

SJM

SUSSEX JAZZ MAGAZINE

MONTHLY ISSUE 59 *December 2016* FREE



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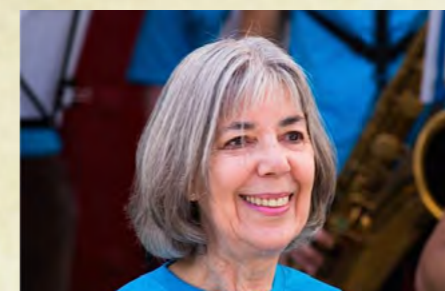
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Alex Hitchcock



Annie Lightly



Mike Outram

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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 January – June 2017

12 th January	Peter Taylor Cyril Pelluet	Lester Young on clarinet Big bands we should listen to more!
9 th February	David Stevens Jim Burlong	Joan Chamorro and the Sant Andreu jazz band The new wave of jazz in Britain
9 th March	John Speight Richard Letchford	1959 – The Year that Changed Jazz – maybe! In the mix
13 th April	Simon Williams John Poulter	How I came to like jazz Tony Coe
11 th May	Peter Johnson Darrell Suttle	Ella Fitzgerald Jam sessions (Clayton, Condon, Dickenson etc)
8 th June	Morris Baker John Speight	Charles Mingus Bud Powell – tortured genius

For more information contact Peter Taylor on 01403-784478 or peter.taylor@ucl.ac.uk or John Speight on 01273-732782 or j.speight@sky.com

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

Issued:- 4th November 2016

THE COLUMN

Eddie Myer

Larkin About



The autumn touring schedule has made it impossible for me to attend a single one of the many amazing gigs that comprise the EFG London Jazz Festival, and all that I've had to console for missing (yet again) the priceless opportunity of seeing Wayne Shorter is the chance purchase of a copy of Philip Larkin's *All What Jazz: A Record Diary 1961-71*, comprising record reviews that he wrote for the *Daily Telegraph*. Jazz critics, and critics in general, find themselves in an equivocal situation, trying to sustain their careers by gleaning crumbs dropped from the table of actual artists, with such creativity as they can muster entirely employed in assessing the creativity of others. Larkin is an exception - the writer of *The Whitsun Weddings*, who was offered and refused the post of Poet Laureate, has a claim to artistic stature in his field equal to those of the great musicians of the Golden Age whose seminal albums he reviewed - usually unkindly.

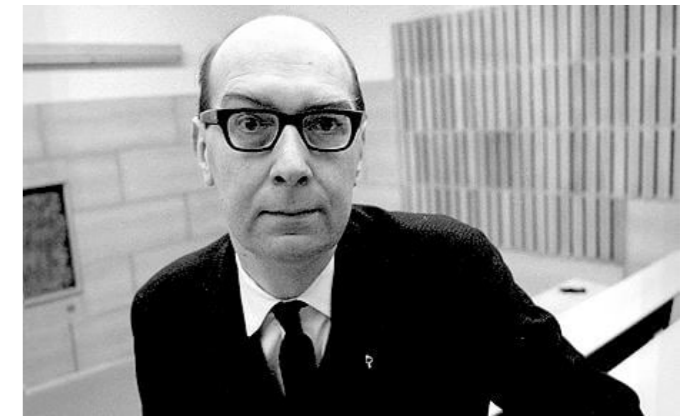
His personal reputation is rather another matter - there was a mixture of consternation, and probably some *schadenfreude* from

vindicated modernists when Larkin's personal correspondence revealed a morass of unpleasant opinions that were all firmly on the wrong side of what's currently acceptable in those most fraught of contemporary subjects, racism and misogyny. At the very least, the epistolary light shone upon a man whose views were very typical of someone of his age, class and gender; his shortcomings in these areas were widely shared in the contemporary attitudes upon which so much effort has since been expended in our efforts to build a better society. Larkin's writings on jazz give us an insight into how that music was received into unexpected areas of British society in the early years, and reveal a window into a very different world.

Larkin started reviewing in 1961, when he was nearly forty. In his youth he had been a passionate jazz fan and an amateur drummer - 'few things have given me greater pleasure in life than listening to jazz' declared this man who built his reputation upon an unsparingly incisive dismantling of the supposed joys of material existence. He discovered jazz in the first golden

age of the 1930s, when Armstrong was contemporary and Basie, Goodman and Ellington were the avant-garde. The war and the American Federation Of Recording Musicians intervened, and like many of his generation he lost touch with jazz in the 1940s and early 50s; but when he was offered the review column in the *Telegraph* he approached it as 'a jazz lover, someone unquestionably on the wavelength of Congo Square.... though I knew jazz had been changing, I didn't believe it could alter out of all recognition any more than the march or the waltz could'.

Larkin thus came into the era of Coltrane, Coleman, Miles and Cecil Taylor with expectations shaped by the era of Bix Beiderbecke and Muggsy Spanier and was utterly horrified by what he found. It's standard practice now to present the development of jazz as an apostolic succession, so that echoes of King Oliver can be traced in Freddie Hubbard and Sidney Bechet in John Coltrane, and each new generation of musicians is careful to show due reverence for the past; this attitude was not always so prevalent. Larkin considered what he found as 'modern jazz' to be utterly alienated from its roots - claiming that 'nearly every characteristic of the music had been neatly inverted' in the progression from the hot, syncopated dance music of the pre-war era to what he saw as the enervated intellectualism of the modernists.



Of course, Larkin had a general dislike of Modernism in all the arts, which he saw as an artificial fixation with experimenting with form at the expense of content. His critique of modern jazz in particular was echoed by many jazz fans of his generation in the UK though, and displays a socio-cultural undertone. What attracted them to jazz was its 'hot' character - the vigourously upbeat mood, the simplicity of form, the primacy of rhythm over harmony, the wide, almost-human vibrato and tonal exaggeration of the soloists that set the music firmly apart from the European classical tradition. You could uncharitably describe it as a fetishisation of a supposedly primitive 'other' which appealed precisely because it had none of the restraints of 'high' culture, and which could be safely appropriated by a dominant elite - such as Oxford-educated Larkin would neatly embody. The haughty intellectualism of Miles, the audible rage of Shepp and the spiritual ambitions of Coltrane were a direct challenge to this attitude. Duncan Heining has described in his excellent *Trad Dads and Free Fusioneers* how older

British fans felt alienated by the way that, as they saw it, the music that they loved had been turned against them. The overt black nationalism of the radical 1960s generation seemed to deliberately exclude them even further. Yet, like Larkin, they genuinely loved jazz as they understood it, and felt a deep connection with the music of their youth; it seems unfair to dismiss them entirely as privileged cultural appropriators. Larkin tried to swallow the modernist pill, and though he's famous for his hatchet jobs, his reviews also contain many sympathetic and positive insights. He was also perceptive enough to realise that many of the qualities he looked for in jazz had migrated into rock and roll; and any artist today struggling with their grant application, or trying to wrangle a decent fee out of promoters, will surely recognise his prescience when he wrote "the jazz band in the night club declined, and jazz moved, ominously, into the culture belt... concert halls, university recital rooms and summer schools this was bound to make the re-establishment of an artist-audience nexus more difficult, for universities have long been recognised as the accepted stamping-ground for the subsidised acceptance of art rather than the real purchase of it".

The consequences of the cultural schism that opened up when the be-boppers stopped playing to the paying customers and set their sights upon a loftier cultural and artistic

status are still not resolved, and Larkin's writings give an insight into a perspective that is seldom heard today, but still contains a framing of issues that cannot be completely dismissed. Though how many today would agree with his assessment of Monk - "a not-very-successful comic, as his funny hats proclaimed; his faux naïf elephant dance piano style, with its gawky intervals and absence of swing made doubly tedious by his limited repertoire" ? Or Coltrane - "metallic and passionless nullity giving way to exercises in gigantic absurdity, great boring excursions on not-especially-attractive themes upon which all possible changes were wrung, extended excursions of oriental tedium, long-winded and portentous demonstrations of religiosity" ?

The old grouch certainly had a way with words, though I'm not sure I can forgive him for his comments on bass solos - "arid stretches of thirty-two or even sixty-four bars when some fervent bassist, aware that his instrument was 'set free' by Jimmy Blanton, demonstrates its half-audible limitations while the rest of the band rest their lips. Why? The bass is not an elephantine guitar - to make it sound like one is to use the foundation stone for the cornice". Is nothing sacred?

Eddie Myer

'Fight The Good Fight!'

Bobby Wellins

24 January 1936 – 27 October 2016

This is not intended as an obituary so much as a tribute, so please forgive the omission of any material you expected to see here.

I say this because what emerged yesterday at Bobby's funeral in Chichester was an overwhelming sense that Bobby had touched so many in a personal way, and that they/we all had our own stories and perspectives of the unique and wonderful artist and person that was Bob Wellins.

There were the 'dark years' of the late '60s, not the easiest of material to take on board, but within which came the inevitable fun and creativity of Bobby's ongoing partnership with Stan Tracey, his encounters with the great players who were visiting Ronnie Scott's – Dexter Gordon, Sonny Rollins, Roland Kirk, Dizzy Gillespie, Ben Webster, Chet Baker – and the creative strides forwards for British jazz from underneath the shadow of the great American art form.

Indeed, a recently recorded Kenny Wheeler album, *Six For Six*, (featuring Bobby) attests to the fact that coming from within the ensembles of the 50s and 60s, and creating such creative directions heralded on 'Starless And Bible Black', for instance, he was part of the vanguard of British players making the music their own to an extent that is the bedrock of the British-European sound now.

Bobby thought his way into creative answers and pragmatic solutions – his improvisation always alert, adept, and

referencing the greats, whilst forming its own language; his compositions, like 'C.U.C.B.' and 'Silent Waves', always ambitious and three-dimensional, whilst still formed around a gig-able lead-sheet.

His arrangements of standard material are unique to him. Not only would he take an unlikely dance hall song like Moonray [from Artie Shaw in 1947], but also mainstream hits like 'Mad About The Boy', 'How Deep Is The Ocean', and 'Quando, Quando', and make them his own. The groove or presentation would be unexpected, and the manipulation of the melody entirely personal to him.



If you listen carefully, there is plenty of Lester Young, Charlie Parker, Stan Getz, Zoot Sims, John Coltrane, Sonny Rollins, and many more in his playing...



Photo: Rachel Zhang

but what we are left with is an abiding sense that we've heard something entirely original. As Sonny Rollins recently said in a tribute: 'He has his own sound'.

This unique sound had the plaintive quality of a folk singer rising to or falling from a note, the measured vibrato of Middle-Eastern soloistic virtuosity, a marked absence of crass sentimentality or over-projection, and a starkly incisive rhythmic propulsion known in the game as 'swing'.

For those to whom Bobby's tone and musicianship spoke, we all rated him as highly as any artist in the field of jazz music. I have always announced him as one of maybe a dozen original tones on the saxophone in all jazz.

Bob was undeniably frustrated by the pitfalls and inadequacies of the public performance arena of jazz in the UK. He was faultlessly humble, if constructively competitive, so his analysis was always one of pushing forward the cause of jazz, rather than any defined personal ambition. He would compare Stan Getz's articulate attitude towards the lighting man, in comparison to our shuffling unconcern on a sound check. He wanted theatre and a sense of the dramatic to be in place to help serve up the inner content of the music. He believed in literature, poetry and fine art as siblings to jazz music, and wanted jazz in the UK to be granted the cultural capital and respect it enjoys the world over.

Bobby was a great appreciator of his fellow artists – explaining cogently what he liked about the players around him with an open heart – whether they corresponded with his style or not. He was a tireless promoter of musicians to each other – mentioning to me before I met or played with them, Claire Martin, and Pete Jacobsen, for instance. And in

this way, he was always in touch with new players coming through, and willing to place them on a stand under his name.

Bobby was a wily Scot and a survivor, but came with a charisma and hard won wisdom and warmth that he readily gave of.

I first heard Bob when I was 15 and connected with his approach and sound immediately; hung with him at university where he was composer in residence; fell out with him over a social incident; stuck up for him in amongst criticism of his conduct within the scene; heard his sound again from the street whilst passing a venue when he was on a sound check, went in and put water under the bridge; joined him on a UK tour and BBC broadcast – all this before I was 23.

After this came years of regular visits each way, involving music-making, listening, hanging with friends and talking about everything – one visit though, I particularly want to share.

I had just moved into another single room with my one-and-a-half year-old daughter, and to be honest, was struggling with exhaustion and feeling more than a little daunted at the prospect of managing her life on my own. Bob called and said he was on his way over. He engaged magically with little Rosebud, and when we were sat on a bench with her in a local park, later that day he said: 'Julian, she's got you.'

I'm aware that anyone can hand out platitudes, but just as Dave Holland had to be told by Miles Davis 'you are the bass', I instantly felt reassured that just being there was enough. Thanks Bob. I'll miss you, old mate.

Julian Nicholas

Alex Hitchcock



How did you get into jazz?

“A heady combination of Coleman Hawkins and Joshua Redman was my first exposure to the saxophone. If that was reflected in my playing even in a small way I’d be very happy! I told a sort of half-truth early on about being able to read chord symbols so spent the first couple of years pretty much playing by ear and hoping that would sound convincing, which is actually something I’m quite happy about looking back as I like to think I can rely on my ears now to get me out of trouble...”

“I was very lucky in that my first teacher, Katie Brown, introduced me to bebop and hard bop through players like Charlie Parker, Phil Woods and Cannonball Adderley at a young age, and that left a lasting impression on me musically. My favourite musicians still tend to be the ones where you can hear that influence and grounding in their playing.”

Tell us about your quintet that are appearing at The Verdict in Brighton on Friday 9th December.

“I wrote for the musicians I wanted to hear and play with: James Copus on trumpet, Will Barry on piano, Joe Downard on bass and Jay Davis on drums. If there’s a consistency in the writing it’s because I tried to write with their personalities (both musical and non-musical) in mind, and wanted to write music that would excite them first and foremost. I was pretty sure that this sense of excitement would transmit to audiences both live and eventually on record. I’ve known Will for upwards of ten years and Joe and

James, for example, go a long way back so it’s important, I think, to have those strong musical relationships within the band. The music is coloured quite heavily with what I’d think of as an ‘American’ sound you might associate with people like Ambrose Akinmusire and Kneebody, but I hope the influence of someone like Jasper Høiby, who I think is an amazing writer in addition to his bass playing, would be felt somewhere in there too. We really enjoy playing together, which I hope comes across, and we’ve had some great gigs this year including the London Jazz Festival, so we’re building some nice musical momentum.”

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

“Resolution 88, an original funk project led by Tom O’Grady, has had a good year – we released our second album *Afterglow* and toured to Spain and around the UK. I find Tom an inspiring guy for the way he committed totally to the band and to the music after leaving his maths teaching job to set it up. It’s an exciting band to play with – it’s hard music and keeps me on my toes! There’s also the Patchwork Jazz Orchestra, a collaborative big band playing music written by its members, which is a pretty unique project. The band won the Peter Whittingham Award in 2016 [and] is putting on a series of nights pairing contemporary big band writing with DJs and a samba collective. It is another situation where you very much feel like you’re playing amongst friends – we had a brilliant time playing together in Italy last year

and Tunisia a few years ago – so there’s always a great atmosphere at gigs and rehearsals. On top of that, together with the fantastic young saxophonist Tom Barford, I play in a chordless quartet with bassist Ferg Ireland and drummer James Maddren. It has been interesting to hear mine and Tom’s tunes in that stripped-back setting and it’s a complete luxury to play with Ferg and James as a rhythm section. It’s a band I’m particularly excited about going in the new year – we’ll be playing at Ronnie Scott’s, the Jazz Nursery and Cambridge Modern Jazz Club so I’ll be practising hard for those...”

What aspects of your playing are you working on and hoping to improve?

“As I’m sure anyone would say, there are many things I’d like to improve – I’ve never met anyone who’s completely happy with every aspect of their playing! I’m currently working on extending my range on the saxophone – trying to play convincingly in the extreme low and high registers as well as the middle. I’ve also been realising how many great non-drummers play drums – Chick Corea, Kenny Garrett, Dave Liebman etc. – so I’m working hard on developing that polyrhythmic side of things. In terms of writing, I’m particularly inspired by some of the releases this year by musicians of my own generation like Maria Chiara Argirò, Corrie Dick, and Laura Jurd, so I’ve been checking out their CDs and learning a lot from that.”

What plans do you have for 2017?

“The quintet has some nice gigs coming up early next year, at Omnibus Arts Centre in London and Coventry and Cambridge universities. Playing at universities is always particularly fun and there aren’t always a lot of opportunities to do that at the moment, so we’re really looking forward to those gigs. We’re also working with Tom Sankey, who’s a very original and individual videographer, on some films using live footage from our London gig this November, so I can’t wait to see how those take shape! I’ll also be playing in Europe with three musicians I met in Boston in the summer – Lex Korten (US) on piano, Raphael Royer (France) on bass and Carmine Casciello (Italy) on drums. It should be an exciting tour as we’re all writing music especially for it and rehearsing in France for a day before heading out to play in Amsterdam, Paris, Barcelona, Milan and Rome – it will be great to play in Raphael and Carmine’s home towns too. In light of the crazy directions things are turning in the US and Europe at the moment, I think international projects like these are particularly important as a kind of solidarity between musicians and audiences from different countries.”

Alex Hitchcock performs with his quintet at The Verdict on Friday 9th December as part of New Generation Jazz.

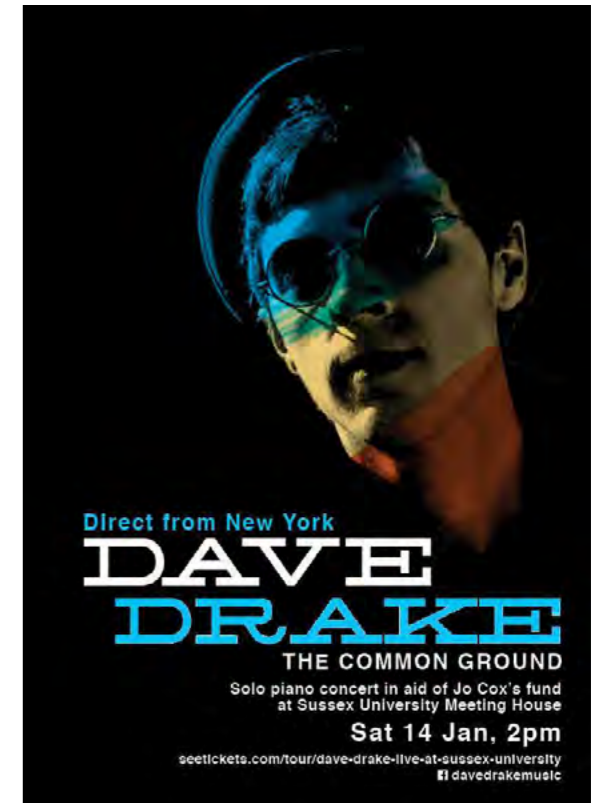
www.alexhitchcock.co.uk

<https://newgenerationjazz.co.uk>

Jazz News

The ever -expanding **South Coast Jazz Festival** returns with concerts at The Old Market in Hove, Ropetackle Arts Centre in Shoreham and The Verdict in Brighton. The festival, now in its third year, kicks off with a concert by Incognito at The Old Market on Saturday 17th December followed by concerts at the Ropetackle from Thursday 26th until Sunday 29th January with a mixture of free events and double-bill concerts priced at just £20 for groups such as J-Sonics + Alec Dankworth Spanish Accents, Zoe Rahman + Dennis Rollins’ FUNKY-FUNK!, Jim Mullen Organ Trio + Sarah Jane Morris and climaxing on Sunday evening with a performance by Ray Gelato’s Giants featuring Claire Martin. This year’s festival also sees it expanding to The Verdict in Brighton with a full week of events including Dave Drake Trio, Terry Seabrook’s Triversion, Sara Oschlag Quartet, Rachel Musson, Nigel Thomas, Eddie Myer’s 5tet and a host of other events.

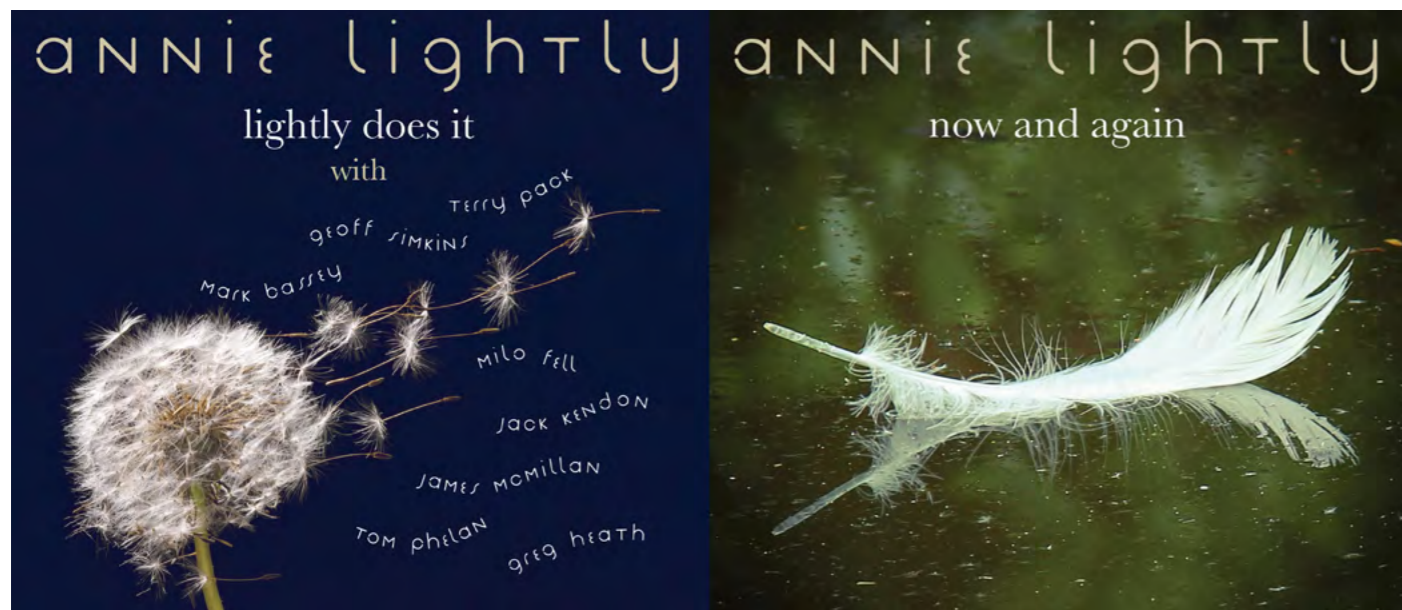
As with previous years, the festival also includes a wealth of jazz education events, including the return of the **Brighton Jazz School Education Conference** on Wednesday 18th January which will include talks by educators such as Wayne McConnell, Julian Nicholas



and Geoff Simkins.

Talented young pianist **Dave Drake** returns to the UK and will be performing at a number of venues throughout December and January, in a variety of contexts. You can see him with Riley Stone-Lonergan’s Quartet at The Verdict on Friday 30th December, with his own trio on Monday 16th January (as part of the South Coast Jazz Festival) and in a solo piano concert at the Sussex University Meeting House on Saturday 14th January at 2pm. Proceeds for the solo concert will go towards the Jo Cox Fund. Tickets are available [here](#).

Annie Lightly



Album design: Jim Bunker

Tell us about your new album. How did it come about?

“The album seemed to come out of nowhere, complete with track list. I could even ‘hear’ the musicians who would be involved. (Thank goodness they agreed to play on it.)”

“I’m struggling to answer the question without saying something about my life. Both my father, a violinist, and mother, a cellist, were gifted musicians. My dad died when he was thirty. I was three. The battles to survive, the pain and joy that accompanied music, were present in the family long before I was born.”

“I have a few childhood memories of precious time spent with my Grandma Rosie, who was quite a pianist. We worked our way through folk songs from around the world, blues, hymns, sea shanties, gospel, the American Songbook, improvising together and generally taking refuge in music. I managed, though, to lurch through life

for years, never feeling entitled to play, but unable to let music go.”

“Things took a turn in the 1980s when I found the Brighton Jazz Co op. That led to Geoff Simkins’ Saturday Jazz Course and, more recently, Mark Bassey’s Ropetackle Jazz workshop. Unhelpful self-doubts were becoming irrelevant. I couldn’t have had two better teachers, and all I wanted was to get stuck in, enjoy the ‘band’ experience, and learn.”

“Just over two years ago, the idea to make a record surfaced while I was having a lesson with Mark. His interest and encouragement spurred me on and I can’t thank him enough! I’d no experience of making a record, let alone a double album, but never doubted it would happen. Also I had around me a bunch of experienced, creative and lovely people, all contributing to the project.”

How did you go about choosing the tunes?

“I’d been writing lyrics to ‘workshop’ tunes and wanted to include material that was not part of standard vocal repertoire. I wanted pieces that the other musicians would enjoy and to make an album with a strong instrumental presence.”

“My song, *Concorde*, started life at the Ropetackle w/s and I’m grateful to Mark for *People Watching People*. I’d sung *How Can I Keep From Singing* with a small acapella group on a Holocaust Memorial Day and Terry Pack and Tom Phelan created a marvellous arrangement of this traditional hymn. I couldn’t resist including a version of *Bye Bye Blackbird* complete with two original verses. I could go on ... these are just a few of the eighteen songs we recorded.”

Tell us about the musicians that you have on the album.

“I wanted to bring together musicians who enjoyed playing together

- especially the rhythm section: Tom Phelan (piano and fender rhodes), Milo Fell (percussion and drums) and Terry Pack (bass). The other players were Geoff Simkins (alto sax), Mark Bassey (trombone), Jack Kendon (trumpet and flugel), James McMillan (trumpet, flugel and tenor horn) and Greg Heath (tenor sax, alto sax and flute). I haven’t words to express my joy every time I listen to their wonderful music. We were fortunate to record at two beautiful locations, The Retreat Studio in Ovingdean in 2015 and Quiet Money Studios, Hastings in 2016.”

How can people get a copy of your album?

“It is available in CD format, either directly from me or by post. You can email: jazzannie88@gmail.com. The cost is £15 for the double album. A third of proceeds of sales will be donated to Winston’s Wish: www.winstonswish.org.uk.”

Mike Outram



What are you working on at the moment?

“I’m working on my online guitar learning site: ElectricCampfire.com. We help aspiring guitarists to level up their playing with courses, live training and a helpful community. We have over 500 members and it’s really exciting to watch everyone’s progress & development. I’d have LOVED to have used something like this when I was figuring out how to play.”

Tell us about your approach to teaching.

“I just try to serve the student. Usually I’ll start by asking questions: ‘What do you want to do?’ ‘What are you struggling with?’ ‘How can I help?’, and then take it from there. I really enjoy playing the guitar, making music, & listening. I’ll tell you what I like about music all day long, so with teaching I want to find out what the student likes too, and then we can geek-out about it all. It’s basically a nerd alliance.”

How do you go about voicing chords?

“It depends on the music. That’s the fun thing about improvising - you have all these colours at your disposal. The voicing of chords is one way of creating an atmosphere, and there are many many ways to do it.”

What plans do you have for 2017?

“I’ll be working hard on making Electric Campfire even better for the members. I’m teaching also at the Royal Academy, Trinity, and Guildhall



which is always fun. The students coming through are pretty amazing. You don’t have to worry about the future of music, let me tell you! Also, I’m looking forward to touring next year with the Julian Siegel Jazz Orchestra in March. Dave O’Higgins has organised a reunion of his ‘Biggish Band’ in Lincoln, and yesterday I recorded Gareth Lockrane’s big band album, too, so it’s looking like a year of big groups! I’ll be recording a couple of albums in Feb, and I’ll be playing some quartet gigs with one of my favourite guitarists: John Wheatcroft. So it’s Guitarmageddon!”

You can check out Mike’s guitar lessons site here:

<http://ElectricCampfire.com>

[there’s a FREE 14-day trial too]

And find out more about Mike here:

<http://MikeOutram.com>

Mike Outram appears with Julian Nicholas at The Verdict on Friday 2nd December.



Big Band Scene

This month Patrick Billingham searches for missing parts and discusses band finances.

The end is nigh. Not of civilisation as we know it, although after recent election results . . ., but of 2016. The time of year when bands are preparing for the festive season and, pun intended, blowing the dust of their Christmas charts.

And on the subject of charts, I am sure that most big bands have incomplete sets in their pads. Often, with many of us playing in more than one band, replacements can be found informally. But sometimes not. That is why this column is introducing a new service.

These are parts missing from the Brighton Big Band pad. Many are Trumpet 4. It is possible that an erstwhile holder of that chair was somewhat careless with their music. Or it may be that some of these arrangements are for only three trumpets. If this is the case, please let me know.

Big Mama - in F maj (Steve Parry) - Trumpet 4

Dizzy Atmosphere - arr. Glen Osser - Trumpet 3

Dreamsville - Mancini - arr. Jo Reisman - Trumpet 4

Easy Living - in Bb (Unknown arranger) - Trumpets 2, 3 & 4

No Business Blues (Jeff Jarvis) - Trombone 1

Spring Can Really Hang You Up the Most arr. Frank Mantooth - Guitar, Bass & Drums

Swinging Shepherd Blues in C Dennis Wright - Trumpet 4

Traces - in Bb Nestico - Trumpet 4
Will You No Come Back Again (arr. Steve Gray) - Trumpet 4

If you have any of these and would like to help, then please get in touch with John Lake, johnbruce_@hotmail.com. If you don't have them in digital form to send as a pdf, then I suggest you photograph them with your digital camera and send them as jpeg or similar attachments.

Likewise, please email me with your own lists for inclusion in future columns and hopefully your own pads will head for completion.

Review, from a contributor who wishes to remain anonymous.

The Sussex Jazz Orchestra directed by trombonist Mark Bassey took part in the Big Band @Brunswick series of Sunday evening concerts with a Tubby Hayes special on 6th November. It featured guest star tenor saxophonist, Simon Spillett, Britain's most formidable disciple of Tubby and his music. The band has several Tubby originals in its pad, some of which are already familiar to regular supporters of the SJO. That evening, others had their first outing with this band.

The capacity audience was treated to a mix of high energy hard-swinging jazz and ballads reflecting Tubby's gentler, reflective side, interspersed with a handful of compositions from present and former players with the band.

Besides making it seem by his playing

that Tubby was present in body as well as spirit at this event, Simon entertained the audience with anecdotes giving the background to each title, discovered during the research undertaken for his biography *The Long Shadow Of The Little Giant* (Equinox Publishing Ltd. 2015).

The SJO peaked for this performance. Special mention must be made of the rhythm section, Steve Morgan, Andy Batkin, Richard Leney and Phil Naylor, who kept up brilliant backing for the band, as well as swinging solos themselves. They shone during the small band spot, backing the virtuosity of Mark and Simon out at the front on Dear Johnny B, which the section had not seen before that evening.

Plans are already under way for a similar event in a couple of years' time.

I have previously brought up the topic of band finances, SJM52 (May) and SJM55 (August). The earlier considered expenses, the latter, income, of which I didn't discuss a non-monetary aspect. Riders. These can be generous down to non-existent, whether or not the gig is a paid event.

The worst memory I have is of a paid gig where the money went into band funds. A wedding. In a converted barn in the depths of rural Hampshire. Miles from the nearest pub. When the band arrived we were told to wait outside until it was time for the sound check. Fortunately it was a fine Summer evening. We were allowed in, an hour late, and after the check we were told to wait on the stage and not to go to the bar to get a drink. After an hour and a half of interminable, not particularly witty, speeches the cake was cut, the floor cleared and the dancing could begin. Unrefreshed, we played the

first set. After that we were finally allowed to go to the bar. Where we had to pay for our drinks. At inflated prices.

Not all weddings are that bad from the band's point of view. Riders have ranged from free soft drinks, wine and beer, through to a share of the hog roast, with the venue also providing fare acceptable to the vegetarians and our vegan lead trumpet. So when negotiating a fee for a private function, don't forget the riders. And as back up include some sandwiches and a bottle in your gig bag.

The late lamented Providence in Hove not only passed on to the band anything over £40 collected at the door, but provided a cold buffet that would have fed the band and most of the audience for several days and vouchers that each musician could exchange for one free drink. Further down the scale, there are the aforementioned drinks vouchers, and many venues have coffee and tea making facilities in the Green Room as well as a selection of soft drinks.

This time of year I am looking forward to the mince pie and the mulled wine to go with it. Seasonal greetings to you all.

Next month: More 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, missing charts, or feedback on this column, that you would like me to include in January's Big Band Scene, please send it to me by Friday December 23rd. My email address is g8aac@yahoo.co.uk.

Big Band Gigs

December - Early January

† a regular monthly gig

bold italics part of a regular series

Thursday 1st December 1st

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.

2:30 - 4:30 pm, The New Note Orchestra Christmas Show, with special guests Terry Pack's Trees at St. Luke's Church, Prestonville, 64, Old Shoreham Road, Brighton, BN1 5DD. (07492 734671) £5/£3 (and generous donations for a very worthy cause would be welcomed).

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.)

Thursday 18th December

7:30 - 10:30 pm, The CH Big Band at Christ's Hospital Theatre, Christ's Hospital School, The Avenue, Horsham, West Sussex RH13 0YP (01403 247434). £12/£11

Friday 9th December

†8:30 - 11:00 pm, The Les Paul Xmas Big Band Special in Patcham, BN1, £5. For further details contact Steve (01273 509631) steven_paul1@yahoo.co.uk (Bring your own refreshments.)

Sunday 11th December

2:00 - 4:00 pm, Saxshop at The Brunswick, 3, Holland Road,

Hove BN3 1JF (01273 733984). Free entry.

Tuesday 13th December

†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.

Wednesday 14th December

7:30 pm, The Johnny Spice Swing Orchestra Christmas Ball at The Winter Gardens Theatre, Compton Street, Eastbourne, East Sussex, BN21 4BP (01323 412000). £28 with hot buffet/£16.60 dancing only.

Thursday 15th December

7:30 pm, Air Ambulance Carol Concert with The Perdido Players' Swing Band at St John the Evangelist Church, Lower Church Road, Burgess Hill, West Sussex, RH15 8HG (01444 230499). Free entry with collection for the Air Ambulance Service.

Sunday 18th December

7:00 - 9:00 pm, The Sussex Jazz Orchestra Seasonal Special at The Round Georges, 14-15 Sutherland Road, Brighton BN2 0EQ, (01273 691833). Free entry with

collection.

Wednesday 28th December

8:00 - 11:00 pm, Skakestra at The Roebuck Inn, Lewes Road, Laughton, Lewes, East Sussex BN8 6BG, (01323 811081). Free entry.

Sunday 1st January 1st 2017

†12:45 - 3:00 pm, Sounds of Swing Big Band at The Horseshoe Inn Hotel, Posey Green, Windmill Hill, Herstmonceux, East Sussex BN27 4RU (02035 645225). Free entry.

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

Wednesday 4th January

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



Pete Recommends...

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

East Coasting Charles Mingus

Charles Mingus began the 1950s as a very gifted bass player, part of a successful trio led by Red Norvo, on vibes, with Tal Farlow on Guitar. Eventually he left because promoters and club owners objected to a mixed-race group. By the end of the 1950s he was being recognised as one of the most important contributors to the development of jazz – and American Music in general. This album, from October 1957, did not get the recognition it deserved at the time, although, as a trumpet player I remember being very impressed by the contribution of Clarence Shaw, one of

several gifted musicians discovered by Mingus. Another discovery, Shafi Hadi, is on saxophones and the great trombonist Jimmy Knepper completes the front line. The Pianist is the wonderful Bill Evans. With Mingus on bass and the eccentric but very imaginative Danny Richmond on drums, the whole session swings beautifully. It marks a year when Mingus's great talent began to emerge and be recognised.

[East Coasting was re-issued in 1993 and is now available as part of a bargain package on Real Gone Jazz, "Charles Mingus: Eight Classic Albums."]



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:

£8 per class / £6 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

Mark Bassey Jazz Courses

Mark teaches a range of jazz improvisation classes and offers 1-1 jazz tuition.

Jazz Nuts & Bolts 1 - 5

A 20 week course aimed at beginners to improvisation.

The course comprises five blocks each of four weeks, a two hour class once a week.

Jazz Nuts & Bolts 6 - 8

A 12 week intermediate level improvisation course.

The course comprises three blocks each of four weeks, a two hour class once a week.

Jazz Carousel

An on-going improvisation workshop (jazz standards) - intermediate level. Blocks of 4 weeks, 2 hours a week.

Contemporary Carousel

An on-going improvisation w/shop (contemporary jazz) - advanced level. Blocks of 2 weeks, 3 hours a week.

All courses run in discrete blocks and you may sign up for just one block at a time.

For more info go to:

www.markbassey.com

Ropetackle Workshops

Renowned jazz trombonist Mark Bassey leads these workshops for beginners (Tuesdays) and intermediate to advanced level jazz performers (Fridays).

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>

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 BN8 5QA.
Host: Ali Ellison
Starts: Sunday 11th September, 2pm
£3 admission

Live Reviews

Court and Spark: Reinterpreting Joni Mitchell

29th October 2016
The Verdict, Brighton

The title of Brighton musician Lucy Pickering's project: Court and Spark is from the 1974 album of the same name by Canadian singer-songwriter Joni Mitchell.

As a long-standing Joni admirer (one is supposed to refer to artists by their surname but 'Mitchell' just won't cut it here!) I was intrigued when Sussex Jazz Magazine asked me to review this second outing of an innovative venture to reinterpret a number of Joni Mitchell songs from some of her inspirational albums. These significant works span some twenty-five years - from the seventies to the nineties: *Court and Spark* (1974), *Hejira* (1976), *Night Ride Home* (1991), *Turbulent Indigo* (1994) and *Taming the Tiger* (1998).

The evening's performance proved to be especially well-suited to Brighton's intimate venue, The Verdict Jazz Club, (which seems to have also become an art gallery since my last visit). Superb pre-gig ambience.

I had imagined the audience would comprise followers of the band members (from across the south east who were especially brought together for this project) alongside Joni aficionados. It does. Lucy, on vocals and piano, has collaborated with some top-class jazz musicians: Terry Pack on bass guitar; James Osler, guitars; Milo Fell, drums and percussion, and Beccy Rork on soprano sax. So here I am at the performance. It'll be a mix of nostalgia for some and a newness for others. The place is more or less full and the start of the gig keenly awaited.

As Lucy states, 'Some of Joni Mitchell's finest songs are rarely performed live'. Understandably - they're by no means easy! And, as this project's challenging repertoire represents the artist's growth and change through diverse genres and influences (folk, jazz, alternative rock...), I am excited to hear this reworking and hoping for an identifiable own jazz-influenced take by the band. Lucy, it appears, has gone out of her way to choose songs that don't immediately spring to mind, though the first title is no surprise. The

performance opens with Lucy at the piano for *Court and Spark* and our attention is hooked. With exquisite use of percussion by Milo Fell and a compelling underpinning by Terry Pack on bass there is a textural build. Add James Osler on guitar, Lucy's vocals and a riveting solo on soprano sax by Beccy Rork, and the scene is set for the rest of the evening. The band is strong, tight, and it's clear that the amount of work put into this is yielding results.

With a natural and unaffected stage presence, multi-instrumentalist Lucy (with a background in performance arts, opera, musical theatre, folk, pop, soul and latterly jazz) creates an easy and warm atmosphere.

The Crazy Cries of Love (Taming the Tiger) features an exciting guitar solo and the inventive bass and drums train-chugging soundscape evoked by the lyrics.

The two mesmeric songs that follow are uncomfortable subject matter which Lucy says the band is 'getting out of the way early': *Not to Blame* (from *Turbulent Indigo* where justice, or the lack of it, is a major theme of the album)

and *Cherokee Louise* (from *Night Ride Home*) about a childhood friend of Joni's who suffered sexual abuse. Both are sensitively and poignantly played without over-dramatization. The band is indeed making the songs its own but without losing the essence of Joni Mitchell. This material demands attention as does the rest of the programme. Within the sensitive playing and superb solos from all musicians there is, all-at-once, a sense of respect, fun, seriousness, communication, wit and charm. As new songs are introduced some Joni fans - obviously entranced - audibly sigh with delight!

There follow songs about love and relationships, made all the more accessible with interwoven stories about when and how they were written, and this set closes with one of my favourites, *Two Grey Rooms* (*Night Ride Home*).

As we move into the interval I think about the versatility of Lucy's voice, her capacity for storytelling in song, her fine enunciation of a zillion lyrics and skilled piano accompaniment. These days we mostly see Terry Pack in jazz mode with a double bass and so it's especially interesting to hear some discerning (as ever) solos

from him, appropriately for these arrangements, on bass guitar. And I can see why these particular musicians were hand-picked for this ensemble, each of them crucial to the overall unique blend of sound. Every beautiful apposite solo - whether poignant and haunting (especially from Beccy) or otherwise expressive has added skilfully to the mix.

I love the second set opener - more of a can-opener! *Harlem in Havana* (the first of two more from *Taming the Tiger*) is packed full of interest from its initial atmospheric free-style build to its raw and downright dirty/swampy feel throughout. Certainly the highlight of the night for me. The second is *Man from Mars*, one of Joni's later works in this venture.

Blue Motel Room is from the album *Hejira*. The album title is a transliteration of an Arabic word meaning 'journey' and I feel we have been taken on that journey this evening, one I'd be more than happy to take again.

After *Ray's Dad's Cadillac* (*Night Ride Home*) we come to the end of the performance with two from *Court and Spark: Down to You* and a spirited rocking-out *Car on a Hill* with the driving force of Terry's bass and great dexterity by James

on one of the three guitars he has played this evening.

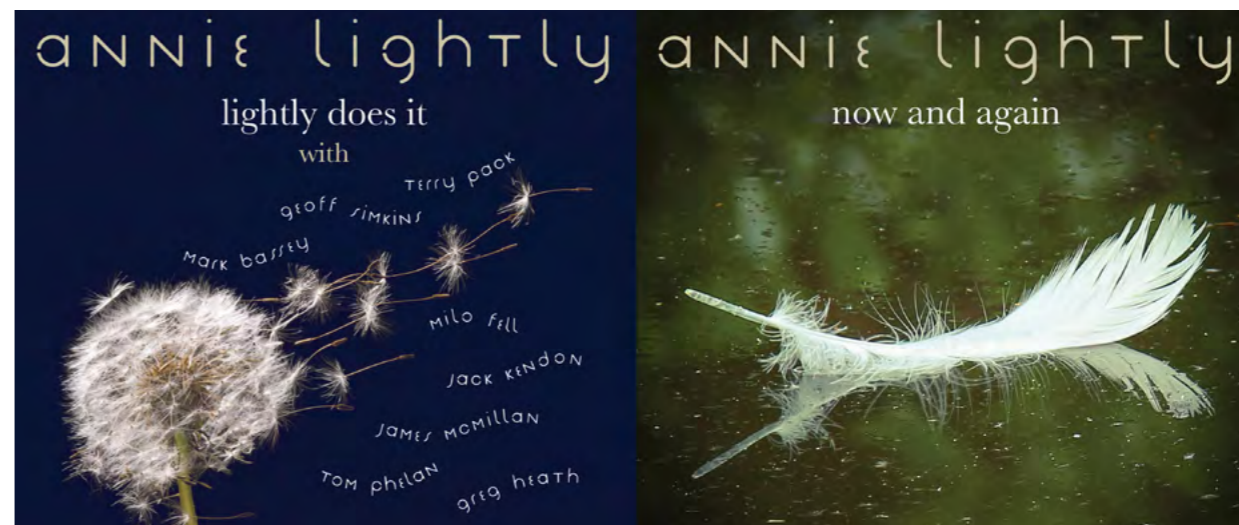
We want more! We demand more!! This is granted with the encore *Night Ride Home*, Lucy's favourite, and the music is full of evocative colour and texture accompanied by Milo's sensitive placement and choice of percussion. As the sounds fade away we are left with an almost palpable sense of satisfaction.

Lucy Pickering has been working on this collection for just one year, however this evening's delivery demonstrates her very long love affair with Joni's songs and their place deep in her being. The whole programme was eloquently delivered and I was left hoping that this project might evolve into a recording though, as she says, 'It's just a matter of working out the logistics of five very busy people to try and make that happen.'

I found it to be a classy, ego-less performance and I make no apology for the obvious reflection that we the audience were both courted and sparked. And we clearly loved it.

Lou Beckerman

Album Review



Annie Lightly
Lightly Does It/Now and Again

With an array of local talent, this double CD comprises two albums of nine tracks each. Musicians include Geoff Simkins, Mark Bassey, Jack Kendon, James McMillan and Greg Heath with a fabulous rhythm section of pianist Tom Phelan with bassist Terry Pack and drummer Milo Fell.

Starting with the Chick Corea tune *High Wire (The Aerialist)* and moving through some of the finest jazz originals composed, such as Horace Silver's *Peace*, Sam Rivers' *Beatrice* and Joey Calderazzo's *Midnight Voyage*, the first CD features some fine piano playing from Tom Phelan and some great soloing from him on Lightly's gentle, original composition *Concorde*. There are also some excellent solos from Geoff Simkins and Mark Bassey.

The second CD features more beautiful tunes, including Carla Bley's *Sing Me Softly of the Blues* and a beautiful, restrained version of Joe Henderson's

Black Narcissus.

The tracks were recorded locally, and very professionally, particularly Pack's double bass on tracks such as *Black Narcissus* and Kenny Wheeler's *Kind Folk*.

Annie Lightly has put together an album with some of the finest local musicians performing some of the most beautiful tunes in the modern jazz repertoire.

Charlie Anderson

Annie Lightly, vocals; Mark Bassey, trombone; Geoff Simkins, alto sax; Jack Kendon, trumpet and flugel; James McMillan, trumpet, flugel, tenor horn, trombone; Greg Heath, tenor sax, alto sax, flute; Tom Phelan, piano, Rhodes; Terry Pack, bass; Milo Fell, drums.

The double-CD album is available for £15, via Annie Lightly: jazzannie88@gmail.com

Listings

December 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 to eat.

(c) = collection

Thursday	1	Neal Richardson Trio + Susannah Flack The Master Mariner, Brighton Marina. 8:30pm Free [R]
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Friday	2	Mike Outram/ Julian Nicholas Quartet The Verdict, Brighton 8:30pm £13/9	A Christmas Carol: Alan Barnes Octet Chichester Jazz Club 7:45pm £12/7	Danny Moss Jr./David Chamberlain Quartet Steyning Jazz Club 8:30pm £12/7
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Saturday	3	Saturday Jazz Queen Victoria, Rottingdean 2-5pm Free [R]
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Sunday	4	Savannah/Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Sue Richardson + Surprise Guests Splash Point Jazz, Seaford Golf Club. 4pm £5 (kids free)	Lawrence Jones All Stars Lion & Lobster, Brighton, 8-10pm Free [R]
		Gypsy Jazz 3 Jolly Butchers, Brighton, 3-6pm Free [R]	Al Scott Trio The Joker, Brighton 5-7pm Free	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]

Monday	5	Triversion: Fusion Organ Trio The Snowdrop, Lewes 8pm Free [R]	Jazz Jam with One Hat Trio The Bee's Mouth, Hove 9pm Free [R]
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Tuesday	6	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Dave Quincy/Terry Smith Quintet Hare & Hounds, Worthing 8:30pm Free (c)
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Wednesday	7	Paul Richards + Guest The Independent, Hanover, Brighton 8pm Free [R]	Chris Coull with Guest + 9pm Jam Session Palmeira, Hove 8pm Free [R]
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Thursday	8	Neal Richardson Trio + Andy Williams The Master Mariner, Brighton Marina. 8:30pm Free [R]	The Jazz Organisation JD Bar, Hastings 9pm Free [R]
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Friday	9	Alex Hitchcock Quintet The Verdict, Brighton 8:30pm £10/5	John Lake Trio Chapter 12, Hailsham 8:30pm Free
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Saturday	10	Saturday Jazz Queen Victoria, Rottingdean 2-5pm Free [R]	Steve Aston Gypsy Jazz The Paris House, Brighton 4-7pm Free [R]	Triversion Queen Victoria, Rottingdean 10pm Free
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Sunday	11	Saxshop Xmas Concert The Brunswick, Hove 1:30pm Free (c)	Savannah/Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]
		Steve Aston Gypsy Jazz 3 Jolly Butchers, Brighton 3-6pm Free [R]	Roger Beaujolais Splash Point Jazz, Lewes @ Tom Paine's Chapel 4pm £10 (kids free)	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]

Monday 12	Terry Seabrook's T-Rio 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 13	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Andy Urquhart/Mark Bassey Hare & Hounds, Worthing 8:30pm Free (c)	Karen Sharpe, Robert Fowler, Oliver Wilby Smalls @ The Verdict 8pm £15	Jay Phelps Quartet JazzHastings 8:30pm £10
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Wednesday 14	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]	Claire Martin/Ian Shaw St. Mary's, Rye 8pm £25
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Thursday 15	Neal Richardson Quartet feat. Andy Cleyndert The Master Mariner, Brighton Marina. 8:30pm Free [R]	The Jazz Organisation JD Bar, Hastings 9pm Free [R]
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Friday 16	Paul Booth's Xmastet The Verdict, Brighton 8:30pm £15/12	John Lake Band Underground Theatre, Eastbourne 8pm £10/8
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Saturday 17	School of Jazz St. Paul's Arts Centre, Worthing 11:45am - 2pm Free [R]	Saturday Jazz Queen Victoria, Rottingdean 2-5pm Free [R]	Steve Aston Gypsy Jazz The Paris House, Brighton 4-7pm Free [R]	Incognito The Old Market, Hove 8:30pm £20
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Sunday 18	Herbie Flowers' Jazz Breakfast Xmas Special Brighton Dome Concert Hall 11am £7.50	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]
	Savannah/Assorted Nuts The Six Bells, Chiddingfold 1-3pm Free [R]	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]

Monday 19	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]
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Tuesday 20	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Jo Fooks Quartet Hare & Hounds, Worthing 8:30pm Free (c)
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Wednesday 21	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]	Paul Richards + Guest The Independent, Brighton 8pm Free [R]	Chris Coull with Guest + 9pm Jam Session Palmeira, Hove 8pm Free [R]
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Thursday 22	Neal Richardson Trio + Sue Richardson The Master Mariner, Brighton Marina. 8:30pm Free [R]	The Jazz Organisation JD Bar, Hastings 9pm Free [R]
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Friday 23	Many venues are closed/postponing regular jazz gigs during the Xmas and New Year period so please check with venues before travelling.	
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Saturday 24	Xmas Eve
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Sunday 25	Xmas Day
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Monday	Boxing Day Jazz Break-fast with Mike Hatchard The Ropetackle, Shoreham 11am £12.50	Many venues are closed/ postponing regular jazz gigs during the Xmas and New Year period so please check with venues before travelling.
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Tuesday	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]
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Wednesday	Paul Richards + Guest The Independent, Hanover, Brighton 8pm Free [R]
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Thursday	Andy Drudy Band The Master Mariner, Brighton Marina. 8:30pm Free [R]
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Friday	Riley Stone-Lonergan Quartet The Verdict, Brighton 8:30pm £13/9
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Saturday	31 New Years Eve
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Listings

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

On The Horizon

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

The Verdict, Brighton

Mon. 16th Dave Drake Trio
Tues. 17th Triversion
Wed. 18th Jazz student concert
Thurs. 19th Olie Brice/Rachel Musson/Mark Sanders
Fri. 20th Jam Experiment ft. Alex Bone
Sat. 21st Nigel Thomas Quartet
Sun. 22nd Jam Session; Sara Oschlag Quartet
Tues. 24th Eddie Myer 5tet

Splash Point Jazz Club, Seaford

Sun Jan 8th: Adam Glasser (harmonica)
Sun Feb 5th: Vasilis Xenopoulos (sax)
Sun March 5th: Jo Fooks (sax) and Buster Birch (drums)

Splash Point Jazz Club, Fishermen's Club, Eastbourne

Wed Jan 25th: Neal Richardson Band 'Better Than The Blues'.
Wed Feb 22nd: Alan Barnes & Andy Panayi (double saxes)
Wed March 29th: Leon Greening (keys) & Alex Garnett (tenor sax)

Splash Point Jazz Club, Lewes

Sun. 15th Jan. Neal Richardson Trio with Mike Piggott (violin)

Jazz Hastings

Tuesdays

10th Jan. Art Theman Quartet & Filo All Stars
7th Feb. Malcolm Edmonstone Trio with Liane Carroll
7th March Oxley/Meier Guitar Duo
4th April Tony Woods Project
9th May Jim Mullen Quartet
6th June Alan Barnes/Gilad Atzmon

Smalls @ The Verdict, Brighton

Thursdays

12th Jan. Scott Hamilton/Steve Brown/Mark Edwards/Steve Thompson
26th Jan. Alex Garnett/

Freddie Gavita
9th Feb. Jo Fooks/al Nicholls
23rd Feb. Amy Roberts/Richard Exall
9th March Chris Garrick/Remi Harris/Steve Thompson/Piers Clark
23rd March Dave Green/Steve Brown/Mark Edwards/Piers Clark

Chichester Jazz Club

13th Jan. Scott Hamilton Quartet
27th Jan. Ant Law Quartet
17th Feb. Julian Marc Stringle
10th March Dave O'Higgins Quartet
31st March Digby Fairweather's Half Dozen

Steining Jazz Club

6th Jan. Terry Pack's Trees
3rd Feb. Paul Richards Trio
7th April Mark Crooks Quartet
5th May Jonny Hepbir Quartet
2nd June Nigel Thomas Quartet

Minerva Theatre, Chichester

Sat. 21st Jan. Julia Biel
Sat. 28th Jan. Sons of Kemet

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

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

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

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

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, Knoyle Road (corner of Preston Road), Brighton BN1 6RB

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

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

Safehouse (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

Steyning Jazz Club, Steyning Centre, Fletchers Croft, Church St., Steyning 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

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 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

Tom Paine's Chapel, Westgate, 92A High Street, Lewes BN7 1XH

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

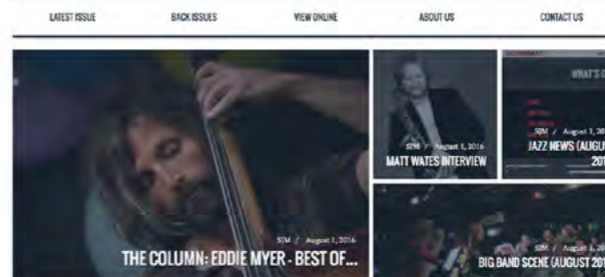
Wagner Hall, Regency Road, Brighton BN1 2RT

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



SUSSEX JAZZ MAGAZINE

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Next Issue

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

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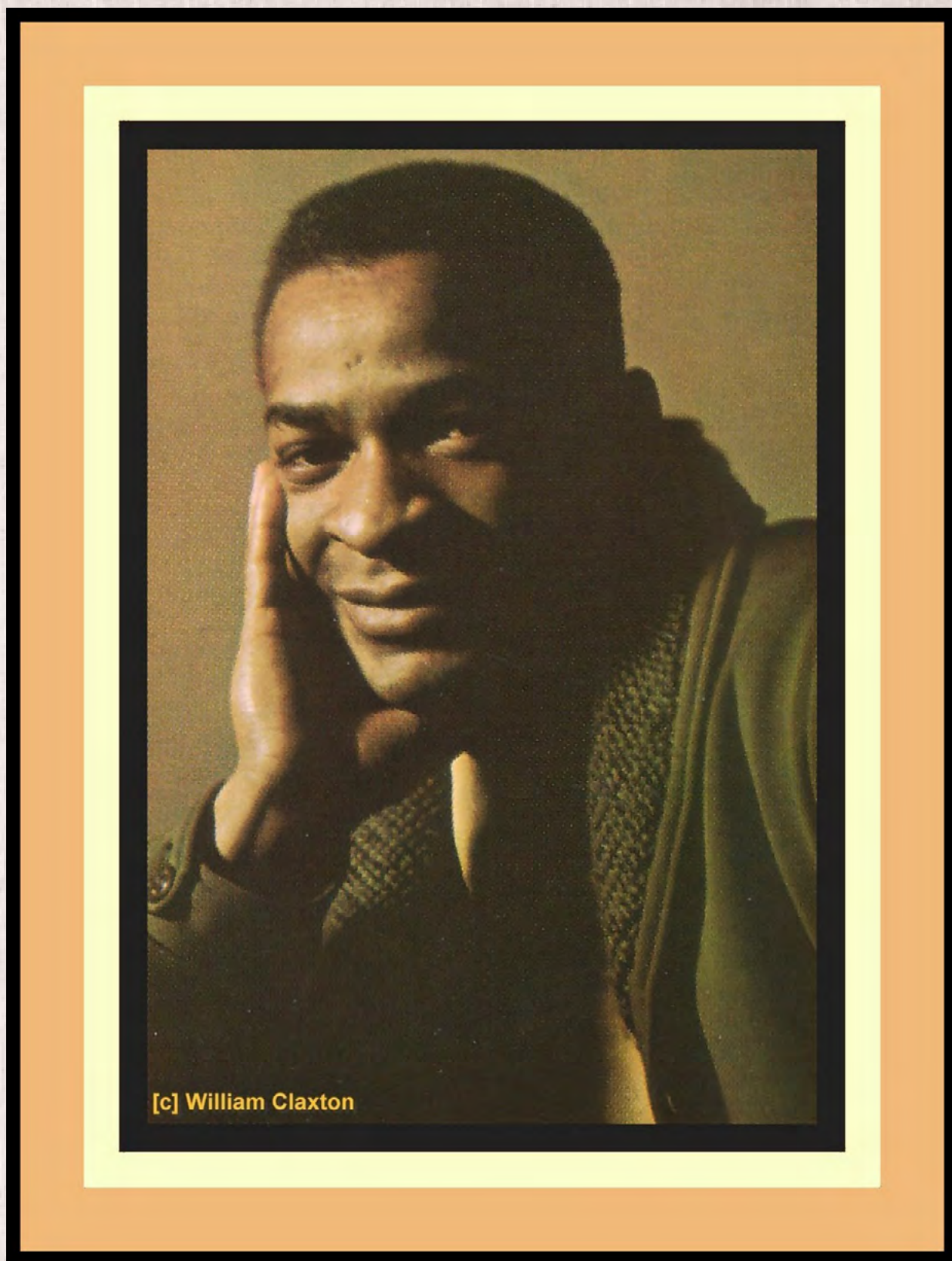
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Phineas Newborn Jr.
14th December 1931 – 26th May 1989