - that part feels healthy. That happens in London too, but to a lesser extent. On the downside, the balance between 'supply and demand' is even more out of whack than in other cities else, there is literally no support for artists or low-income earners and the city is really expensive. A lot of musicians here have day jobs."

Tell us about the different projects that you're currently involved with.

"I have a new record coming out in November, called *Serpentines*, which is also the name of the band. I am super excited about it as I was able to put a dream septet together for it - Craig Taborn, Tyshawn Sorey, Peter Evans, Miya Masaoka, Dan Peck and Sam Pluta. They are all amazing musicians and played great on the album! This November, a quartet version of my group *Anti-House* is going on a European tour - that group features Kris Davis, Mary Halvorson and Tom Rainey and we'll be playing new compositions. I am also currently working on my second orchestra piece, which is slowly coming into focus."

"Over the past few years, I have been extremely blessed to perform a lot with Anthony Braxton, in all sorts of formations ranging from

quartet to opera. Apart from our duo and my own groups, I play in many bands I am really excited about - Mary Halvorson's *Octet*, Kris Davis' *Capricorn Climber*, Tom Rainey Trio + *Obbligato*, Nate Wooley's *Battle Pieces* and *Perch Hen Brock & Rain* among them. There are also two new trios, both just recorded. *Stephan Crump (b), Corey Smythe (p)* and myself is one of them, a trio of three soprano saxophonists: *Jon Irabagon, Dan Blake* and I the other."

What plans do you have for the future?

"I am happy to be back in the UK in April 2017 with my trio *Sleepthief* with Tom Rainey and Liam Noble and a tour for my quintet *Ubatuba* is being planned for May 2017."

"The orchestra piece I am working on is going to be performed at a major European festival in June. The piece involves a classical orchestra, vocal ensemble and a cast of chosen improvisers from here. Unfortunately I can't talk about the details yet, but will include them on my website when the festival announces its program early next year."

Ingrid Laubrock and Tom Rainey appear at The Brighton Alternative Jazz Festival on Friday 9th September at The Old Market, Hove.
www.ingridlaubrock.com

Tom Green



Trombonist and composer **Tom Green** is a graduate of the Royal Academy jazz course and his septet released their debut album last year to critical acclaim. He appears later this month at The Verdict in Brighton as part of the successful New Generation Jazz series.

How did you first get into jazz?

“I was lucky and had an amazing piano teacher when I was growing up, who had a huge love of the great jazz composers like Hoagy Carmichael, Rodgers and Hart, all of those guys who composed for shows at the time and wrote a lot of the standards everyone still plays today. So he got me playing jazz on the piano without me even realising that’s what I was doing! Then when I started learning trombone, I met some other young musicians on county music courses who were interested in improvising - James Davison who plays trumpet in the Septet was one of them. He had grown up playing in his dad’s trad band so we started playing together a bit and going to jam sessions in Cambridge. Then I really caught the bug and started practicing improvisation properly.”

What process do you go through when you compose a piece of music?

“I almost always write at the piano rather than the trombone - I’ve got a big scrapbook of half-finished ideas on manuscript paper that I

add to whenever I compose, and it’s actually quite rare to take one to becoming a finished piece! I generally either just mess around, or start with a certain idea or mood of what I want to write and let things evolve from there. I never write straight into Sibelius on a computer as I think it stops you having as much freedom as pencil and paper and pushes the music in a certain direction - having pre-defined bar lengths and time signatures for example. I find I’m quite quick to come up with ideas, it’s finishing them and putting them together into a well-structured piece that takes time. Only when I’ve got almost all of the material together do I put things into Sibelius.”

Which arrangers have influenced you and what have you learnt from them?

“My favourite writer to listen to is Maria Schneider - she has an amazing grasp of harmony but always writes a beautiful melody which ties everything together, so you don’t realise the complexity of everything that’s going on underneath. Also the way she structures her pieces has really influenced me - she often uses improvisation as a way to take the pieces from one section to another, rather than any sort of traditional head-solos-head structure.”

Your septet album Skyline was well received last year. Do you have any plans for more recordings?

“At the moment we

have a lot of new material that wasn’t recorded on Skyline which we will be playing at the Verdict in September, but I’m waiting for the right moment to think about the next album. I’ve been lucky enough to be accepted on an artist residency for a week in November where I’ll spend a lot of time writing new music - whether that’s for the septet or a new group I haven’t decided yet. Another recording is definitely on the cards soon though!”

What other projects are you involved with at the moment?

“The collective big band I’m a part of and write for, Patchwork Jazz Orchestra, just won the Peter Whittingham award to put on a number of mini-festivals across London over the next few years. I also play in the Brass Funkeys, a New-Orleans style brass band who play a lot of original material and a lot of festivals over the summer, so that keeps me quite busy! Finally my record company, Spark Label, are just about to release our second album on 1st September, “Scrapbook” featuring compositions by pianist and composer Angus Bayley, alongside an Arts Council funded UK tour, so look out for that too.”

Tom Green Septet perform at The Verdict on Friday 30th September.

For more information on Tom Green:

www.tomgreenmusic.com

Philip Clemo



What process do you go through to create a piece of music?

“I develop pieces through a process of composition and improvisation. I create sonic spaces for musicians to explore and then often work with ‘blind improvisation’ where I give no prior guidance before recording. The performances that comes from a master musician exploring an unfamiliar space are an important part of my creative process. After a number of recorded takes I heavily edit their contribution and reshape other aspects of my composition, including strings, brass, woodwind and voice arrangements etc. I then move on to the next session.”

Tell us about your latest project, the album *Dream Maps*.

“*Dream Maps* is my 6th album. It is a series of journeys or maps where each piece explores a different space. The shape of these spaces was developed over a period of three years with contributions from 21 musicians including Arve Henriksen (trumpet, voice), Byron Wallen (trumpet, flugel-

horn), Oren Marshall (tuba), Emily Burridge & Peter Gregson (cellos), Thomas Bloch (ondes Martenot, glass harmonica) and Evi Vine (voice).”

“I explored a number of ideas during the process of making *Dream Maps* including the ‘shadow seas’ that develop through the use of language, the power of human magnetic attraction, the constant desire for distraction and my Orcadian grandfather fighting in the trenches of Ypres, followed by liberation in 1918.”

What do you like most about living in Sussex?

“I love the fact that I can leave my house and be trail running (I am a keen runner) through the Ashdown Forest within 5 minutes. I love the fact that I see a field and lake from my studio window but can be in London in an hour. I also really like the creative community of Forest Row where I live.”

What are your future plans?

“I will be launching *Dream Maps* in a live performance with an 8-piece band including Norwegian trumpeter Arve Henrik-

sen at Kings Place, London on 14th September. I then plan to tour next year. I am also a film-maker and visual artist and will continue to develop my trans-media project *Breath* which has already been showcased at the V&A Museum, London and Eden Project, Cornwall. *Breath* is non-verbal and explores perception and how we experience the world around us. The imagery ranges from chemical reactions shot in petri dishes and extreme close-up motion-control camera ‘flights’ over the human body to the aurora borealis shot in the Arctic Circle and abstract aerial landscapes shot from a helicopter over Iceland. Imagery from the project will be shown at my *Dream Maps* launch in September.”

Philip Clemo’s *Dream Maps* launches on 14th September at Kings Place, London.
[More details available here.](#)

For more information on Philip Clemo visit:

www.philipcleo.com
www.breathproject.net

Jo Hunter

Born to actor parents in 1926, the young Jo Hunter grew up in a household filled with music. His father, the actor Ian Hunter, starred in a couple of early films by Alfred Hitchcock and soon the family were moving to America where his father appeared in Hollywood films (such as *Ziegfeld Girl*) and Broadway theatre productions. As a young boy Jo frequently heard Rachmaninov and Tchaikovsky, his father's favourite composers, and soon he was playing classical music on the french horn. As a teenager, Jo switched from french horn to playing the bugle at US military academies in California and West Point, before taking up the trumpet.

His father, who had served in the First World War, returned to London in 1942 to help with the war effort whilst Jo continued his classical music studies at the Royal College of Music before joining the army.

It was in post-war Germany where he first heard recordings of Benny Goodman (featuring trumpeter Harry James), Dizzy Gillespie and Charlie Parker. Inspired by the jazz that he heard, on his return to London he joined a new band, Kenny Graham's Afro Cubists, one of the first British bands to perform the new music called bebop. The

band frequently performed at Ken Colyer's Studio 51 in Great Newport Street, London (though by the Mid-Fifties the club dropped modern jazz in favour of the new craze: trad jazz).

Jo Hunter also joined some of the new big bands that were formed in the 1950s, and toured with the Roy Fox Big Band which gave him the opportunity to play with Tony Crombie and a young Victor Feldman. He also joined The Jack Parnell Orchestra in 1952 joining Jimmy Watson and Jimmy Deuchar in the trumpet section and performing around the UK in an orchestra that also included drummer Phil Seamen and a saxophone section that included Ronnie Scott and Pete King (Jack Parnell famously fired Pete King, resulting in Ronnie Scott leaving the band in disgust and later setting up his own jazz club). Jo, however, stayed with the orchestra and by 1954 was performing alongside young vocalist Annie Ross and 19 year old Tubby Hayes.

It was around 1959 that Jo Hunter moved to Brighton where he performed in local big bands and small groups, often performing on cruise ships and at functions.

In his later years he was frequently seen busking on the streets with Rockin'

In Rhythm, soloing on the old standards, which is when I first met him. A shy and quiet man, he would often only open up after a couple of drinks but would soon start reminiscing about performing bebop and talking about his hero and inspiration, Harry James. Trumpeter Ron Simmonds remembers him with this story:

"Jo...was a very quiet man indeed, hardly ever speaking at all. He was a brilliant jazz trumpet player though. He told me once of an incident that had happened just before he joined the Parnell band. The clarinetist Frank Weir had been holding auditions for a trumpet player. Frank's was a small band, so he only needed one jazz trumpet. Jo went in to the audition and waited while two or three other guys played. When it came to his turn Jo lost his nerve and left. He told me the names of the other candidates. I knew them all, and he was much, much better than all of them."

Jo also sat in at local jam sessions, such as The Brunswick on a Tuesday evening where he would often perform beautiful, obscure songs from the American songbook.

We'll miss you, Jo.

Charlie Anderson



Photo of Jo Hunter by Wayne McConnell

Jo Hunter
1926 - 2016

Jazz News

Splash Point Jazz, **Jazz Journal** featured an honest and accurate review of this year's Love Supreme Festival by Simon Spillett, who appeared on the Bandstand and writes: "The gig was extremely enjoyable and to my mind gave trumpet wunderkind Jack Kendon the perfect opportunity to demonstrate his natural command of the hard-bop language. If you haven't heard him, keep your ears out. He's a young man to watch."

September sees the return of the **Brighton Alternative Jazz Festival** with another excellent line-up of improvised music. Concerts are on Friday 9th and Saturday

10th September at The Old Market in Hove, followed by a final day of local bands (such as bassists Gus Garside and Eddie Myer) performing at The Verdict on Sunday from 3pm.

And don't forget to support another annual event: **The Ian Price Benefit Night** at the Hare & Hounds in Worthing on Tuesday 20th September, raising money for a worthy cause.

The **Brighton Oxjam Takeover** also returns for another year on Saturday 15th October with another entire day of jazz at The Verdict programmed by Jack Kendon.

are setting up a new jazz club. They will be putting on a monthly jazz gig at The Fishermen's Club on Royal Parade on the last Wednesday of the month. Launching on Wednesday 28th September with Art Themen and Andy Panayi it will continue on Wednesday 26th October with Mark Nightingale and Andy Panayi with Terry Seabrook, Paul Whitten and Milo Fell. The following month (Wednesday November 30th) will feature trumpeter Steve Waterman with Roy Hilton, Steve Thompson and Alex Eberhard.

The August issue of



Big Band Scene

This month Patrick Billingham rounds up the latest big band news from around Sussex and profiles The BYG Big Band.

The Bonsai, 26 1/2 musicians, version of Terry Pack's unfeasibly big band Trees were the August element of the Big Band @Brunswick programme last month. For those who have never yet heard this magnificent ensemble, Terry's composition El Pueblo can be found at www.youtube.com/watch?v=ZPMmBV7DmIE. His arrangement of Scarborough Fair is at www.youtube.com/watch?v=y5c59QNX-UeM.

If you follow these links, and feel so inclined, please click on the subscribe button. When there are enough subscribers, (64 at the time of writing) they can use their own Trees address. If you would like to hear more of their music, then please turn up to their live performances.

For some time now, I have wanted to discuss discipline. I was going to mention the alleged private life of this country's former jazz obersturmbannführer, the erstwhile Right Honourable Secretary of State for Culture, Media and Sport. Pointing out that this wasn't the sort of discipline that I had in mind. The referendum result in June, with the consequent restruc-

turing of the government, means he is no longer relevant. So I won't refer to it. The discipline that I want to discuss is in the context of band behaviour. And I don't mean deliberate disruption, such as rowdy classroom scenes in TV dramas. Just the thoughtless actions that I, and many others, have been guilty of at some point.

Have you ever been to a gig where your enjoyment is spoilt by the inconsideration of others? Not just the mobile phone with the loud, jarring, ring tone, but the need of some individuals to disturb everyone else during a solo by pushing past to get their next drink, or dispose of a previous one, instead of waiting for a break in the music.

Lack of consideration for others is not confined to audiences. It is present within any band. The bigger the band, the bigger the risk. Rehearsals should be an enjoyable social experience, but, nevertheless, they have a serious purpose. To aim for the best possible performance of the music under consideration. This means using the time effectively.

Whenever we encounter a difficult phrase, there is a very strong temptation to play

it over and over to get it right. But when not to do this leads to what I consider to be the most glaring example of poor discipline. A key piece of advice given at jazz workshops and in the education columns of SJM is to listen. If you are playing while the leader is addressing the band, not only are you not listening, you are preventing others from doing so. So the points the leader is attempting to make may have to be repeated. Wasting time. Or they may even be missed altogether.

Band members chatting and ignoring the leader, who is attempting to press on, is equally discourteous and unacceptable.

Another aspect of discipline is attendance at rehearsals. Ideally 100% attendance every time should be the target. Then everyone in the band is aware of all the subtle points that have been made. And this should result in the optimum performance with the fewest glitches. But absence is sometimes unavoidable. Many big band musicians play in more than one band. Clearly a gig with one band takes priority over a rehearsal with another. Sometimes illness, the paid day job or an important fam-

ily event intervenes. What is not acceptable is not turning up just because you don't feel like it, and not letting anyone know. If you know you are going to miss a rehearsal you should give as much notice as possible. If it is likely that you may discover at very short notice that you can't make a rehearsal, then you should arrange for a dep who can step in at equally short notice. This is especially important for rhythm section players.

As I said, a rehearsal is also a social event. And should be enjoyed. But enjoyment is not enhanced by inconsiderate behaviour and poor discipline. I plan to discuss gig discipline in a later column.

This month we feature The BYG Big Band. The Bells Yew Green Big Band has been running for some eight or more years. Karen Wardrop, who is also responsible for The Swingin' Saxophone Big Band, featured last month, took over as Musical Director in 2011.

They are a conventional Big Band set up, currently six saxophones, four trumpets, three trombones and four rhythm. They play traditional Swing, Jazz and Blues Big Band music. The charts are of varying difficulty and also include Male, Female and Group Vocal numbers. The ability of the musicians ranges from intermediate (playing for 5 or more years) to experienced professionals. The age range is 18-80.

The BYG Big Band is a community based big band, and regularly plays at local Village Fairs and events, but also plays at private functions, and in the past have organised their own dance evenings too. Each December they hold their own 'Un-Silent' night open door rehearsal to raise funds for a chosen charity.

They meet weekly on Thursday evenings, 8pm-10pm, at Bells Yew Green village hall. In common with most big bands in the county, they have vacancies for trombone players. The band is also looking for additional members on all instruments who are prepared to dep. You need to be able to read music to an intermediate level and be aged 16 years or over.

You can see what they have been up to on their Facebook page www.facebook.com/thebygbigband or by visiting their website www.thebygbigband.co.uk.

If you would like to join the band, or to book them, please contact Karen on enquiries@thebygbigband.co.uk.

I have fond memories of Jo Hunter, no stranger to big bands, whose death is reported elsewhere in this issue. He sat in from time to time with the Sussex Jazz Orchestra. On one notable occasion, when Ian Hamer had suffered an injury and was unable to play on a gig, Jo stepped in at the last minute and led the band. His

stance out at the front, and his playing, was very reminiscent of another trumpet player, Miles Davis.

Just as I was putting the finishing touches to this column. I heard that veteran local bandleader Les Paul has also died. I plan to include a fitting obituary next month. The funeral is at 11:00am on Thursday September 8th at Clayton Wood Natural Burial Ground - Brighton Road, Clayton, West Sussex BN6 9PD. Please no flowers at the funeral if you were thinking about this. The family hope to set up some kind of just giving page to the hospital that gave him such great care over the coming week through the Funeral Directors Bowley & Gallagher www.bowleyandgallagher.co.uk. A reception will be held afterwards around 12pm at the Jack & Jill Public House also on the Brighton Road, Clayton, just around the corner from Clayton Wood. Everyone is most welcome.

Next month: Possibly another band profile plus news and views. 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 October's Big Band Scene, please send it to me by Sunday September 25th. My email address is g8aac@yahoo.co.uk.

Big Band Gigs

September - Early October

† a regular monthly gig

bold italics part of a regular series

Thursday 1st September

8:00 - 9:30 pm, Big Band Sound 09: The Johnny Spice Swing Orchestra on Eastbourne Bandstand, Grand Parade, Eastbourne, East Sussex BN21 3AD. Advance bookings (01323 410611). £5/£2.50, or on the night £7/£3.50.

Sunday 4th September

†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 Chris Coull Big Band at The Brunswick, 3, Holland Road, Hove BN3 1JF (01273 733984). Free entry with collection.

Wednesday 7th Sep-

tember

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

Thursday 8th September

8:00 - 9:30 pm, Big Band Sound 10: The Swingshift Big Band on Eastbourne Bandstand, Grand Parade, Eastbourne, East Sussex BN21 3AD. Advance bookings (01323 410611) £5/£2.50, or on the night £7/£3.50.

Sunday 11th September

12:00 noon, Terry Pack's Trees at The Big Green Cardigan Festival, Hawkhurst Road, Sedlescombe, East Sussex, TN32 5SA. Weekend tickets including camping sold out at £55, phone 07412 998917 for cancel-

lations.

Tuesday 13th September

†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 18th September

1:45 - 2:30 & 3:15 - 4:00 pm, The Maestro Big Band, at Battle of Britain Day, Newhaven Fort, Fort Road, Newhaven, East Sussex BN9 9DS (01273 517622). £7/£5.75/£4.60 etc. Families £21.

Wednesday 21st September

1:00 pm, Terry Pack's Trees at All Saints Church, The Drive, Hove, BN3 3QE (01273 733331). Free entry (donation).

Sunday 25th September

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

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

7:30 - 10:00 pm, The Hurst Festival: The Downsbeat Swing Band in The Hurstpierpoint Village Centre, Trinity Road, Hurstpierpoint, West Sussex BN6 9UY. Tickets £10 from The Players Theatre box office, 147 High Street, Hurstpierpoint, (01273 833696) or at www.hurst-festival.org

Friday 30th September

†8:30 - 11:00 pm, The Les Paul Big Band (Family & Friends evening) in Patcham, BN1, £5. For further details contact



The BYG Big Band

Les (01273 558009) les@lespaulbigband.co.uk (Bring your own refreshments.)

Sunday 2nd October

†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 - 10:30 pm, Big Band @Brunswick: Straight No Chaser at The Brunswick, 3, Holland Road, Hove BN3 1JF (01273 733984). Free entry with collection.

Wednesday 5th October

†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 7th October

7:30 - 9:30 pm, Jazz & Cocktails at St. Nic's: The Sussex Jazz Orchestra with Mark Bassey at St. Nicholas of Myra Church, Church St. off Dyke Road, Brighton BN1 3LJ (07944 344108) £12. Doors open 7:00 pm.



Pete Recommends...

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

Recently I spent a lot of time reconsidering the career of Gerry Mulligan. At the end I was filled with even more admiration for his contribution to our music. Gerry was much more than a baritone sax player; he was a composer, a bandleader, an arranger and above all a great lover of melody. But if you were to ask me who was the greatest soloist on the baritone sax, I would probably have to consider 2 or 3 other players. One of them would be Serge Chaloff, whom I recommend this month.

Heard first with the Boyd Raeburn Band and Woody Herman in the 1940s, he adapted the Be-bop style of Charlie Parker to the larger saxophone with great success. During his short life, - he died of spinal cancer aged 34, - he concentrated on de-

veloping his imagination as a soloist.

This album, recorded in the last year of his life, includes some of his finest work. He is backed by a superb trio: Sonny Clark on Piano, Leroy Vinnegar on bass and the great Philly Joe Jones on drums. All four are at their very best.

Thanks for the Memory has been nominated by some critics as one of the finest recordings of the 1950s.

[In 2004 *Blue Serge* was reissued by Definitive records on DRCD 11261]



Jazz Education Guide

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. Dates & Times: Every Tuesday, 8pm - 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

Brighton Jazz School

Jazz pianist Wayne McConnell has been running Brighton Jazz School since 2010 as a place to learn jazz in an authentic way.

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

Dates & Times: Saturday Jazz Weekenders, Saturdays 11am-2pm. Learn To Play, Tuesdays 11am-6pm. Jazz Extensions, Mondays 3-6pm

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

Cost: Learn To Play £300 for 10 weeks.

Saturday Jazz Weekenders £200 for 10 weeks.

Jazz Extensions £200. Taster days available.

Website: www.brightonjazzschool.com
Contact: brightonjazzschool@gmail.com

Chichester College

Full-time Jazz Foundation Course. "It is nearly 30 years since Chichester Polytechnic opened its doors to a jazz course with an inclusive and non-elitist ethos.

With an ever-developing, well-resourced faculty of great teachers and star visiting tutors, 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 younger musicians leaving V11th-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.

Teaching takes place 10.45 -

4.15 on Tues/Weds/Friday. Fees are half that of all other universities."

Geoff Simkins Jazz Course

"I've been running the Saturday classes for over 20 years." "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@ntl-world.com.

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: 10th - 13th April 2017

Summer Jazz: 13th - 19th August 2017

Winter Jazz: 27th - 30th December 2016

Tutors: Gabriel Garrick, Kate Mullins, Martin Kolarides, Sam Walker, Vicky Tilson and more.

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

Website: www.jazzacademy.co.uk

Contact: gabsgarrick@yahoo.co.uk

Jazz Singing Workshops

Tutor: Imogen Ryall. Location: Rottingdean, East Sussex

Website: www.imogenryall.com

Contact: imogenryall@gmail.com

Jazz Smugglers

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 Sep-

tember Sundays 7-9pm. Location: Bosham, West Sussex. Website: www.jazzenthusiasts.com

Contact: jazzsmugglers@yahoo.co.uk. Tel. 07533 529379

Ropetackle Workshops

Renowned jazz trombonist Mark Bassey leads these workshops for beginners (Tuesdays) and intermediate to advanced level jazz performers (Fridays). Tuesdays is 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 four sessions. Website: <http://www.ropetacklecentre.co.uk>

Contact: Bernard Alvarez danedog@btinternet.com

Fridays: Steve Lawless steve.lawless@gmail.com

Mobile: 07514 569595

Saxshop

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.

"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>

Steining Jazz Workshop

"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: about £10 per week.

Contact: David Mills davidmillsdesign@gmail.com

Jazz BMus

At the University of Chichester

The BMus Jazz Performance degree offers you a high level of performance development, combining a focus on developing your solo performance skills in singing and/or playing, and a complementary set of skills as an ensemble performer.



Weekly jazz workshops and Jazz nights on campus with licensed bar
Regular concerts/guest artist masterclasses (recent masterclasses included Jason Rebello, Sue McCreeth and Simon Purcell)
Jazz research and composition groups
Advanced workshop group many other opportunities for live performance
High quality one-one tuition featuring an internationally renowned teaching faculty
Exciting contextual modules each semester

For more information contact the program co-ordinator:
Nick Reynolds (n.reynolds@chi.ac.uk), or visit:
<https://chichesterjazzeducation.wordpress.com>



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

Jam Sessions

Every Monday

Venue: The Bee's Mouth, 10 Western Road, Brighton BN3 1AE
Host: guitarist Luke Rattenbury
Starts: 9pm - late.
www.facebook.com/beemouth123/



Every Tuesday

Venue: The Brunswick, 1-3 Holland Road, Hove BN3 1JF
Host: guitarist Paul Richards. Starts: 8pm - 11pm
www.brunswickpub.co.uk
www.paulrichardsguitar.com

Every Wednesday

Venue: The Palmeira, 70-71 Cromwell Rd., Hove BN3 3ES
Host: trumpeter Chris Coull.
Starts: 8pm featured band. 9pm jam session until late.
www.palmeira-pub.co.uk

Every Sunday

Venue: The Mad Hatter Inn, 7 Rock Grove, Brighton
Host: guitarist Tony Williams.
Starts: 6pm

Venue: Lewes Jazz Jammers, Goldsborough Scout Hut, Lewes Rd, Ringmer BN85QA.
Host: Ali Ellison
Starts: Sunday 11th September, 2pm
£3 admission

Live Reviews

Ashley Henry Trio

The Verdict Brighton 29th August 2016

Ashley Henry is in town as part of the New Generation season, to promote his LP *five*, recently released on Jazz:refreshed, and he's brought along the bass and drum team of Sam Vicari and Sam Gardner who backed him on the record (*Verdict* regulars may remember them backing another outstanding young pianist, Dominic Marshall). Henry is a relaxed but imposing presence at the piano - the band tear straight into his original *Deja Vu*, and after the spare, ominous head he's off on a finger-flying solo of furious energy, his face a picture of complete absorption. The twin Sams match him every step of the way, supporting and suggesting new avenues - this is a real three-way conversation. By contrast *Pannonica* is taken at an insouciant swing, which suits it very well - Vicari obliges with a bravura solo over the tricky changes. A further original of Henry's has a hint of *Yesterdays* in the head, and leads to a protracted groove-out ending over a hypnotic ostinato that gets the packed crowd truly on board, earning as much of a



big hand as the effortlessly swinging solos.

Classically trained, Henry is a relative newcomer to jazz, but already by his mid twenties he demonstrates total ease with the range of contemporary styles and a deep awareness of the legacy. He's certainly got fast fingers and a lightning-quick harmonic response, but as in the work of one of his avowed influences, Herbie Hancock (via Cedar Walton and Kenny Kirkland), there's a deep commitment to groove and the exact placement of each note that ensures everything he plays has the kind of authentic swing that can't be faked. *Chelsea Bridge* and *Round Midnight* highlight his lyrical, sensitive but robust approach to a ballad - elsewhere, his favoured trick of tagging long, groove-based breakdowns onto the end of songs allows him and Gardner to flex

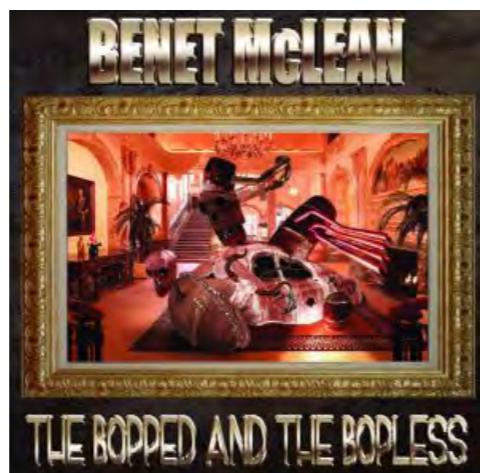
their J-Dilla and Glasper inspired chops. Gardner plays some outstandingly composed solos. *Monk's Dream* is a highlight, with Henry unleashing a torrent of virtuosity, and the rhythm team responding with a delighted display of assured creativity. In the workshop they delivered earlier in the day, the band discussed Kenny Werner's ideal of 'effortless mastery' and they demonstrated an abundance of it tonight. Henry's playing, with its use of space and unfailing rhythmic and melodic precision, demonstrates many sterling qualities, and the overriding impression in even the most frantic moments is of confidence with its essential counterbalance - poise. Let's hope he returns with the band before too long.

Eddie Myer

Album Reviews

The Bopped and The Bopless

Benet McLean



McLean is a true polymath; pianist, guitarist, vocalist, violinist, writer, arranger and producer, he's on a musical journey that's included such diverse adventures as receiving mentoring from Yehudi Menuhin at the Royal College of Music and touring with Brit-soul legend Omar. This album presents him unleashing the full strength of his musical personality in a set of muscular jazz-derived originals and a couple of unusual covers, delivered by a tight and punchy band - including local hero and international man of mystery Ashley Slater - and crisply and cleanly recorded for maximum impact. The title track sets out his stall - his full, fruity, jazz-inflected vocals deliver a powerful lyric decrying social inequality, before the band takes flight for a virtuosic swing-time piano solo complete with Monk quotes. *I Waited For You* sets off at a canter into full-on fusion territory, with the piano evoking Hancock and Corea over Harvey and Raman's top-draw rhythm section as overdubbed strings and brass create sweeping

orchestral textures.

Babylon's Burning creates an unlikely punk-jazz hybrid, with McLean's snarling vocals over the dense twisting arrangement recalling the kind of virtuosic mash-ups you'd find on a Frank Zappa record. It's unashamedly flashy, totally excessive and brilliantly bonkers. Like his fellow Brit multi-instrumentalist Jacob Collier, McLean is bursting with seemingly limitless talent and utterly uninterested in restraint or understatement. *Lucy* sees him create a choir of multi-octave voices in dazzling harmony, then allows Harvey to stretch out on a prodigious solo, followed by scat and piano from the leader over triumphant brass and woodwind. *Polly* is a lachrymose ballad enlivened by unexpected key shifts and vocalese effects; *Electric Bopland* delivers on its title exactly; *Shizannab* reworks Faure into

a work of high drama that could sit well as a piece of musical theatre. Credit goes to McLean, and to his truly outstanding band, for pulling all these diverse strands together into a work that's as strong and cohesive as it is dazzlingly, even bewilderingly, adventurous. Don't miss the live shows.

Eddie Myer

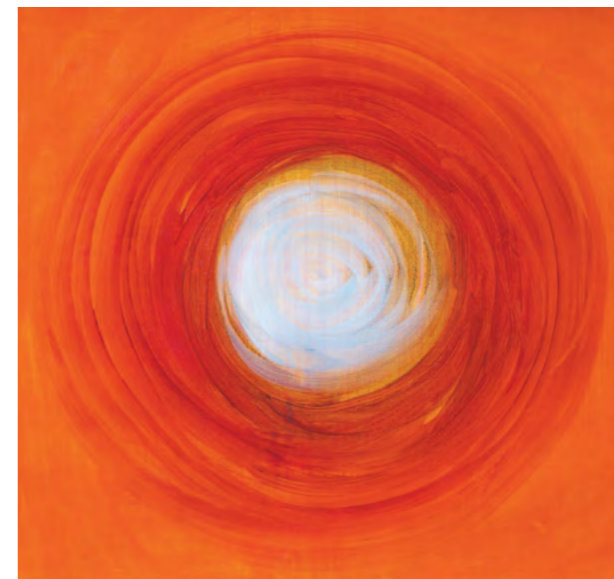
Benet McLean, vocals, piano, violin; Gareth Lockrane, flute; Noel Langley, trumpet; Duncan Eagles, tenor sax; Ashley Slater, trombone; Jonathan Harvey, bass; Donald Gamble, percussion; Saleem Raman, drums; Isabella-Maria Asbjornsen, harp; Aydenne Simone, vocals; Jason Yarde, alto/baritone sax.

The Bopped and The Bopless is out now on the 33Xtreme label.

Dream Maps

Philip Clemo

Scottish born and Sussex resident Clemo has a truly international CV, having lived and worked across Europe and as far afield as Sydney, and his musical horizons are equally broad. This album presents a series of highly evocative soundscapes, built up from layers of processed or natural sounds from the extensive cast of players, all suggesting a cinematic vision that reflects Clemo's parallel career in film. Players from the worlds of jazz, classical, rock and hard-to-define in-between genres rub shoulders here, and the influences are similarly wide-ranging. *Liberation* has a celtic tinge to its melody and an epic sweep to its texture; *Shadow Seas* recalls the mysterious motoric pulse of *Can*; *Water In The Flow* has a flavour of the minimalist soundtrack work of Philip Glass, and *Burn* begins with an atmospheric groove under washes of electronica, like a lighter, more ambient DJ Shadow. By far the most dominant influence however seems to be the late-period albums by the increasingly influential 80s pop band Talk Talk, when they abandoned conventional song structures in favour of long, minor-key



explorations of quietly pulsing drums and piano overlaid by plaintive chords on woodwinds and brass. *Magnetic, Lark: and Awaken Now* could be out-takes from the sessions that produced the seminal Talk Talk albums *Spirit Of Eden* or *Laughing Stock*, and the presence of veteran engineer Phill Brown, who worked on both those albums, as well as Martin Ditcham who played on them, is surely no coincidence. The level of attention to detail and the superbly realised but perfectly pitched performances by all involved make this a very superior addition to the ambient genre, the evocative pieces building through a succession of moods to the gently uplifting closer *Home*.

Eddie Myer

Philip Clemo, voice, guitar, electronics; Eri Vein, voice; Arve Henriksen, trumpet, voice; Byron Wallen, trumpet; Henry Lowther, trumpet; Pip Eastop, french horn; Oren Marshall, tuba; Sarah Homer, clarinet; Clive Bell, flute; Kevin Pollard, piano, organ; Thomas Bloch, ondes martenot, glass harmonica; Emily Burrige, cello; Peter Gregson, cello; Bf Cole, pedal steel; Phil Wheeler, guitar; Simon Hopkins, guitar; Simon Edwards, bass; John Edwards, bass; Nikko Grosz, bass; Martin Ditcham, drums, percussion; Dirk Wachtelaer, drums; Martin France, drums; Phill Brown, engineer.

Dream Maps will be released on 9th September 2016 on the All Colours Arts label, ACACDS003.

Listings

September 2016

Thursday	1	Jack Kendon + Guests The Bristol Bar, Brighton 8pm Free [R]	Neal Richardson Trio + Jason Henson The Master Mariner, Brighton Marina. 8:30pm Free [R]	The Jazz Organisation JD Bar, Hastings 9pm Free
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Friday	2	Adrian Cox Quartet Steyning Jazz Club 8:30pm £12/7	Gilad Atzmon/Alan Barnes Quintet The Verdict, Brighton 8:30pm £15/12	Claire Martin With The Dave Newton Trio The Ropetackle, Shoreham 8pm £15
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Saturday	3	Imogen Ryall Queen Victoria, Rottingdean 2-5pm Free [R]	Steve Aston Gypsy Jazz The Paris House, Brighton 4-7pm Free [R]
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Sunday	4	Savannah/Assorted Nuts The Six Bells, Chid-dingly 1-3pm Free [R]	Frank Griffith with Neal Richardson Trio Splash Point Jazz, Seaford Golf Club. 4pm £5	Lawrence Jones All Stars Lion & Lobster, Brighton, 8-10pm Free [R]
		Mike Hatchard's Jazz Breakfast The Ropetackle, Shoreham 11am £10	Gypsy Jazz 3 Jolly Butchers, Brighton, 3-6pm Free [R]	Paul Richards & Guests The Craft Beer Pub, Brighton 5:30-8:30pm Free
			Gypsy Jazz The Hand In Hand, Brighton 8:30pm Free [R]	

Monday	5	Frank Griffith with Terry Seabrook The Snowdrop, Lewes 8pm Free [R]	Jazz Jam with One Hat Trio The Bee's Mouth, Hove 9pm Free [R]
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Tuesday	6	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Alan Barnes Organ Trio Hare & Hounds, Worthing 8:30pm Free
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Wednesday	7	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]	Paul Richards + Guest The Independent, Hanover, Brighton 8pm Free [R]	Triversion Organ Trio Paris House, Brighton, 8pm Free	Chris Coull with Guests + 9pm Jam Session Palmeira, Hove 8pm Free [R]
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Thursday	8	Jack Kendon + Guests The Bristol Bar, Brighton 8pm Free [R]	Neal Richardson Trio + Jo Fooks The Master Mariner, Brighton Marina. 8:30pm Free [R]	The Jazz Organisation JD Bar, Hastings 9pm Free
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Friday	9	Gabriel Garrick Quintet Chichester Jazz Club 7:45pm £12/7	Christian Brewer/Leon Greening Quartet The Verdict, Brighton 8:30pm £13/9	Brighton Alternative Jazz Festival The Old Market, Hove 6:45-11pm £20
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Saturday	10	Afrit Nebula Big Green Cardigan Festival, Sedlescombe 1pm	Steve Aston Gypsy Jazz The Paris House, Brighton 4-7pm Free [R]	Brighton Alternative Jazz Festival The Old Market, Hove 4:30-11pm £35
		Imogen Ryall Queen Victoria, Rottingdean 2-5pm Free [R]		

Sunday	11	Savannah/Assorted Nuts The Six Bells, Chid-dingly 1-3pm Free [R]	Brighton Alternative Jazz Festival The Verdict, Brighton 3pm £5	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]
		Steve Aston Gypsy Jazz 3 Jolly Butchers, Brighton 3-6pm Free [R]	Paul Richards & Guests The Craft Beer Pub, Brighton 5:30-8:30pm Free	Gypsy Jazz The Hand In Hand, Brighton 8:30pm Free [R]

Monday
12 **Mark Bassey with Terry Seabrook**
The Snowdrop, Lewes
8pm Free [R]

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

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

Afro-Blue
Hare & Hounds, Worthing
8:30pm Free

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

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

Chris Coull with Guests + 9pm Jam Session
Palmeira, Hove 8pm Free [R]

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

Neal Richardson Trio + Vasilis Xenopoulos
The Master Mariner, Brighton Marina. 8:30pm Free [R]

The Jazz Organisation
JD Bar, Hastings
9pm Free

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

Tommaso Starace & Michele di Toro
The Verdict, Brighton
8:30pm £12/9

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

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

Sunday
18 **Savannah/Assorted Nuts**
The Six Bells, Chid-
dingly
1-3pm Free [R]

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

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

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

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

Monday
19 **Lost Organ Unit**
The Snowdrop, Lewes
8pm Free [R]

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

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

Ian Price Memorial Jam
Hare & Hounds, Worthing
8:30pm Free

Benn Clatworthy Quintet with Neil Yates
JazzHastings
8:30pm £10

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

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

Chris Coull with Guests + 9pm Jam Session
Palmeira, Hove 8pm Free [R]

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

Neal Richardson Trio + Graeme Flowers
The Master Mariner, Brighton Marina. 8:30pm Free [R]

The Jazz Organisation
JD Bar, Hastings
9pm Free

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

Gareth Lockrane's Grooveyard
The Verdict, Brighton
8:30pm £15/12

Humphrey Lyttelton Band
UnderGround Theatre, Eastbourne
8pm £15/14

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

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

Sunday
25 **Savannah/Assorted Nuts**
The Six Bells, Chid-
dingly
1-3pm Free [R]

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

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

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

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

On The Horizon

Monday	Jonathan Vinten Trio The Snowdrop, Lewes 8pm Free [R]	Jazz Jam with One Hat Trio The Bee's Mouth, Hove 9pm Free [R]
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Tuesday	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Arthur Catt Band Hare & Hounds, Worthing 8:30pm Free
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Wednesday	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]	Paul Richards + Guest The Independent, Hanover, Brighton 8pm Free [R]	Art Themen/ Andy Panayi The Fishermen's, Eastbourne 8pm £10	Chris Coull with Guests + 9pm Jam Session Palmeira, Hove 8pm Free [R]
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Thursday	Jack Kendon + Guests The Bristol Bar, Brighton 8pm Free [R]	Neal Richardson Quartet The Master Mariner, Brighton Marina. 8:30pm Free [R]	Trevor Watts & Mike Gennaro SafeHouse, Brighton 8pm £6/5	The Jazz Organisation JD Bar, Hastings 9pm Free
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Friday	Steve Aston Gypsy Jazz The Office, Brighton 8:30pm Free [R]	Dave Williams Brighton Railway Club, 6-8:30pm Free	Josh Kemp Ellington Tribute Chichester Jazz Club 7:45pm £12/7
		Tom Green Septet The Verdict, Brighton 8:30pm £10/5	

Ropetackle Arts Centre, Shoreham

Thurs. 6th Oct. Jacqui Dankworth Sings Shakespeare
Sat. 8th Oct. Clare Teal
Thurs. 3rd Nov. Gilad Atzmon & Alan Barnes
Wed. 16th Nov. Mingus Underground
Sun. 20th Nov. Silje Nergaard

All Saints Church, Hove

Wednesday Lunchtime Recitals, 1-2pm
Oct. 5th, 1-2:30pm: Jazz Party with Allison Neale (alto sax), Mark Crooks (tenor sax), Gabriel Latchin (piano), Colin Oxley (guitar), Dario de Lecce (bass).

Splash Point Jazz Club, Seaford

2nd Oct. Jeff Williams (trumpet/vocals) + Neal Richardson Trio
6th Nov. Alan Barnes (clarinet) + Neal Richardson Trio
4th Dec. Sue Richardson + Neal Richardson Trio

Splash Point Jazz Club, Brighton

Thursdays
6th Oct. Sammy Mayne (sax)
13th Oct. Mark Crooks (clarinet)
20th Oct. Neal Richardson Quartet
27th Oct. Raul d'Oliveira (trpt/flugelhorn)

Splash Point Jazz Club, Eastbourne (new)

Wednesday October 26th: Mark Nightingale (trombone), Andy Panayi (sax/flute), Terry Seabrook (keys), Paul Whitten (bass), Milo Fell (drums).
Wednesday November 30th: Steve Waterman (trumpet/flugelhorn), Roy Hilton (keys), Steve Thompson (bass), Alex Eberhard (drums).

Underground Theatre, Eastbourne

Fri. 28th Oct. Rod Pooley's Funky Organ Trio
Fri. 25th Nov. Kevin Fitzsimons Quartet feat. Leon Greening
Fri. 16th Dec. John Lake Quintet with Alex Bondonno & Jackie Sampson

Jazz Hastings

Tuesdays
11th October: Josephine Davies
8th November: Clark Tracey
13th Dec. Jay Phelps

The Verdict, Brighton

Fri. 7th Oct. Nigel Price Quartet
Sat. 8th Oct. Alison Rayner Quintet
Fri. 14th Oct. Benn Clatworthy Quartet
Fri. 21st Oct. Josh Kemp Quartet
Sat. 22nd Oct. Mingus Underground
Fri. 28th Oct. David Patrick Octet

Chichester Jazz Club

21st Oct. Winston Clifford Quartet
11th Nov. Tommaso Starace/Michele di Toro
2nd Dec. Alan Barnes' A Christmas Carol

Steyning Jazz Club

7th Oct. Benn Clatworthy/John Donaldson Quartet
4th Nov. Mark Bassey Quartet
2nd Dec. Danny Moss Jnr./David Chamberlain Quartet

Brighton Dome

Thurs. 3rd Nov. Corinne Bailey Rae

The Hawth, Crawley

Sun. 23rd Oct. Jazz Lunch Derek Nash
Sun. 20th Nov. Buster Plays Buster with the Buster Birch Quartet

The Brunswick, Hove

Sun. 9th Oct. Edana Minghella Quartet

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.

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.

Timings

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.

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.

When should I clap?

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

Listings

All listings in Sussex Jazz Magazine are free of charge. Send your listings to: sussexjazzmag@gmail.com with the heading 'Listings'

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

Charles Dickens, Heene Road, Worthing, BN11 3RG

Chichester Jazz Club, Pallant Suite, 7 South Pallant, Chichester PO19 1SY

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

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

Morleys, 42 High Street, Hurstpierpoint BN6 9RG

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

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

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

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

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

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

Safehouse (an improvised and experimental music collective) upstairs at The Good Compan-

ions, 132 Dyke Road, Brighton BN1 3TE

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

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

Steining Jazz Club, Steining Centre, Fletchers Croft, Church St., Steining BN44 3YB Tel. 01903 814017

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

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

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)

The Fishermen's Club, Royal Parade, Eastbourne, BN22 7AA. Tel: 01323 722664

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

The Hare & Hounds, 79-81 Portland Road, Worthing BN11 1QG

The Hawth, Hawth Avenue, Crawley RH10 6YZ

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

The Mad Hatter Cafe, 38 Montpelier Road, Brighton BN1

3BA Tel. 01273 722279

The Mad Hatter Inn, 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

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

The Old Market, 11a Upper Market Street, Hove BN3 1AS Tel. 01273 201801

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 Chilmington, Pulborough RH20 2JN

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

The Red Lion (Arundel), 45 High Street, Arundel BN18 9AG

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

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

The Roebuck Inn, Lewes Road, Laughton BN8 6BG Tel. 01323 811244

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

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

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 Steam Packet Inn, 54 River Road, Littlehampton BN17 5BZ

The Under Ground Theatre, (below the central library), Grove Road, Eastbourne BN21 4TL

The Verdict, 159 Edward Street, Brighton BN2 0JB Tel. 01273 674847

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

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

Trading Boundaries, Shefffield 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



Saxophonist Andy Panayi. Photo by Brian O'Connor. www.imagesofjazz.com



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Next Issue

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Editor

Charlie Anderson

Regular Columnists

Peter Batten, Patrick Billingham, Wayne McConnell, Eddie Myer, Terry Seabrook

Reviewers

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

Graphic Design

Stuart Russell

Photography

Rachel Zhang

Photography Consultant

Mike Guest

Technical Director

Steve Cook

Photography Credits

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Dave Liebman
Born 4th September 1946