

SJM

SUSSEX JAZZ MAGAZINE

MONTHLY ISSUE 58 *November 2016* FREE



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JULIE SASSOON
SILJE NERGAARD**

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Andrew Bain



Julie Sassoon



Silje Nergaard

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The Impossible Gentlemen. Photo: David Forman

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Nick Reynolds (n.reynolds@chi.ac.uk), or visit:
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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

Jazzmatazz



Anyone with more than a passing interest in jazz, an internet connection and a confident command of key stage 2 reading abilities can't have failed to notice the amount of press coverage being given to LA based saxophonist, composer and bandleader Kamasi Washington. His expansive personality and grand gesture approach have given journalists plenty to work with; and his association with Kendrick Lamarr, and hence by association the Glasper-led world of where jazz meets hip hop, has given the impression that he's spearheading that most beloved of media phenomena - a Movement. Indeed, an article making exactly that claim appeared in the Guardian recently; and what it said, and how it was received, gives us an insight into some current trends of jazz opinion - you can read it for yourself here.

The article's author, John Lewis, drew attention to the supposed connection between the latest crop of jazz artists and the parallel world of contemporary hip-hop. The link between jazz and hip hop has been made many times, and it is worth examining it before we proceed, because although practically a commonplace in some quarters nowadays it's by no means

always been universally accepted. On the face of it, jazz and hip-hop might seem to have little in common, and in fact to be diametrically opposed in many of their artistic fundamentals. What could be more different than the organically shifting, endlessly dynamic polyrhythms of an Elvin Jones groove and the blunt, robotic bludgeon of a one-bar sampled drum loop? How to compare the sophisticated density of a Bill Evans reharmonisation with a genre that happily dispenses with harmony and even melody completely? The improvised phrasing of a rappers' flow has been likened to that of a jazz soloist, but vocal and lyrical improvisation are common features of many musical styles, and don't necessarily confer automatic jazz authenticity. Even a moderately successful career in jazz requires a level of technical and theoretical accomplishment that takes years of dedication to master, but many successful hip-hop practitioners have no formal musical skills at all. Yet the two styles are linked, and this connection is as much to do with history as it is with form; both are expressions of black american identity. Though both have grown to become truly global styles, the originators of both genres were

predominantly black americans, and the continuity between the traditions is illustrated by the fact that more than a few hip hop artists have jazz musicians as parents. Despite this, hip-hop was initially regarded with suspicion by some sectors of the jazz community - commentators like Paul Tingen have decried it as a betrayal of the progressive and aspirational values supposedly embodied by jazz, of perpetuating negative stereotypes of everything from criminality to musical primitivism (Wynton Marsalis, predictably, didn't approve at all, branding hip-hop as 'ghetto minstrelsy'). Still, hip hop is where the audience went, especially the young black audience, and jazz artists wishing to recapture them were obliged to follow. Miles led the way, as he had so many times before, but died while the results were still inconclusive, as they were in many of the other attempts by the older generation to investigate this new territory. Hip-hop didn't really reciprocate the interest til the early 90s, when acts like Gang Starr, Digable Planets, Us3 and Guru started featuring jazz samples and actively courting the attention of the jazz audience, but by this time such a gulf had opened up between traditional practitioners of jazz (especially the new conservatism of Marsalis et al) and mainstream black musical culture that attempts to bridge both were only sporadically successful, despite such satisfying results as Ron Carter's collaboration with Tribe Called Quest on *The Low End Theory*, and the scene sort of fizzled out. Jazz seemed increasingly to exist in a separate, rarefied sphere, away from the

commercial mainstream; though it was still acknowledged as a kind of signifier of sophistication, such as in the hugely successful St Germain project, which was basically lightweight ambient house with jazz samples and jazzy flute solos as a kind of garnish. Genuine attempts to marry jazz and hip hop that actually displayed a real grasp of the essentials of both styles were rare - the UK's own Steve Williamson deserves an honourable mention here for his undeservedly neglected pioneering work, especially the astonishing and hard to find *Journey To Truth* from 1992 - listen to this extract and see if you agree.

Returning to Lewis' article, the essence of his position seems to be that artists like Glasper and Washington have incorporated the sounds of hip hop and electronic dance music in general because they grew up with them, so that the language of contemporary jazz now borrows from the vocabulary of hip hop rather than the other way round. This, as far as it goes, is demonstrably true, and not just in the US - bands like Gogo Penguin, The Comet Is Coming and Sons Of Kemet have expanded their jazz-based vocabulary with stylistic innovations that originate in the UK's own rich history of electronica, dub, bass music and all forms of general bashment, and the trend can be seen in any jam session where eager young tyros insist on playing standards with a 'slugging' backbeat. But the article also generated a certain amount of indignant spluttering from some quarters of the jazz community - those who aren't keen on the artists championed

Jazz News

therein objected to what they saw as an arbitrary, media-and-product-driven promotion of this particular brand of jazz, at the expense of other, equally deserving artists who aren't a part of the phenomenon. Others thought that the attempts of an older generation to incorporate contemporary sounds were unnecessarily belittled and disparaged, and that the writer showed a shallow, faddish eagerness to grasp at the future and disregard the past. Issues of ownership always arise whenever an artist or critic makes a claim on the music's future; jazz music does have a troubled relationship with its own legacy, and there is a tension between respect and love for the tradition and the desire to move forwards. Miles and Hancock both explicitly declared themselves to be innovators, drawing in their different ways on contemporary pop, and both also attempted to incorporate hip-hop into their music with uncertain results. Neither *Doo-Bop* or *Dis Is Da Drum* seem to be acclaimed as career high points. The current generation have internalised the language of electronic music because they grew up with it, and the results have been popular with young musicians and audiences, (and naturally with record company PR departments as well). - I don't think John Lewis is making any greater claims than that, despite the sub-editor's hyperbolic headline. How significant Glasper or Kamasi's music will prove to be in the long term, only posterity can judge; it's worth remembering that even such canonised geniuses as Miles, Hancock, Ornette and Coltrane weren't universally feted throughout

their careers, and all benefitted from the powerful and well-funded PR departments at Atlantic or Columbia, so PR has always had a part to play in creating careers and reputations - but sadly it is not always proportionate to artistic merit. But each generation chooses its own idols; a lot of musicians I know in their 20s discovered jazz after growing up listening to hip-hop, and Glasper is an important figure for them. Each generation chooses its own idols. Hancock, Shorter and Zawinul came across hip-hop as older people who had grown up in an era when jazz was still pop music; but for Glasper et al hip hop is the music of their generation, and they've appropriated some of its tropes in a way that makes their music appealing to people of the same age or younger. That's what this article seems to me to be exploring, and I don't think the intention is to disparage the achievements of the past - all the players quoted here are very keen to acknowledge their debt to Miles in particular.

At the end of the day, it can only be healthy for jazz to absorb contemporary influences, and for players and fans alike to have open ears for diverse musical styles - it all helps to ensure the continuity of the music. Innovation and tradition should balance - in the words of Liam Noble, "Everything has been done before, but can you make it personal, feel like we are hearing it for the first time?". Surely this is the standard by which all music, futuristic or traditional, should ultimately be judged.

Eddie Myer

A fundraiser for vocalist **Abi Flynn** (pictured) was held at The Brunswick jam session on 18th October and raised nearly £1,000 on the night. She is currently undergoing chemotherapy for Hodgkin's Lymphoma. If you missed the fundraiser then you can still [donate here](#) and support her by following her blog [here](#).



The **EFG London Jazz Festival** starts from 11th-20th November with headline acts including Wayne Shorter, Evan Parker, Christian Scott and Robert Glasper. The highlights are likely to be a collaboration between Brad Mehldau and Joshua Redman at The Barbican, together with Dave Holland's new project Aziza at Cadogan Hall. With a vast programme of jazz throughout London, promoters Serious are also bringing jazz to 'the streets' with free outdoor events.

Running concurrently with the London Jazz Festival is the return of **BopFest!** at The Elgin in Ladbrooke Grove. The festival of bebop and straight ahead jazz runs from 14th-20th November with acts such as Leon Greening, Steve Fishwick/Alex Garnett Quartet, Nat

Steele Sextet and Allison Neale.

In other festival news, the **South Coast Jazz Festival** have announced their lineup for next year. The festival will run from Thursday 26th to Sunday 29th January 2017 and features Alec Dankworth's Spanish Accents, Zoe Rahman, Dennis Rollins, Jim Mullen Organ Trio, Sarah Jane Morris, Terry Pack's Trees, Ray Gelato's Giants and more, including jazz education events and DJ sets. The festival launches with a special party night at The Old Market in Hove on Saturday 17th December with Incognito.

The **David Patrick Octet** were due to appear at The Verdict in Brighton on Friday 28th October as part of his Rite of Spring tour to promote his album,

a jazz reworking of Igor Stravinsky's classic ballet and orchestral piece. However, his tour (and album sales) have been suspended following a copyright claim by publishers Boosey & Hawkes. Local jazz musicians Geoff Simkins, Andy Panayi and Terry Seabrook stepped in at the last moment.

The British jazz scene is mourning the loss of legendary saxophonist **Bobby Wellins** who passed away on 27th October at the age of 80. Famous for his playing on Stan Tracey's *Under Milk Wood* album, Wellins was a resident of Bognor Regis and frequently performed across Sussex and taught on the jazz programme at Chichester College for many years. An appreciation will be published in the next issue of SJM.

Andrew Bain



How would you describe your drumming, in terms of your influences and style.

“I have a broad range of influences but the main drummers would be Elvin Jones, Tony Williams, Paul Motian, Brian Blade and Jack DeJohnette. Having lived in London and New York for so many years, I have an equally broad spectrum of music that has influenced me too - Kenny Wheeler, John Taylor, Keith Jarrett Trio, Brian Blade Fellowship, Paul Motian Trio, Miles Davis’ first and second great quintets, and Coltrane’s classic quartet, at the top of any lists. Having studied with drummer John Riley and saxophonist Dave Liebman in New York, I am very influenced by the Vangard Jazz Orchestra (formally the Thad Jones. Mel Lewis Orchestra) and Dave’s own groups. I hope to emulate any of those qualities in my playing.”

Tell us about your band Embodied Hope that we’ll be seeing at



The Verdict on Friday 4th November.

“Well this is my first band as a leader in quite some time, and my very first headlining a tour. I am extremely excited to be playing with these musicians and very grateful to Arts Council England and Birmingham City University for the touring support.”

“Starting with Michael Janisch, I have played in two of his own bands in the UK and Europe, and countless sideman projects with artists ranging from Patrick Cornelius to Donna Lewis. He was my first choice for this project. His energy has been essential in making the project happen!”

“I first met Jon Irabagon in 2001 at Manhattan School of Music where I

completed my Masters. His influences are incredibly diverse playing everything from free jazz, to straight ahead, and I have worked with him in a band called Confluence in New York, and in a handful of projects outside this, most notably being a collaboration with Kenny Wheeler and John Taylor in London in 2011.”

“George Colligan is a master musician also, that I first worked with in December 2014. He was an artist in residence at the Birmingham Conservatoire, where I am a senior lecturer, and from the first note I knew it would not be the last. His time feel is sublime, his energy 100% and he was the perfect final member for this project.”

“We are very excited about playing The Verdict, Brighton on

Friday 4th November. The first time for Irabagon and Colligan, but - I hope - not the last.”

What do you like most (and least) about playing drums?

“Playing the drums is the easy part, that I enjoy immensely. Switching from sideman to bandleader is the challenge. I have written all the music for this tour. It is a suite of music based on the seven necessary aspects of embodied hope from a great book about improvisation and co-creation called The Fierce Urgency of Now by Daniel Fischlin, Ajay Heble and George Lipsitz. I discovered it as part of my PhD research project at Birmingham City University into empathic improvisation. Something about the general concept really resonated with me as a practicing jazz musician. Connecting the old with the new, whilst making music with other improvising players, seemed to connect the embodied knowledge so important to the tradition of playing jazz music, and



the positive outlook so necessary to keep doing what we are doing in as confused a world in which we live.”

Tell us about some of the other projects that you’re working on.

“I am currently on the road with trumpeter Andre Canniere’s Darkening Blue project with Brigitte Beraha, Tori Freestone, Ivo Neame, John Turville and Michael Janisch. We are halfway through that at the moment, and it’s great music. I have a tour late November with New York guitarist Pete McCann and saxophonist John O’Gallagher. We have a few dates in the UK, as well as concerts in Lugano and Berlin. I just mixed a trio recording with John O’Gallagher and

Michael Janisch. John is living in Birmingham at the moment also completing his PhD - which is great for the city - so I am taking full advantage of that! We played at the Spotted Dog, Digbeth last May and we will be part of a recording celebrating the music of that venue and its contribution to the scene. Trombonist Richard Foote and drummer Jonathan Silk have pioneered that for the past three years, and I am more than happy to support their great work.”

Andrew Bain’s Embodied Hope perform at The Verdict, Brighton on Friday 4th November. For more information visit:
www.andrewbain.org



Julie Sassoon

Tell us about your new album and your quartet.

"I moved to Berlin from London several years ago and found a place within its wonderful melting pot of improvised music and jazz.

About a year ago I formed a new quartet with some of my favourite players from this vibrant and creative music scene... whom I also felt to be the most suited to playing my compositions."

"Lothar Ohlmeier plays soprano sax/bass clarinet, Meinrad Kneer - double bass and Rudi Fischerlehner - drums. They all have such strong individual sounds and bring so much of their influences into my music - opening up new space and freedom for dialogue and solos within my compositions."

After our first concert in Berlin alongside Marilyn Crispell a year ago, we were very honoured to be offered the opportunity to record our first album in the fantastic RBB Kulturradio Berlin Broadcasting Studios - with some of the best sound engineers

in the country. Thanks to Ulli Blobel from Jazzwerkstatt label and Ulf Drechsel - the head of Jazz at RBB Kulturradio - we were given 5 days of recording plus 5 days of mixing/editing with these great engineers. As a guest musician we invited our long time collaborator and friend - trumpeter - Tom Arthurs to join us on 2 of the 6 tracks on the album."

"The result ... I am very happy with! The new album is called *Fortune* - and will be released on Jazzwerkstatt Label in November.

If you want to hear or see a sample of these recordings - you can watch the video that was filmed at the studios during the recording week on vimeo."

What sets you apart from other singer/pianists?

"What sets me apart from other singer/pianists is that I'm not a singer... but a pianist that sometimes uses her voice as an extra line or layer. Everyone has a voice - but only a few can call themselves a singer! I

use my voice when I feel I need to express more than my fingers on the piano can provide..."

Tell us about your approach to composing.

"In general I guess you could say my music is based on unusual rhythms and what I find to be beautiful harmonies and colours. I'm not interested in fitting into any particular tradition - like jazz or classical - though I'm certainly influenced by music from these backgrounds."

"However when I'm composing - I'm not bound by any musical style. Another thing that may be characteristic of my composition is the repetitive element - that is also found in minimal music. This repetitional process enables me to get deeper into the music and closer to my soul... which is where I want to be..."

"I can sometimes get drawn into a certain musical element - for example - in the last few years I was fascinated by the tension that results in minor second intervals.

I often play a melody on the piano - at the same time singing that melody a semitone below or above - as I like the tension it creates. Also - minor 6th intervals stacked up on top of each other - I love... and most recently - the emotional effect of chords moving semitonally... I can't explain it - you have to hear it. Its very evident in *Expectations* - which is the song we filmed in the video."

What plans do you have for the future?

"Since I moved to Berlin, I have collaborated with lots of great musicians. However my main focus over the past few years has been on my solo music and performance."

"Now I'm feeling very inspired and motivated to play with this new quartet and I hope that the new album *Fortune* will help to get us out there!!"

"Next to the quartet I also have a love of playing in duos..."

I have a very new duo with the legendary drummer - Willi Kellers. Our music



The Julie Sassoon Quartet, at the RBB Kulturradio Recording Studios

is purely improvised. We recorded a session on the last day at the RBB studios - which will be released as a CD next year."

"I'm working with percussionist - Nora Thiele in our Sassoon/Thiele Duo - playing my compositions."

"My duo with Israeli singer Efrat Alony, exploring our Jewish roots through original compositions and reworking of standards and folk songs also has concerts planned for next year."

"And of course I'm still working with my longterm duo - 'Inside Colours' - with Lothar Ohlmeier. 'Inside Colours' duo has just been offered another CD recording by the Bavarian radio station - Bayerischer Rundfunk -

after having played a memorable gig at the Bavarian Jazz Festival this summer. This gig you can hear - as it was recorded and broadcast by BR-KLASSIK Radio.

Julie Sassoon appears at The Verdict, Brighton on Thursday 10th November ahead of her appearance at The Vortex on Saturday 12th November as part of the EFG London Jazz Festival.

For more information on her and the band visit:
www.juliesassoon.com

Silje Nergaard



Tell us about how you go about composing a new song.

“I sit down by the piano and play and sing freely. I try not to think too much or judge myself too hard, and I try not to be impatient. I hope for a special and original phrase or melody to appear. I record everything on my iPhone, and I know if I’ve made something good when I listen to it later with fresh ears. If I like a phrase, I start composing the whole song which takes a while, sometimes months.”

How important is the story in your songs?

“When I sing freely, random sentences appear, and I believe they come from the same place as the melody. This musical line starts telling a story; we just have to figure out the secret of it...it is very exciting...and my long-time lyricist Mike eventually writes the words. The stories are like the gloves of a hand, it needs to fit. But the lyrics must always have great quality and tell a story.”

“I invite my listener in to my musical universe and hope they will feel the music and words touch them in a personal way. This is what music is about.”

What plans do you have for the future. Do you have a new album coming out?

“I am working on two



projects these days. I am writing for a new album that will have more of an electric sound, just to make a change from the acoustic recordings I have released in the last years. I am also working with a fantastic Norwegian jazz pianist called Espen Berg, and we are working on a jazz project with Norwegian classics. I am very excited and dedicated to both of these musical projects.”

Silje Nergaard performs at St. James Theatre, London on 18th and 19th November and then at The Ropetackle in Shoreham on Sunday 20th November.

For more information:
www.siljenergaard.com



Big Band Scene

This month Patrick Billingham revisits practice.

I am pleased to say that, after the death of its eponymous creator, the Les Paul Big Band is continuing to function. I was at their September gig, and the band sounded pleasingly tight. For me, a high point was a fresh take on their band within the band spot. The new regular baritone player, David Hawker, was involved in a wide stereo conversation treatment of Moonlight In Vermont with trombonist Dave Macari together with members of the rhythm section.

Terry Pack's unfeasibly big band Trees is planning to record an album over the weekend of 19-20 November. If you would like to get involved in funding, attending, etc, please check their website www.treesensemble.org for details.

Back in April (SJM51), I started discussing practice. What is the purpose of practice? It is said that the average musician practices a piece to get it right, the expert musician practises not to get it wrong. It is a learning process. And one way to learn is memorisation, whether deliberate or not. From this consideration, band rehearsals can be considered part of practice time.

There are five basic areas of

learning: visual, auditory, kinaesthetic, analytical and unconscious. These are not listed in order of importance. The effectiveness of each depends on the individual. And they are not mutually exclusive.

Visual, sometimes known as notation based practice, relies on memory cues provided by the printed chart. Practising with the chart makes it familiar, and some fortunate musicians can visualise the chart even when it is not in front of them.

Auditory, or aural memory, depends on hearing the music in one's head. There are fortunate individuals, also, who, hearing a piece of music once, can reproduce it immediately on their instrument.



This is probably the most important area where band rehearsals can be counted as an element of practice, where the aural image is planted and reinforced.

Kinaesthetic, or muscle memory, is arguably the most important when it comes to practice and developing performance. Especially, in a big band, ensuring a tight sound within a section. Many charts contain passages, known technically as 'the twiddly bits'. Get these together, the band sounds fantastic. Otherwise, not. The best way to tackle a difficult phrase is to keep playing it slowly until you can play it accurately. Then gradually play it faster, accelerating only when it is accurate at the new speed, until ultimately you get it right at full speed. Psychometric research has shown that this method uses fewer neurons in the brain, than attempting the phrase at full speed from the outset.

Analytical memory relies on interpreting patterns and repetitions in a piece. It involves having a mental representation of its structure and harmonies. In other words, the feel of the music.

Unconscious memory is not, as you may think, associated with overindulgence of your recreational chemical compound of choice. Rather, it is involved with all the other types of memory. Perhaps you can recall the struggles you may have had at school trying to learn a poem so

that you could recite it from memory. And compare that with the number of television commercial jingles that you could recite verbatim with no effort at all. You remembered something that you had not deliberately tried to memorise. Unconscious memory is brought into play after multiple repetition of a stimulus.

Modern technology gives us an aspect of learning which doesn't require the instrument. You can combine most of the above aspects of memorisation by listening to the music on an mp3 player, quite likely incorporated in your mobile phone. Not only can you hear the whole band playing the tune. If you have the chart in digital form on Sibelius or MuseScore or similar, you can listen to your individual part.

And I still haven't put a figure on just how much practice time you really need.

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 December's Big Band Scene, please send it to me by Thursday November 24th. My email address is g8aac@yahoo.co.uk.

Big Band Gigs

November - Early December

† a regular monthly gig

bold italics part of a regular series

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 Basseby 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.

Tuesday 8th November

†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 13th November

7:30 pm, Swinging and Singing, ConChord Big Band at Chequer Mead Theatre, De Lane Warr Road, East Grinstead, West Sussex, RH19 3BS, (01342 302000). £14/£12. All profits to East Grinstead & District Age UK.

Friday 18th November

8:00 pm, The Simon Bates Big Band at the Loxwood Jazz and Blues Club, North Hall, Guildford Road, Loxwood, West Sussex, RH14 0SF (01403 75295). £15.

Sunday 20th November

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

7:30 - 10:30 pm, Swing with The Big Band, Straight No Chaser at The Hassocks Hotel, Station Approach East Hassocks, BN6 8HN (01273 842113). Free entry.

Wednesday 23rd November

7:30 pm, The Brighton Big Band at St. Andrews Church, Church Street, Hove, East Sussex BN3 2AD, (01273 738785). Free entry with collection. This is not yet confirmed; to check contact John Lake (07950 317496)

8:00 pm, Studio 9 Orchestra, with guest star Tony Kofi, at The Ropetackle Arts Centre, Little High Street, Shoreham-by-Sea, BN43 5EG. (01273 464440) £12.

Friday 25th November

†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 (Bring your own refreshments.)

Sunday 27th November

†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.

Thursday 1st December

7:30 pm, Five Star Swing Big Band at Clair Hall, Perrymount Road, Haywards Heath, West Sussex, RH16 3DN (01444 455440). £16/14.

Sunday 4th December

†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 Studio 9 Orchestra at The Brunswick, 3, Holland Road, Hove BN3 1JF (01273 733984). Free entry with collection.

Wednesday 7th December

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

Below: Simon Spillett, photo by Andrew Cleyndert.





Bobby Wellins
1936 - 2016

Pete Recommends...

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

**Bobby Wellins/Colin Purbrook:
*The Satin Album***

I met Colin Purbrook at University, where we sometimes played in the same student bands. Later I bumped into him occasionally in London clubs. One evening he told me about a wonderful tenor saxophone player he had heard at a late-night jam session - Bobby Wellins.

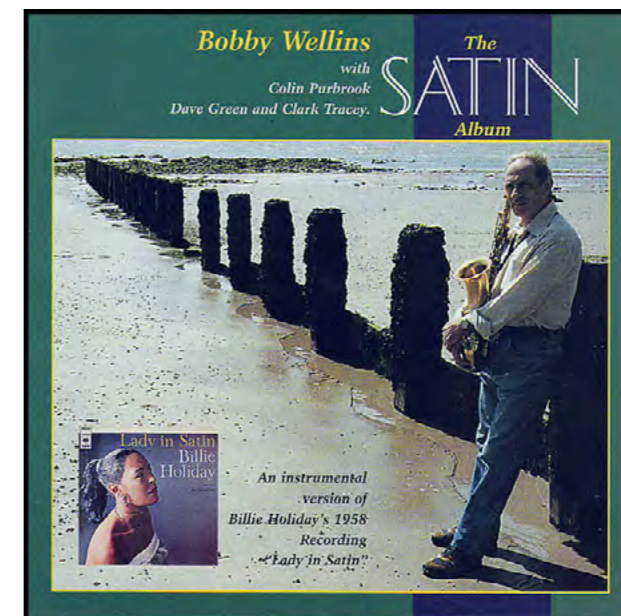
Here they are, 40 years later, on a wonderful album which was a very special project for Bobby, inspired by his love of Billie Holiday. For a jazz musician sound is very important. Bobby plays with a unique sound,

which gives his improvisation a strong yet very calm feeling.

Similarly Colin has a beautiful touch at the piano, which gives his playing a feeling of confident relaxation. Together with Dave Green and Clark Tracey they produce some beautiful music. Listen to the opening track, I'm a Fool.

[The Satin Album was issued on JAZZIZITJITCD 9607]

[Photo of Bobby Wellins at the South Coast Jazz Festival, 2015 by Rachel Zhang]



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 masterclasses 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@ntlworld.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 September 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:

Tuesdays: 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>

Steyning 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, Steyning Grammar School, Shooting Field, Steyning 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.



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.
<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

The Impossible Gentlemen 19th October 2016 The Old Market, Hove

Starting with the title track from their latest album, *Let's Get Deluxe*, this was a group that started with a real, tight-knit groove to start the beginning of something that Brighton (and Hove) hasn't heard in a long time.

With legendary drummer Adam Nussbaum leading from the centre, his introduction to *You Won't Be Around To See It*, from their 2011 eponymous debut album, was yet another indicator of a world-class ensemble in full flow.

Though *Dog Time* is from their latest album, keen admirers of The Impossible Gentlemen would have recognised it from their last appearance at The Old Market last year when they performed compositions ahead of their new album, which they recorded at Curtis Schwartz's studio in Ardingly, West Sussex.

Going back to earlier material such as *Barber Blues* (from their critically acclaimed 2013 album *Internationally Recognised Aliens*) was no problem for Steve Rodby, who guested



The Impossible Gentlemen at The Old Market. Photo: David Forman.

on bass on the original album, having replaced Steve Swallow soon afterwards.

After the interval, we were treated to another track from the new album, another one that they performed last year, *Terrace Legend*. It was evident that the biggest difference between last year's concert and this year's was the addition of reedsman Iain Dixon, who excelled on soprano and bass clarinet throughout the evening. But it was his fine tenor sax playing on the Mike Walker tune *Clockmaker* that displayed his gift for soaring melodic lines. His ethereal bass clarinet playing on *Heute Loiter* created a perfect backdrop for Steve Rodby's beautiful and sensitive segue-way and bass introduction to Simcock's haunting ballad *Just To See*

You. Keyboardist Simcock gets better and better and his soloing was simply breathtaking.

Nussbaum's *Sure Would Baby* has become the band's popular closer and was the perfect tune to round off the concert. It's rare to see a drummer with such energy and technical mastery, combined with an ability to play ballads in such a delicate, sensitive way.

This concert was only made possible by promoters David Forman and Ralph Earle who have both done a fantastic job in bringing world-class jazz to the Brighton area.

Charlie Anderson

Read Eddie Myer's Jazzwise review of this concert [here](#).

Album Review

Nigel Price Organ Trio
Heads & Tales Volume 2
Whirlwind WR4695

The term 'journeyman' is often employed by jazz critics as a means of damning with faint praise, implying a musician who has achieved basic competence but is unable to inspire any higher feelings in his audience. In its original sense, it referred to a guild of skilled craftsmen, wandering from workshop to workshop in pursuit of excellence, employed by the day by whoever had need of their hard-earned talents. Nigel Price could surely wear this label with pride; his tireless travels around the length and breadth of the UK, at the helm of his own trio or as a valued addition to another leader's outfit, seemingly only interrupted by regular appearances hosting the late show at Ronnie's, are becoming the stuff of legend, and speak volumes about the depth of his commitment to his art. He's content to let others carry the banner of the avant-garde and dedicate himself to reaffirming the values that crystallised around the hard-bop movement of the 1950s Golden Age - impeccable swing, passionate execution, thorough harmonic knowledge and an intimate

familiarity with both the language of be-bop and the standard repertoire of the Great American Songbook. This album demonstrates all these virtues with a programme of newly written contrafact melodies over standard forms, enabling Price to play to all his strengths over familiar changes while avoiding the staleness of over-familiarity. Back in the 50s, bands could hone their musical identities over the course of month-long club residencies, but that scene has all but disappeared; by sheer self-motivated dedication Price has managed to get more gigs in the last year for the regular trio featured on this recording than many bands play in a lifetime, and it shows - there's exactly the levels of empathy and telepathic communication that this music needs to really take off. Ross Stanley astonishes at the Hammond, and Matt Home provides sympathetic support and dazzling solo breaks as necessary, but it's the buoyant, irresistible group swing of every tune that really lifts this above other releases in the genre. Price's own guitar soloing is an endless delight, supple, inventive and swift, but with an unassuming yet passionate honesty in his tone that's worlds away from the rather clinical smoothness of



many contemporary guitarists. *Up and Out* has a spiralling melody that stays in the mind, and *R & R* benefits from a particularly imaginative re-working of the old warhorse *Have You Met Miss Jones*. Guest saxophonists, and long-time associates Garnett and Xenopolous make perfectly judged contributions, especially on *Majority* which features both together for some exciting trades. The second disc features renditions of the original tunes on guitar, alone or overdubbed, and underlines the leader's complete mastery both of his instrument and his repertoire. Anyone who wants to support the continued existence of jazz in the UK, and also treat themselves to the sound of masters at work, should buy a copy, then check their calendar for the next live appearance.

Nigel Price, guitar; Ross Stanley, Hammond organ; Matt Home, drums; Alex Garnett, tenor & alto sax; Vasilis Xenopolous, tenor sax.

Eddie Myer

Mike Walker of The Impossible Gentlemen. Photo: David Forman

Book Review

Images of Jazz

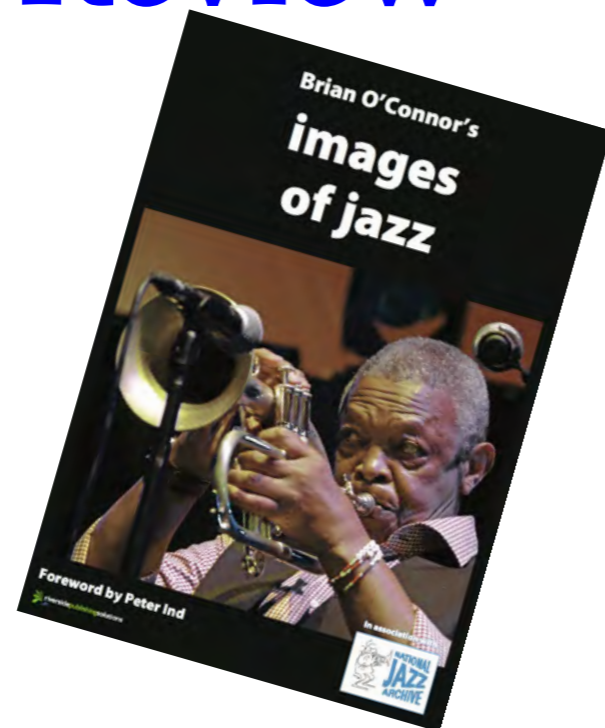
Brian O'Connor

With a foreword by bassist/jazz club owner Peter Ind, this book features over 400 photographs taken over the course of nearly 50 years at more than 60 venues across Britain.

Photographer Brian O'Connor has been photographing jazz musicians since the early 1970s and is also a regular contributor to SJM.

Most of the photos are arranged in groups, either a collection of photos of individuals (such as vocalist Claire Martin) or grouped by instrument (including guitar, piano, vibraphone, harp and many more) and even family groupings such as the collection of Dankworths. There's even a then-and-now montage of Alan Barnes, Liane Carroll and Andy Panayi (p. 81).

Sussex jazz venues are well represented, including the Birley Centre and Underground Theatre in Eastbourne, Brighton's



Verdict, The Hawth in Crawley, The Brunswick in Hove, and both the Love Supreme Festival and the South Coast Jazz Festival, where Brian exhibited as photographer in residence earlier this year.

As well as local legends such as Geoff Simkins and John Donaldson, there are also a number of photos of American legends such as Dexter Gordon (pictured opposite), Stan Getz, Count Basie, Art Blakey and Dizzy Gillespie.

A helpful index at the back of the book helps you locate photos by artist.

Providing a visual record of jazz in Britain for the past 40+ years, this

book is a great achievement and an interesting and fun resource for both jazz fans and musicians.

Published by Riverside Publishing Solutions in association with the National Jazz Archive. £25.95 or £20 if ordered before Christmas.

ISBN 978-1-5272-0057-9

Purchasing information here:

<http://www.imagesofjazz.com/frames.html>

Charlie Anderson



Listings

November 2016

Tuesday
1

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

Simon Spillett Quartet
Hare & Hounds, Worthing
8:30pm Free (c)

Wednesday
2

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

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

Thursday
3

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

Gilad Atzmon/ Alan Barnes
The Ropetackle, Shoreham
8pm £15

Friday
4

Andrew Bain's Embodied Hope Quartet
The Verdict, Brighton
8:30pm £15/12

Mark Basseby Quartet
Steyning Jazz Club
8:30pm £12/7

Saturday
5

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

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

Sunday
6

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

Alan Barnes with Neal Richardson Trio
Splash Point Jazz, Seaford Golf Club. 4pm £5

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

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
7

James Osler, Terry Seabrook & Alex Eberhard
The Snowdrop, Lewes
8pm Free [R]

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

Tuesday
8

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

Raul D'Oliveira Latin Quintet
Hare & Hounds, Worthing
8:30pm Free (c)

Clark Tracey Quintet
JazzHastings
8:30pm £10

Wednesday
9

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

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

Thursday
10

Julie Sassoon Quartet
The Verdict, Brighton
8:30pm £10/5

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

The Jazz Organisation
JD Bar, Hastings
9pm Free [R]

Friday
11

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

Jay Phelps Quartet
The Verdict, Brighton
8:30pm £13/9

Tommaso Starace/ Michele Di Toro Duo
Chichester Jazz Club
7:45pm £12/7

Saturday
12

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

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

Sunday
13

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

Savannah/Assorted Nuts
The Six Bells, Chiddingly
1-3pm 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
14 **Andy Panayi with Terry Seabrook Trio**
The Snowdrop, Lewes
8pm Free [R]

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

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

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

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

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

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

Mingus Underground
Ropetackle, Shoreham
8pm £10

Thursday
17 **Neal Richardson Trio + Guest**
The Master Mariner, Brighton Marina. 8:30pm Free [R]

The Jazz Organisation
JD Bar, Hastings
9pm Free [R]

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

Laura Jurd's Dinosaur
The Verdict, Brighton
8:30pm £15/12

Saturday
19 **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]

John Lake Trio
The Grand Hotel, Brighton
7-10:30pm Free

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

Buster Plays Buster
The Hawth, Crawley
3pm £14

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]

Silje Nergaard
Ropetackle, Shoreham
8pm £20

Monday
21 **Sam Miles, Terry Seabrook & Tristan Banks**
The Snowdrop, Lewes
8pm Free [R]

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

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

Gabriel Garrick Quartet
Hare & Hounds, Worthing
8:30pm Free

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

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

Jason Rebello Trio
The Verdict, Brighton
8:30pm £16/12

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

Thursday
24 **Neal Richardson Trio + Guest**
The Master Mariner, Brighton Marina. 8:30pm Free [R]

Triversion
The Undercroft, Arundel
8pm £7/5

The Jazz Organisation
JD Bar, Hastings
9pm Free [R]

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

Dave Williams
Brighton
6-8:30pm Free

Vels Trio
The Verdict, Brighton
8:30pm £10/5

Kevin Fitzsimmons Quartet feat. Leon Greening
Underground Theatre, Eastbourne
8pm £13/10

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

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

Sunday
27 **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]

On The Horizon

Monday	Tony Williams, Danny Moss Jnr. & 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	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Lee Goodall Quartet 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]	Steve Waterman The Fishermen's, Eastbourne 8pm £10	Chris Coull with Guest + 9pm Jam Session Palmeira, Hove 8pm Free [R]
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South Coast Jazz Festival

Ropetackle Arts Centre, Shoreham
Thurs. 26th Jan. J-Sonics + Alec Dankworth's Spanish Accents
Fri. 27th Jan. Zoe Rahman + Dennis Rollins
Sat. 28th Jan. Jim Mullen Organ Trio + Sarah Jane Morris
Sun. 29th Jan. Terry Pack's Trees; Ray Gelato's Giants feat. Claire Martin

pe, Robert Fowler, Oliver Wilby & Trio
Fri. 16th Dec. Paul Booth's Xmastet
Fri. 30th Dec. Riley Stone-Lonergan Quartet with Dave Drake
Thurs. 12th Jan Smalls: Scott Hamilton/Steve Brown/Mark Edwards/Steve Thompson

Chichester Jazz Club
2nd Dec. Alan Barnes' A Christmas Carol

Splash Point Jazz Club, Seaford

4th Dec. Sue Richardson + Neal Richardson Trio

Steining Jazz Club
2nd Dec. Danny Moss Jnr./David Chamberlain Quartet

Underground Theatre, Eastbourne

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

Chapter 12 Wine Bar, Hailsham
Fri. 9th Dec. John Lake Trio

Jazz Hastings

Tuesdays
13th Dec. Jay Phelps

The Verdict, Brighton

Fri. 2nd Dec. Mike Outram/Julian Nicholas Quartet
Fri. 9th Dec. Alex Hitchcock Quintet
Tues. 13th Dec. Smalls
Xmas Special: Karen Shar-

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'

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 Association, The Stade,

Hastings TN34 3FJ

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) Wednesdays at The Verdict, Brighton

Saltdean Lido, Saltdean Park Road, Saltdean

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

Smalls, now based at The Verdict, Brighton.

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 Joker, (Preston Circus) 2 Preston Rd, Brighton BN1 4QF

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, Chiddingfold BN8 6HE

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

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

The Undercroft, Arundel Town Hall, Maltravers St., Arundel BN18 9AP

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



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Next Issue

The next issue will feature more interviews and reviews, to be published Tuesday 29th November.

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Hubert Laws

Born 10th November 1939