

# SJMI

**SUSSEX JAZZ MAGAZINE**

MONTHLY ISSUE 57 October 2016 FREE



**LUCY PICKERING**  
**NIGEL PRICE**

'We have such great experiences, I just love playing here - a proper jazz venue' *B D Lutz, 23/7/2016*

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OCTOBER 2016

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Sat 22 **Mingus Underground** £15/12  
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# SNOW DROP JAZZ

Oct 3  
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Roy Hilton (pno) Malcolm Mortimore (drs)

Oct 10  
**Quinto**  
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Oct 17  
**Terry Seabrook (Piano) Trio**

Oct 24  
**Jim Mullen (gtr) & Zoe Francis (voo)**

Oct 31  
**Simon Savage (sax)**  
Pete Cator (drs) Nigel Thomas (bs)  
Terry Seabrook (pno)

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Lucy Pickering, photo by Rob Orchard

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# The Sunday Swing @ St Paul's Worthing

Sunday 9th October 2016  
5pm - 8pm

Swing | Lindy | Shag | Blues | Balboa | Jive



Featuring live music by local band  
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Tickets:  
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St Paul's Art Centre, 55b Chapel Rd, Worthing BN11 1EE.  
Tickets: www.goo.gl/f54Eit | Facebook: www.facebook.com/thesundayswingworthing  
Telephone: 07870 324654 | Email: derek@shiningmylight.plus.com

## 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 <sup>th</sup> July	John Speight John Poulter Peter Johnson	Treasurer's Report – Year 2015-16 Albert Nicholas Jazz for Dummies
11 <sup>th</sup> August	Peter Taylor Cyril Pelluet	Carl Perkins – the West Coast pianist Heard it at the White Rock
8 <sup>th</sup> September	John Speight Morris Baker	Clarence Williams (1893-1965) Jazz and the Cinema – Part 2
13 <sup>th</sup> October	John Poulter Paul Sweeting	Gerald Wilson & His Orchestras Baritone Sax Players
10 <sup>th</sup> November	David Stevens Howard Marchant	Ingrid Jensen – Part 3 Herbie Hancock
8 <sup>th</sup> 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](mailto: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

### Autumn Leaves



Autumn is traditionally a time of announcements in the world of showbiz, to which jazz finds itself attached, often with a certain reluctance, in our late-stage capitalist society. Music biz executives return to their artfully dressed-down offices after their August holidays - promoters and agents re-group after the summer festival season - arts centres ponder their funding applications and launch their winter schedules. There's some exciting autumn tours headed for Brighton - this month sees The Impossible Gentlemen return to The Old Market, with Mike Walker and Gwilym Simcock now joined in the frontline by multi-reedsman Iain Dixon; the welcome return masterminded by self-effacing supremo David Forman, who's also managed to lure seldom-heard in-

ternational star Jason Rebello to The Verdict for a one-off intimate show in November. Indefatigable guitar hero Nigel Price includes the same venue in his record-breaking 56-date tour, while the next month sees the debut of Laura Jurd's eagerly anticipated new ensemble and transatlantic collaborations from Andrew Bain and Jay Phelps, among many other delights. This column has always promoted an ecumenical approach to jazz appreciation, so we're pleased to record the arrival of two new regular promotions under The Verdict roof - the free-improv crew behind Safe House, and the all-acoustic swing classicists of Smalls jazz bring their very different but, one hopes, not mutually exclusive interpretations of the tradition to our favourite basement. South Coast Jazz Festival gets

busy as well, widening its remit to bring Incognito to The Old Market in December for kind of warm-up show for the 2017 main event. In the wider picture, the EFG London Jazz Festival has announced its line-up, Serious have announced a slew of autumn tours, Neil Cowley has enjoyed a surprise Spotify hit with his new release (more on this in next month's column), and the planet's most swinging Scientologist Chick Corea is celebrating his 75th birthday by performing no less than 177 gigs in 26 different ensembles with some 60 different musicians.

This September also marks an anniversary - it's a year since New Generation Jazz was launched at the Verdict. The project was conceived by your columnist and trumpeter/bandleader Jack Kendon with the intention

of providing a platform for the next generation of young jazz musicians to make themselves heard in Brighton, and equally to foster and encourage interest and engagement in the music amongst the burgeoning community of young musicians in the town. It's hard for unknown players to get a gig outside London, as promoters are understandably unwilling to take a risk on someone that their regular punters won't have heard of - as we've noted before, jazz audiences can tend towards conservatism in musical taste if not in general sociopolitical outlook. Equally, for young players, the jazz world can seem like an intimidatingly closed shop, its players remote and inaccessible and its practice too complex to pick up by ear alone. New Generation was fortunate to secure Arts Council funding to underwrite the gigs and provide extra promotion to reach beyond the usual audience, and also to draw upon the goodwill of the musicians involved to pair each gig with a free workshop to make their knowledge and en-

thusiasm accessible to our young musicians, with the hope of inspiring them to pursue their interest further and feed into the local scene.

Inspired by the long-established success of Tomorrow's Warriors as a breeding ground for new talent, we started the series last October with a storming gig from Warriors leader Gary Crosby, plus an inspirational workshop delivered with Empirical's Nathaniel Facey to an audience of enraptured BIMM students - only slightly delayed when Gary's satnav mysteriously re-routed him in the direction of Ditchling. Thanks to support from the local community, especially Andy Laverder and John Easterby at The Verdict, the profile has continued to grow, enjoying regular sell-outs and attracting fresh faces each time. We've also had the pleasure of being able to feature some of our favourite bands at the Love Supreme festival thanks to our collaboration with organisers Neapolitan. We've brought workshops into local schools like Dorothy Stringer and

BHASVIC as well as running open sessions at The Verdict. And we've had the privilege of working with some of the finest young players in the UK today, and the satisfaction of seeing sell-out crowds respond with the same enthusiasm we've felt when we booked them.

Anyway, this month's gig by the mighty Tom Green Septet is the last in the current series - but the story's not over. Thanks to continuing support from all our partners, and especially Arts Council England, we'll be returning after an October break with another 14 months worth of gigs, to run right through to the end of 2017. We can't wait for the next chapter to begin!

**Eddie Myer**

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

<http://www.efglondonjazzfestival.org.uk/>

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

# Lucy Pickering



## How did you first get into Joni Mitchell?

I've been into Joni Mitchell for many years. I did a Performance Arts degree and for my degree show I decided to do the album *Blue*. That was because, all through my teens, I'd been listening to that album. So that's twenty years ago now. It takes a long time to explore her music because it's so diverse. It's a very different sound world to the early albums like *Blue* to the albums in the 1970s when she met Jaco Pastorius, Wayne Shorter and others. So it's been twenty years of listening and sitting with her sound world. I used to be a guitarist. I've always been a singer but I used to play guitar much more than piano but it's only in the last ten years that I've actually felt that I could accompany myself as a piano player as well. I think that for her later years' music it really does make sense as an art form with piano rather than with guitar. So that's something I really enjoy.

I think that because I've been working as a jazz singer more and more over the last decade or so, I'm realising how much jazz is there [in her music], even though she might refer to herself as a jazz musician but some people wouldn't think of her as a jazz artist. It's made so much sense to start exploring it with some of the brilliant jazz musicians that we've got here in Brighton.

It's something I first mentioned to Terry Pack the bass player, last autumn, that I was thinking of doing something and he was really encouraging so then I felt a bit bolder to then ask Milo Fell, a drummer that I know, and hearing James Osler playing with Trees, Terry's project, and hearing him play for The Cloggz as well, just realising that his sound would be perfect to complement that and then meeting Beccy Rourk again, through Trees, thinking she's just the Wayne Shorter soprano sax sound that we need. So that's how I put the group together.

## What are the tunes that you're doing? Which era?

It's all of my favourite ones from that middle to late 1970s, or from about 1974 onwards. So we've got some tracks from, obviously, *Court and Spark* (we've called the project that), which I think is that first album where she's started to go 'okay, I'm not just a folk musician, I want to be bolder about my choices, of musicians, harmonies and so on'. So it's stuff from that era right through to the mid-Nineties. The most contemporary tracks we're doing are from *Taming the Tiger* which is 1998.

## Do you have any further plans for the project?

I think that recordings are a logical next step. It's just a matter of working



out the logistics of five very busy people, to try and make that happen. We've got a gig booked at 88 London Road at the end of September and then we're at The Verdict at the end of October. So it's live stuff at the moment but it does make sense to put down a recording as well.

## How do you go about teaching voice? Do you have your own method?

There's an American woman called Jo Estill, who was the first pioneer of X-raying larynxes in motion. So it's a lot of voice anatomy and how understanding voice anatomy can help make you more flexible in your approach as a singer. Before I trained in Estill, I'd gone to the Royal Northern and studied opera and then I did this Performance Arts degree, worked in musical theatre and in jazz and in folk and in pop and soul. So I'd obviously incorporated a lot of that into private teaching, which I've been doing for over twenty years now. But in the last eight years I've been applying this really useful method and it's just like knowing what the

tools are in your toolbox and making it so much clearer what you're doing as a singer. I do that at a performing arts college and I incorporate it a little bit into the peripatetic teaching that I do at secondary schools.

**You play other instruments as well. I've seen you play the flute.**

I started as a flute player when I was eight. I've still got the same flute. I'm finally thinking I might buy a new one after 30+ years. I play the flute, the guitar, which used to be my instrument of choice - I used to run folk nights and acoustic nights when I lived in London years ago. And then I came to the piano. When I came to the end of my degree, in my third year I bought the Carole King songbook *Tapestry* and locked myself in a practice room until I could play it. I didn't eat much that month!

The piano has come a lot later. I don't know if you Pete Davison, the trumpeter and music teacher that I know. Being northern, his best compliment about my piano playing was 'well, it's workman-like, it gets the job done'. So I thought 'that's good enough' and filled with that confidence I started doing piano vocal gigs in pubs. I do a Wednesday night at a pub up in Hanover which is a piano bar night. We get people to come in and give requests. Sometimes people get



up and sing as well, so that's a real broad spectrum of stuff from Adele through to Abba. A lot of the time I'm doing that on piano. I also play ukulele a bit, percussion a bit. I will learn the cello one day, I've definitely decided.

**My friend, who is a singer, wants to know: When you're singing, how do you know it's really you?**

That is a really interesting question. I think that with this Joni Mitchell project it is me being more me than I have been professionally for a long time. When you're working commercially it's not very authentic to yourself when you're belting out *We Are Family* or *Car Wash*.

That is quite an unanswerable question but I know that I am being me with this project more than I am a lot of the time.

**Is there a way of teaching voice that isn't so technical but more about expressing yourself?**

Absolutely. I think that a good teacher is still going to be hiding technique

within what they're introducing to their student, because obviously you have got to be physically safe. It's not like breaking a string on your guitar, if you damage your larynx then you're in trouble.

I think that the best way to really find yourself musically is just exploring and singing as much as you can. I do think of myself as two quite distinct people. There's my teaching head - I do teach from a very technical point of view - and my performer head, is a very different person entirely. Where there is that little slot at the back of my brain where there's all the technical stuff going on but it is very much the auto-pilot bit. You're definitely opening up a communication channel more but still making sure that you've taken a big enough breath.

**What have been the big lessons that you've learned along the way?**

The most interesting one for me has been unlearning an awful lot of classical technique. I trained to be an opera singer from the age of 16 to 20 and I was at Middlesex and there were some terrific jazz people there. It was a real time of working out that everything that I knew (singing-wise) wasn't actually going to be useful for that music world and to loosen the reigns enough on that side of musical discipline was a massive learning curve for

me. It involved a hell of a lot of listening to other singers. Back in those days, sitting in the library with the vinyl and the headphones listening to Sarah Vaughan, Anita O'Day, Joni Mitchell, Rickie Lee Jones, Laura Nyro, all the great voices and just and just hearing it, feeling it and learning from it.

Another big lesson for me was that you can't sing every night and go out every night and expect to stay well. I did definitely burn out doing that. Pacing yourself - that was a lesson that I learnt quite harshly. When I was working on cruise ships, one of my first jobs, which was great - lots of cheap booze, lots of twenty somethings, having a great time - you come off stage and drink until the early hours. I basically did that for four months and got laryngitis, had to take a month off work. That was a real wake up call that we are not invincible.

**Tell us about the whole musical world of Joni Mitchell.**

I think she's got a really broad appeal. Obviously the readers of SJM are most likely jazz aficionados who might go 'ooh! Joni Mitchell, I really like her' and people who think 'I used to listen to her when was lighting the joss sticks and playing on my guitar' but I think there's going to be enough in what we're doing with her music

to not just appeal to those two strands of existing Joni Mitchell appreciators.

It's been really interesting because a majority of the musicians I'm working with work almost entirely in jazz. Particularly the guitarist James who has had to come at things from a different angle. It's been interesting through the rehearsal process to see his change of tack. Joni Mitchell has her own sound world, definitely. In fact, a lot of the musicians that she was working with, around the time of doing *Court and Spark*, were going 'I can't play that, that's not actually a chord, what's the root of that chord?' and she's saying 'it doesn't matter what the root is, the sound I want is this'. And it took her a long time to find the right people to get their heads around that.

There's very much a Joni Mitchell sound world but I do think it is one that has a broad appeal. What I think is great about her as well is that she's a visual artist and her paintings are beautiful and there's a lot of that visual beauty in her song lyrics. I was talking to the guys at the rehearsal the other day and saying that we've got two different sorts of songs in what we're doing. We've got stuff where it's all about the music and it's about expanding and going to town on the musical ideas and then there's the other stuff which is about the lyrics and the

stories and about the word painting and the colours. On *Night Ride Home* she references blue lights and silver power lines and so on. There are all these colours and you can tell that she was seeing it as she was writing it. I think she's fascinating for that and the fact that we can split off into those two strands.

In terms of the artwork on the poster, I was toying with the idea of whether I should try and use some of her artwork but then you get into all sorts of copyright issues, but my sister-in-law, Naomi Hart, is an artist and the poster is one of her paintings. It's actually supposed to be of Paris but it reminds me of New York ironwork, so that's why I've chosen that artwork because I think the visual part and the colours are a big key thing.

Lucy Pickering appears with *Court and Spark: the music of Joni Mitchell* at The Verdict, Brighton on Saturday 29th October.

Artwork: Naomi Hart



# Nigel Price



We caught up with guitarist **Nigel Price** in the midst of his latest epic tour of the UK that also sees the launch of his latest album.

**You've got a new album out in November. Tell us about *Heads and Tales (Vol. 2)*.**

"I have never been so pleased with a recording. Matt Home, Ross Stanley, Alex Garnett and Vasilis

Xenopoulos did a fantastic job and all the the tracks were recorded in either the first or second take. I released the first volume of *Heads & Tales* in 2012 and the format proved to be very popular so I've

made another! This time it's out on Whirlwind Recordings. I've known Mike Janisch, who runs Whirlwind, for many years. I always thought my music would be too 'straight ahead' for the label but he disagreed and said that he was just into putting out music that's 'good at what it does'. Well. It swings. Hard. It's not a reinvention of the wheel or 'genre busting'. It's jazz. Dirty, low down jazz with lashings of blues feeling that is totally unapologetic for what it is and I have had nothing but praise for the music, the concept and... the cover. It's actually worth buying for the cover alone. You'll see why if you buy one..."

"I chose nine standard forms and wrote new tunes or 'heads' over the structures and had the organ trio plus the addition of tenor saxophone in mind to bolster the melodies. Choosing between Al and Vas was impossible so I asked them both to play on the record and two of the tracks have them playing together. It's incendiary stuff!"

"Using familiar tunes is a good way of keeping one foot in the past and

one in the present. Audiences and musicians have reacted well to it and I've also found it to be a creative way of composing new music. Rather than simply construct a new melody I like to involve the whole band so there are some tight, punchy arrangements on there. I think the trick is not to overwrite this sort of thing. Whilst an audience likes to hear that we know what we're doing (!) through the use of syncopation it would be wrong to break up the grooves too much so it's wise to take a step back and think of the bigger picture in this way. The second CD presents the same standards but this time with the original written melodies and performed either as solo guitar pieces or guitar overdubs, which I have always found extremely fulfilling. I did my utmost to keep it interesting and have made sure that the keys and /or feels differ from the first disc. I spent about a week on this and used my new guitar, a blond D'angelico NYL-5. I'd only bought it a couple of weeks beforehand and it was a great way to get to know the instrument and to check out

how it sounded. I didn't get anything recorded on the first two days as, well, I just expected myself to play better! But it had to be done as the snowball had already started rolling so I just relaxed, tried not to think about whether it was any good or not and just did the job. Several people who have the CD have contacted me and told me they're knocked out by the guitar CD so I guess it must sound ok!"

**Tell us about the latest tour with your quartet.**

"The tour is 56 dates long and covers as much of the UK as possible. I managed to find some funding, where possible, for local young jazz musicians to play short support sets before us and this has proved to be a huge success as these bright young things bring so much enthusiasm as well as a new generation of jazz fans to the gigs. I also found funding for 15 jazz workshops which take place just before the gigs which has also boosted attendances. I have consciously sought out some of the clubs that might be ailing to try to give them all a shot in the arm. Some of these places are just a

few badly attended gigs from closing so there's a real emergency out there."

"I've had the band going for fifteen years now and it's become a draw for many venues which is a fantastic position to be in as I feel that I can help get a few more bums on seats. I'm lucky to have two of the greatest UK jazz musicians with me:- Matt Home on drums and Ross Stanley on the organ. Ross brings a real B3 Hammond and Leslie speaker out on the road and audiences love to see and hear the real thing. It makes travel slightly harder and more expensive but it is totally worth it. Either Alex Garnett or Vasilis Xenopoulos are augmenting the band on tenor saxophone where a quartet is required. All these guys have great personalities and its been a right laugh out on the road."

"We're playing music from all five of my releases as well as tunes we're into at the moment. I've arranged some other material with the organ trio in mind too so there's loads to choose from. Whilst it's good to play the same material a lot and watch it develop there's the chance

that this can eventually lead to some of the tunes feeling a bit staid so I try to keep a constant stream of new fodder coming through. It's hard to find the time though. We have about 150 pieces in the pad so we could probably play 20 gigs without repeating ourselves."

"Venues don't tend to want you back for about two years so I organise a tour pretty much every two years. It's really expensive to travel and fund accommodation so it makes a lot of sense to group as many gigs together as possible, a tour..., and try to get some some funding to help towards these costs."

**What's your experience been with applying for Arts Council funding?**

"In the past it was possible to seek Jazz Services funding for smaller tours but the ceiling for funding was £2500 which I soon realised doesn't really go very far when you're organising tours with upwards of 20/25 dates. So the Arts Council has been a real lifeline. It's not a given that you're going to be successful in

your application which can be extremely stressful, especially if you just spent 18 months going through the utterly gruelling task of putting a huge tour like this together. I suppose that was also part of wanting to make absolutely sure that I 'got over the line' with tour, and a major factor in why it ended up as extensive as it is."

"I don't even want to think about what would have happened if I'd been unsuccessful. Let's not go there...Suffice to say I'll be forever indebted to the Arts Council for their invaluable help and for making this mammoth tour possible."

**Tell us about some of the other projects that you're involved with.**

"I live just outside London so I'm on call to dive in and play whatever jazz gigs I'm asked to. There's a huge scene and thousands of jazz musicians in London so it can be quite competitive, I suppose, in the sense that you have to have your shit together to be at least somewhere toward the top of the list for these calls but it's always friendly. It's through working



like this that you end up forging relationships and I've enjoyed a decade or so of working regularly with the classy vocalist Georgia Mancio and have been working closely with Vasilis Xenopoulos with whom I've formed a quartet with a view to recording and touring next year. We get on like a house on fire both musically and socially and when a bond like that comes along it makes sense to capitalise on it. We have the legend that is Steve Brown on the drums and the fabulous bass player Dario Di Lecce who's fairly new to the country (on loan from Italy)."

"I fairly recently recorded with the fabulous Exeter based pianist Craig Milverton and wonderful bassist Sandy Suchodolski. We are all big fans of Os-

car Peterson, Ray Brown and Joe Pass and it's been a lot of fun going out and playing that music. There is talk of more but we're all busy as hell! I hope it happens and I'm sure we'll do it all again if our dairies match up..."

"Aside from that I already have bookings for the trio into 2017. For the future I'd like to start exploring a lower dynamic. Although I'm generally known for being a guitarist who's not shy of really going for it (!) on the bandstand there is another quieter, more thoughtful side to my playing which few get to hear so I'd like to find a musical situation that would allow this side to flourish. But at the moment I need to get stuck into this tour. What's the time? Jeez. I have to run:-

I have to be in Streatham in three hours from now and I've barely rubbed the sleep out of my eyes from last night! No rest for the wicked eh?"

Nigel Price Quartet appear at The Verdict, Brighton on Friday 7th October.

Heads and Tales (Vol. 2) is released on 11th November but advanced copies can be purchased on the night.

For more details on Nigel, the latest album and the tour:  
[www.nigelprice.biz](http://www.nigelprice.biz)



# Big Band Scene

This month Patrick Billingham pays tribute to saxophonist and big band leader Les Paul.

Les Paul, who died last month at the age of 84, was born in Kolkata India, one of five children of Gerald and Minni Paul. He was studying for an engineering degree when his family decided to move to England in 1951, where they settled in Croydon. He embarked on an apprenticeship and studied at night school for five years in order to become qualified as an engineer, specialising in heating, air conditioning and ventilation. While living there, he met Margaret and they married in 1960.

For ten years from 1965, he was posted abroad, living initially in Malaysia, then finally in Australia. In 1975, the family returned to this country, settling in Brighton, at Patcham.

Like many of his generation, Les was a self-taught musician, initially playing clarinet. He met like-minded colleagues in the local office and started his first band, a Dixieland quartet. This gradually expanded to an octet playing more mainstream jazz. He also worked his way through the saxophone family. In the mid 1980s he realised his musical ambition and formed the Les Paul Big Band (Profiled in SJM 6 and SJM41),

playing baritone. At this time he was working away from home, leaving first thing Monday and returning in time for the 8pm rehearsal on Friday.

Les retired in 1993 and was able to devote more time to music including giving saxophone lessons, advertised every week in the *Musical Services* section of the *Friday Ad*. He also had the time to play in other bands in the Brighton area, including the then Dave Masters Big Band and a brief stint with the Sussex Jazz Orchestra.

As a consulting engineer, he applied his professional skills to running his band. He studied his market and organised the pad into five different libraries, each designed to provide music to suit the occasion.



For many years, the band ran its own very successful ballroom dance evenings at the King Alfred Ballroom in Hove, as well as playing for all types of functions at all types of venues all over the Sussex area, for which band members were rewarded financially. Clearly the band had something special about it. Unlike many other big bands in the area, it was never short of trombones.

In his later years, as his health began to fail, although he still played, Les passed on the day to day running to his trumpeter son Steven, who ensures the survival of this well-established big band.

Les is survived by Margaret, their children Angela and Steven, and four grandchildren.

*Percival Llewellyn (Les) Paul, born November 10th 1931; died August 14th 2016.*

Now some developments in the county. The Big Band@Brunswick series of gigs on the first Sunday evening of each month is set to continue next year. If you would like to secure a slot for your band, contact Alex Bondonno, [alex@bigbandjazz.co.uk](mailto:alex@bigbandjazz.co.uk)

Trombonist and keyboard player Richard Nield, who has played with many high profile names, is relocating to Sussex from Leamington Spa where he ran the highly successful The Badgers Big Band. He wants to do it all again, and get to meet and play with musicians based in this



area. And to set up a new band in Haywards Heath. Focussing on the likes of big band arrangements of Pat Metheny/Lyle Mays compositions, great swing and funk charts that haven't been played to death by other bands as well as some of the better known charts – but only the really good ones.

If you are interested, you can contact Richard at [richard.nield@virgin.net](mailto:richard.nield@virgin.net) or through the new band's Facebook page <https://www.facebook.com/groups/284981015205306/>

Next month: News and views plus possibly a band profile. If you would like your band featured, and I have not already contacted you, please get in touch. Or if there is anything else, such as gig news, or feedback on this column, that you would like me to include in November's Big Band Scene, please send it to me by Monday October 24th. My email address is [g8aac@yahoo.co.uk](mailto:g8aac@yahoo.co.uk).



# Big Band Gigs

October - Early November

† a regular monthly gig

***bold italics*** part of a regular series

## 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 (01273 205360) £12. Doors open 7:00 pm. Tickets available direct

from St. Nicholas, the Dome Box Office, or at the door.

## Tuesday 11th October

†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.

## Saturday 15th October

7:30 pm, Frankly Sinatra: Stephen Triffit with big band at The Pavilion Theatre Marine Parade, Worthing, West Sussex BN11 3PX (01903 206206). £25.50/£24/50.

## Sunday 16th October

7:00 - 9:00 pm, 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 23rd October

†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 28th October

†8:30 - 11:00 pm, The Les Paul Big Band (Family & Friends evening) in Patcham, BN1, £5. For further details contact Steve (01273 509631) [steven\\_paul1@yahoo.co.uk](mailto:steven_paul1@yahoo.co.uk) (Bring your own refreshments.)

## Wednesday 2nd November

†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 6th November

†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: The Sussex Jazz Orchestra with Mark Bassey and special guest star Simon Spillett playing the charts of Tubby Hayes at The Brunswick, 3, Holland Road, Hove BN3 1JF (01273 733984). Free entry with collection.



Above: Mark Bassey, photo by David Hurley.

Below: Simon Spillett, photo by Andrew Cleyn-dert.

Opposite page: Bandleader Les Paul, photo by Patrick Billingham.





# Pete Recommends...

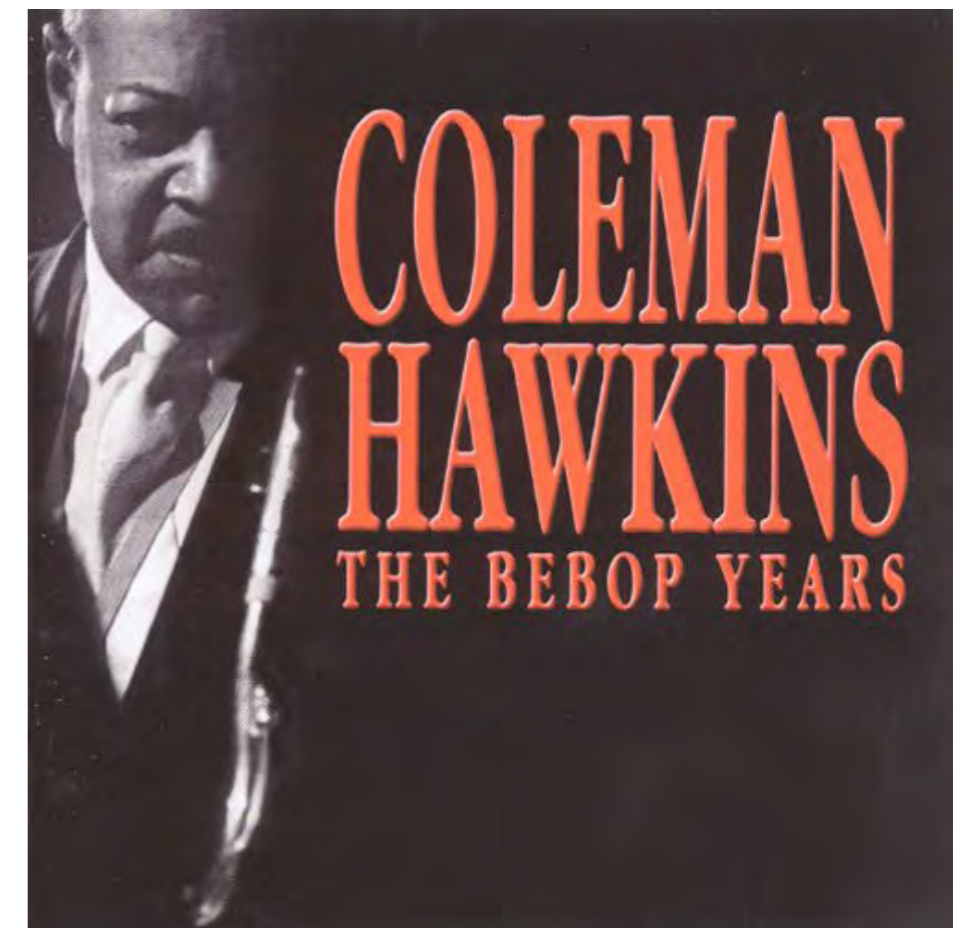
Each month Peter Batten recommends a recording that jazz fans may wish to add to their personal library.

My choice for this month is an outstanding box set. First issued in 2000, this feast of music was edited for Properbox by Joop Visser. The years immediately before and after the US entered WW2 saw some startling changes in our music. In 1939 Coleman Hawkins returned to the US after several years in Europe. He immediately confirmed his reputation as a master improviser. As the Bebop years began he took up the challenge and recognised the new musicians. He employed Dizzy Gillespie to organise a big recording session for him. He employed Thelonious Monk as his pianist for six months. He took a Boppish band to Los Angeles and included Howard McGhee on trumpet. He used Miles Davis and Fats Navarro for recording sessions.

And his own playing was just reaching its zenith. In 1944 he made some of his very best recordings with the pianist Eddie Heywood and reached similar heights when recording for Capitol in Los Angeles. But the real importance of this 4 CD set is for the wonderful record it provides of the

jazz scene 1939 – 1949. If you want to understand the history of our music Joop Visser offers you an excellent guide = with a feast of music.

[Coleman Hawkins – “The Bebop Years”, Properbox 14 is still available from many sellers on the internet]



# 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](http://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](http://www.brightonjazzschool.com)  
Contact: [brightonjazzschool@gmail.com](mailto: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](mailto: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](http://www.jazzacademy.co.uk)

Contact:

[gabsgarrick@yahoo.co.uk](mailto:gabsgarrick@yahoo.co.uk)

## Jazz Singing Workshops

Tutor: Imogen Ryall

Location: Rottingdean, East Sussex

Website: [www.imogenryall.com](http://www.imogenryall.com)

Contact: [imogenryall@gmail.com](mailto: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](http://www.jazzenthusiasts.com)

Contact: [jazzsmugglers@yahoo.co.uk](mailto: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:

Tuesdays: Bernard Alvarez [danedog@btinternet.com](mailto:danedog@btinternet.com)

Fridays: Steve Lawless [steve.lawless@gmail.com](mailto: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](http://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](mailto: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](mailto: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.



# 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/](http://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](http://www.brunswickpub.co.uk)  
[www.paulrichardsguitar.com](http://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.  
<https://palmeira-pub.co.uk>

## Every Sunday

Venue: Lewes Jazz Jammers, Goldsborough Scout Hut, Lewes Rd, Ringmer BN-85QA.  
Host: Ali Ellison  
Starts: Sunday 11th September, 2pm  
£3 admission

# Live Reviews

## Gareth Lockrane's Grooveyard

23rd September 2016  
*The Verdict, Brighton*

Gareth Lockrane is in town tonight with a bag full of new tunes and a cohort of old friends to play them with. To set the scene, he opens with *Put The Cat Out* from the original Grooveyard album - a skittish, blues-y waltz that Lalo Schiffrin might definitely have enjoyed, embodying the type of hard-driving accessible soul-jazz that inspired the project. Lockrane is such a powerful player that he has no trouble occupying the space that might usually have been filled by trumpet or alto sax, as he demonstrates in his first solo - fluent, warm-toned, urgent and architecturally well-structured. Next comes the first of the new material, as yet untitled; a piece of Steps Ahead style acoustic fusion, with Lockrane pulling out an inexhaustible supply of in-the-pocket phrases and Tristan Maillot on drums keeping a fierce but flexible groove - despite the frowns of concentration over the printed page the piece takes off.

Maillot was part of the original, organ-led line-



Gareth Lockrane, Dave Whitford & Alex Garnett. Photo: Lisa Wormsley.

up; perhaps reflecting shifting tastes there's also an Acoustic Grooveyard, and Lockrane has brought a mix-and-match rhythm team including Dave Whitford on bass from the latter line-up, and Rob Barron standing heroically on keys - together they're as supple and solid as you could wish for. The constant factor since the band's inception has been the presence of Alex Garland on tenor, and the next new offering, labelled *Slow Burner* for obvious reasons, pairs him with the low seductive tones of Lockrane's bass flute to hypnotic effect, as he mixes slippery post-bop elisions with some righteous preaching. They are a perfectly matched foil for each other - Lockrane's clean cut persona, exuding wholesome energy like an inspirational youth club leader, contrasting with Garnett's dapper style and mordant wit, bearing with it the unmistakable scent of the Soho night-club. They're both such powerful practitioners on their instruments - Garnett's darker chromatic shadings contrast with Lockrane's no less complex but somehow sunnier feel for melody. They simply fly over the high-energy *Dark Swinger* (the titles still need working on) - Lockrane seems invincible, pouring out a torrent of perfectly executed ideas over a rock-solid but free swing.

The second set brings further hot-off-the-press delights: *New Tasty Swinger* features alto flute in some airy mid-tempo bop that



gives Rob Barron a chance to shine. *New Ballad Waltz* is a real highlight, with a melody hinting at Mingus' immortal *Goodbye Pork Pie Hat* and lovely low-end statements from Whitford and Lockrane on bass flute. *Frizz* sounds like an updated Horace Silver, though the piercing tones of the piccolo are perhaps an acquired taste, and *Method In The Madness* is a great feature for Garnett's virtuosity and Lockrane's tight, logical writing. It's a real pleasure to see such outstanding players in such a relaxed, informal setting, working through the challenges of new material and coming up trumps every time; a mix of discipline and spontaneity that's surely the essence of jazz.

### Eddie Myer

*Gareth Lockrane, flutes;*  
*Alex Garnett, tenor saxophone;*  
*Rob Barron, piano; Dave*  
*Whitford, double bass; Tristan*  
*Maillot, drums.*

### Art Themen & Andy Panayi

*Splash Point Jazz Eastbourne*  
*Wednesday 28th September*

It's always nice to see a new jazz club opening, so it was a pleasure to be in at the start of Splash Point Jazz Club Eastbourne, which has found a home in the Fishermen's Club, just a pebbles throw from the seafront.

Scheduled to run on the last Wednesday of each month, the opening night saw two giants of the tenor sax reunited. A band featuring the frontline saxes of Art Themen and Andy Panayi was always going to be a joyous collaboration, and this quintet certainly didn't disappoint. Roy Hilton, Bobby Worth and Nigel Thomas completed the line-up, and given the mix of exuberance and experience present in all five musicians the evening was, predictably, a real treat.

The set list was a mixture of the familiar and the more unusual, from *Green Dolphin Street* to *Body and Soul*, from the Latin feel of Charles Lloyd's *Forest Flower* to the tricky timings of Mingus's *Dizzy Moods*, there was plenty in the programme to satisfy even the most jaded jazz fan.

Nigel Thomas took some particularly pleasing solos, and was a solid presence throughout, and Roy

Hilton and Bobby Worth proved yet again that they really are at the top of their game. Meanwhile the saxophone juggernaut of Themen and Panayi at the front just kept rolling. Both masters of inventiveness, Art Themen's soloing on *Prelude to a Kiss* was a definite highlight, and Andy Panayi's tenor solo *Body and Soul* was beautiful, as were his two excursions onto the flute – real crowd-pleasers. But it was when they were both playing tenor that some of the sparkiest fireworks happened, as with the closer *Cheesecake*.

Local sponsors Reid Briggs Insurance, Lawler Davis Financial Advisers and Jessica Hylands Confidence Coach have all helped to make this club happen, but without the enthusiasm of the team behind SPJC, and the paying public who turned out in impressive numbers, it wouldn't have happened. If their first night is anything to go by, Eastbourne Jazz looks set for a bright future – the parking's easy, the drinks are cheap, the sound is good and the venue works well for jazz. When you factor in the quality of musicians booked to appear, it's plain to see this club is going to be a healthy addition to jazz in Sussex.

**Brian O'Connor**



Art Themen at Splash Point Jazz Eastbourne. Photo: Brian O'Connor

# Listings

October 2016

## 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.

(c) = collection

## 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'

<b>Saturday</b>	<b>1</b>	<b>Imogen Ryall</b> Queen Victoria, Rottingdean 2-5pm Free [R]	<b>Steve Aston Gypsy Jazz</b> The Paris House, Brighton 4-7pm Free [R]
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<b>Sunday</b>	<b>2</b>	<b>Savannah/Assorted Nuts</b> The Six Bells, Chiddingly 1-3pm Free [R] <b>Gypsy Jazz</b> 3 Jolly Butchers, Brighton, 3-6pm Free [R]	<b>Mark Bassey with Neal Richardson Trio</b> Splash Point Jazz, Seaford Golf Club. 4pm £5 <b>Paul Richards &amp; Guests</b> The Craft Beer Pub, Brighton 5:30-8:30pm Free	<b>Lawrence Jones All Stars</b> Lion & Lobster, Brighton, 8-10pm Free [R] <b>Gypsy Jazz</b> The Hand In Hand, Brighton 8:30pm Free [R]
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<b>Monday</b>	<b>3</b>	<b>Yvonne Hilton with Roy Hilton &amp; Malcolm Mortimore</b> The Snowdrop, Lewes 8pm Free [R]	<b>Jazz Jam with One Hat Trio</b> The Bee's Mouth, Hove 9pm Free [R]
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<b>Tuesday</b>	<b>4</b>	<b>The Brunswick Jazz Jam hosted by Paul Richards</b> The Brunswick, Hove 8:30pm Free [R]	<b>John Altman Quartet</b> Hare & Hounds, Worthing 8:30pm Free
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<b>Wednesday</b>	<b>5</b>	<b>Allison Neale Jazz Party</b> All Saints Church, Hove 1-2:30pm Free (c)	<b>Paul Richards + Guest</b> The Independent, Hanover, Brighton 8pm Free [R]	<b>Chris Coull with Al Scott + 9pm Jam Session</b> Palmeira, Hove 8pm Free [R]
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<b>Thursday</b>	<b>6</b>	<b>Jack Kendon + Guests</b> The Bristol Bar, Brighton 8pm Free [R]	<b>Neal Richardson Trio + Sammy Mayne</b> The Master Mariner, Brighton Marina. 8:30pm Free [R]	<b>Jacqui Dankworth Sings Shakespeare</b> The Ropetackle, Shoreham 8pm £20	<b>The Jazz Organisation</b> JD Bar, Hastings 9pm Free
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<b>Friday</b>	<b>7</b>	<b>Steve Aston Gypsy Jazz</b> The Office, Brighton 8:30pm Free [R]	<b>Nigel Price Quartet</b> The Verdict, Brighton 8:30pm £15/12	<b>Benn Clatworthy/John Donaldson Quartet</b> Steyning Jazz Club 8:30pm £12/7
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<b>Saturday</b>	<b>8</b>	<b>Imogen Ryall</b> Queen Victoria, Rottingdean 2-5pm Free [R]	<b>Steve Aston Gypsy Jazz</b> The Paris House, Brighton 4-7pm Free [R]	<b>Clare Teal</b> The Ropetackle, Shoreham 8pm £22	<b>Alison Rayner Quintet</b> The Verdict, Brighton 8:30pm £10/5
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<b>Sunday</b>	<b>9</b>	<b>Julie Roberts &amp; Michael Hinton</b> The Ropetackle, Shoreham 1pm £8 <b>Steve Aston Gypsy Jazz</b> 3 Jolly Butchers, Brighton 3-6pm Free [R]	<b>Savannah/Assorted Nuts</b> The Six Bells, Chiddingly 1-3pm Free [R] <b>Edana Minghella Quartet</b> The Brunswick, Hove 8pm £10	<b>The Sunday Swing</b> St. Paul's Arts Centre, Worthing 5-8pm £5 <b>Paul Richards &amp; Guests</b> The Craft Beer Pub, Brighton 5:30-8:30pm Free	<b>Lawrence Jones All Stars</b> Lion & Lobster, Brighton 8-10pm Free [R] <b>Gypsy Jazz</b> The Hand In Hand, Brighton 8:30pm Free [R]
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**Monday 10** **Quinto feat. Raul d'Oliviera & Tristan Banks** The Snowdrop, Lewes 8pm Free [R] **Jazz Jam with One Hat Trio** The Bee's Mouth, Hove 9pm Free [R]

**Tuesday 11** **The Brunswick Jazz Jam hosted by Paul Richards** The Brunswick, Hove 8:30pm Free [R] **Mike Piggott** Hare & Hounds, Worthing 8:30pm Free **Josephine Davies Quartet** JazzHastings 8:30pm £10

**Wednesday 12** **Liane Carroll** Porters Wine Bar, Hastings 9pm Free [R] **Paul Richards + Guest** The Independent, Hanover, Brighton 8pm Free [R] **Chris Coull with Terry Seabrook + 9pm Jam Session** Palmeira, Hove 8pm Free [R]

**Thursday 13** **Jack Kendon + Guests** The Bristol Bar, Brighton 8pm Free [R] **Neal Richardson Trio + Mark Crooks** The Master Mariner, Brighton Marina. 8:30pm Free [R] **Triversion** The Constant Service, Brighton 8:30pm Free **The Jazz Organisation** JD Bar, Hastings 9pm Free

**Friday 14** **Steve Aston Gypsy Jazz** The Office, Brighton 8:30pm Free [R] **Benn Clatworthy Quartet** The Verdict, Brighton 8:30pm £13/9 **Triversion** The Lamb, Lewes 9pm Free

**Saturday 15** **Imogen Ryall** Queen Victoria, Rottingdean 2-5pm Free [R] **Steve Aston Gypsy Jazz** The Paris House, Brighton 4-7pm Free [R]

**Sunday 16** **Savannah/Assorted Nuts** The Six Bells, Chid-dingly 1-3pm 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 **Lawrence Jones All Stars** Lion & Lobster, Brighton 8-10pm Free [R] **Gypsy Jazz** The Hand In Hand, Brighton 8:30pm Free [R]

**Monday 17** **Terry Seabrook Piano Trio** The Snowdrop, Lewes 8pm Free [R] **Jazz Jam with One Hat Trio** The Bee's Mouth, Hove 9pm Free [R]

**Tuesday 18** **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 19** **Liane Carroll** Porters Wine Bar, Hastings 9pm Free [R] **Paul Richards + Guest** The Independent, Brighton 8pm Free [R] **The Impossible Gentlemen** The Old Market, Hove 8pm £21.50/13 **Chris Coull with Alan Barnes + 9pm Jam Session** Palmeira, Hove 8pm Free [R]

**Thursday 20** **Jack Kendon + Guests** The Bristol Bar, Brighton 8pm Free [R] **Neal Richardson Trio + Nigel Thomas** The Master Mariner, Brighton Marina. 8:30pm Free [R] **The Jazz Organisation** JD Bar, Hastings 9pm Free

**Friday 21** **Steve Aston Gypsy Jazz** The Office, Brighton 8:30pm Free [R] **Josh Kemp Quartet** The Verdict, Brighton 8:30pm £13/9 **Winston Clifford Quartet** Chichester Jazz Club 7:45pm £12/7

**Saturday 22** **School of Jazz** St. Paul's Arts Centre, Worthing 11:45am - 2pm Free [R] **Imogen Ryall** Queen Victoria, Rottingdean 2-5pm Free [R] **Steve Aston Gypsy Jazz** The Paris House, Brighton 4-7pm Free [R] **Mingus Underground** The Verdict, Brighton 8:30pm £15/12

**Sunday 23** **Savannah/Assorted Nuts** The Six Bells, Chid-dingly 1-3pm 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 **Lawrence Jones All Stars** Lion & Lobster, Brighton 8-10pm Free [R] **Gypsy Jazz** The Hand In Hand, Brighton 8:30pm Free [R]

**Monday**  
**24** **Jim Mullen & Zoe Francis**  
The Snowdrop, Lewes  
8pm Free [R]

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

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

**Brian White & Duncan Knight**  
Hare & Hounds, Worthing  
8:30pm Free

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

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

**Mark Nightingale/Andy Panayi**  
The Fishermen's, Eastbourne  
8pm £10

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

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

**Neal Richardson + Sue Richardson**  
The Master Mariner, Brighton Marina.  
8:30pm Free [R]

**The Jazz Organisation**  
JD Bar, Hastings  
9pm Free

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

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

**David Patrick Octet**  
The Verdict, Brighton 8:30pm £15/12

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

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

**Sunday**  
**30** **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**  
**31** **Simon Savage, Terry Seabrook, Nigel Thomas & Pete Cater**  
The Snowdrop, Lewes  
8pm Free [R]

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

# On The Horizon

## Ropetackle Arts Centre, Shoreham

Thurs. 3rd Nov. Gilad Atzmon & Alan Barnes

Wed. 16th Nov. Mingus Underground

Sun. 20th Nov. Silje Nergaard

## Splash Point Jazz Club, Seaford

6th Nov. Alan Barnes (clarinet) + Neal Richardson Trio

4th Dec. Sue Richardson + Neal Richardson Trio

## Splash Point Jazz Club, Eastbourne

Wednesday November 30th: Steve Waterman (trumpet/flugelhorn), Roy Hilton (keys), Steve Thompson (bass), Alex Eberhard (drums).

## Underground Theatre, Eastbourne

Fri. 25th Nov. Kevin Fitzsimons Quartet feat. Leon Greening

Fri. 16th Dec. John Lake Quintet with Alex Bondonno & Jackie Sampson

## Jazz Hastings

Tuesdays  
8th November: Clark Tracey  
13th Dec. Jay Phelps

## The Verdict, Brighton

Fri. 4th Nov. Andrew Bain's Embodied Hope Quartet

Thurs. 10th Nov. Julie Sassoon Quartet

Fri. 11th Nov. Jay Phelps

Fri. 18th Nov. Laura Jurd's Dinosaur

Wed. 23rd Nov. Jason Rebello Trio

Fri. 25th Nov. Vels Trio

## Chichester Jazz Club

11th Nov. Tommaso Starace/Michele di Toro

2nd Dec. Alan Barnes' A Christmas Carol

## Steyning Jazz Club

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. 20th Nov. Buster Plays Buster with the Buster Birch Quartet

## The Brunswick, Hove

Sun. 9th Oct. Edana Minghella Quartet

## The Grand Hotel, Brighton

Saturday 19 Nov. John Lake Trio

## Chapter 12 Wine Bar, Hailsham

Fri. 9th Dec. John Lake Trio



## Venue Guide

**All Saints Church**, The Drive (corner of Eaton Road), Hove BN3 3QE

**Bacall's Bar**, Rialto Theatre, 11 Dyke Road, Brighton BN1 3FE

**Barney's Cafe/Bar**, 46-56 Portland Rd., Worthing, West Sussex BN11 1QN

**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.

**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

**Coach and Horses**, Arundel Road, Worthing

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

**Cubar**, 5 Preston St., Brighton BN1 2HX

**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

**Hove Cricket Ground** (Boundary Rooms), Eaton Rd, Hove BN3 3AN

**Jazz Hastings**, The East Hastings Sea Angling Asso-

ciation, The Stade, Hastings TN34 3FJ (near Jerwood Gallery/Lifeboat Station)

**Knogle Hall** (next to St. John's Church), 1 Knogle Road, Brighton BN1 6RB

**Leaf Hall**, 51 Seaside, Eastbourne, BN22 7NB 01323-325764

**Lion & Lobster**, 24 Sillwood St., Brighton BN1 2PS

**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

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

**Queen Victoria**, 54 High Street, Rottingdean BN2 7HF

**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**, Knogle 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** (improvised and

experimental music collective) upstairs at The Good Companions, 132 Dyke Road, Brighton BN1 3TE

**Saltdean Lido**, Saltdean Park Road, Saltdean

**Seaford Head Golf Club**, Southdown Road, Seaford BN25 4JS

**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

**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

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

**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

**The Brunswick**, 1-3 Holland Rd, Hove BN3 1JF

**The Bugle**, 24 St. Martins Street, Brighton BN2 3HJ

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

**The Chapel Royal**, 164

North Street, Brighton BN1 1EA

**The Church of the Annunciation**, 89 Washington Street, Brighton BN2 9SR

**The Constant Service**, 96 Islingword Rd, Hanover, Brighton BN2 9SJ

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

**The Crown & Anchor**, 213 Preston Road, Preston Park, Brighton BN1 6SA

**The Denton Lounge**, Worthing Pier, Worthing

**The Dome**, Church St., Brighton BN1 1UE (Concert Hall, Corn Exchange, Studio Theatre)

**The Fishermen's Club**, Royal Parade, Eastbourne, BN22 7AA.

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

**The Grand Hotel**, 97-99 King's Rd, Brighton BN1 2FW

**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

**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

**The Lamb**, Goldbridge Road, Piltown, Uckfield

TN22 3XL

**The Lamb in Lewes**, 10 Fisher Street, Lewes BN7 2DG

**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

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

**The Master Mariner**, Inner Lagoon, Brighton Marina, 7 Western Concourse, BN2 5WD

**The Mesmerist**, 1-3 Prince Albert Street, Brighton BN1 1HE

**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

**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.

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

**The Real Eating Company**, 18 Cliffe Street, Lewes BN7 2AJ

**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.

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

**The Ropetackle**, Little High Street, Shoreham-by-Sea, West Sussex, BN43 5EG

**The Rose Hill**, Rose Hill Terrace, Brighton BN1 4JL

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

**The Six Bells**, The Street, Chiddingly BN8 6HE

**The Snowdrop Inn**, 119 South Street, Lewes, BN7 2BU

**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.

**Theatre Royal**, New Road, Brighton BN1 1SD

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

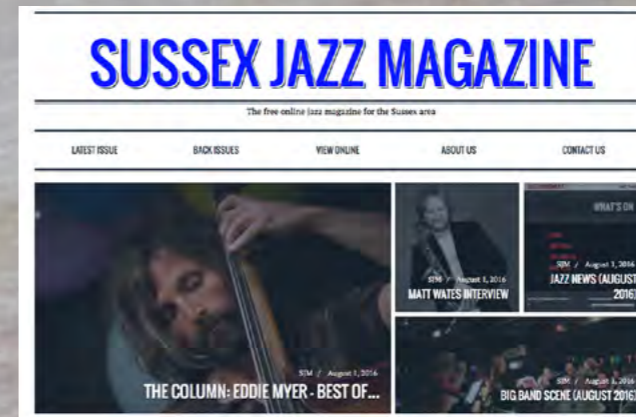
**Trading Boundaries**, Sheffield Green, Nr. Fletching, East Sussex TN22 3RB

**Wagner Hall**, Regency Road, Brighton BN1 2RT

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



Bassist Nigel Thomas at Splash Point Jazz Eastbourne. Photo by Brian O'Connor. [www.imagesofjazz.com](http://www.imagesofjazz.com)



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### Next Issue

The next issue will feature more interviews and reviews, to be published Sunday 30th October.

## Sussex Jazz Magazine

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We try to credit all photographers where possible.

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**Dave Holland**  
Born 1st October 1946