

SJM

SUSSEX JAZZ MAGAZINE

MONTHLY ISSUE 61 *February 2017* FREE



AMY ROBERTS

AL SCOTT

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Feb 6
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Jason (gtr) Pete Hill (drs) Terry Seabrook (org)

Feb 13
Julian Nicholas (sax)
Spike Wells (drs) Terry Seabrook (pno)
Paul Whitten (bs)

Feb 20
Lawrence Jones & the Brighton Jazz all stars

Feb 27
Mark Nightingale (tmb)
Andy Panayi Quintet with Paul Whitten (bs)
Milo Fall (drs) Terry Seabrook (pno)

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Amy Roberts



Al Scott



Julian Marc Stringle

February 2017

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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 - Revised

12 th January	Cancelled	Due to adverse weather conditions
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	Bud Powell – tortured genius 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 Peter Taylor	Charles Mingus Lester Young on clarinet

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:- 17th January 2017

THE COLUMN

Eddie Myer

Comrade Swing



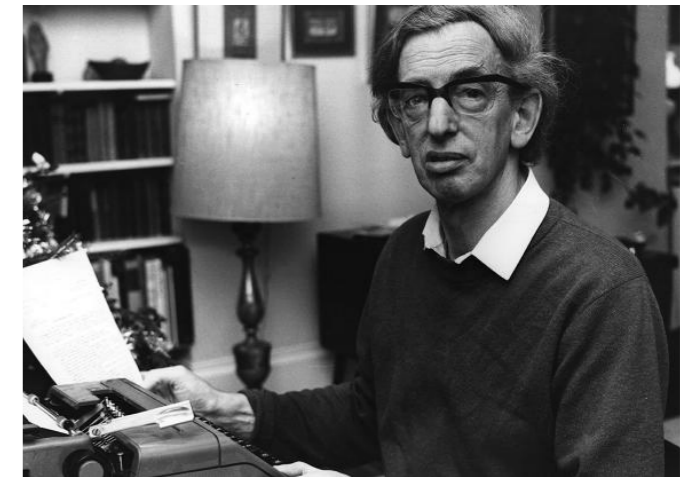
Look at the wider world today, both abroad and at home, and you find yourself inundated with depressing headlines recording a global situation in which chronic divisions are increasingly being exploited and exacerbated by a political realm in which the best seem to lack all conviction, while the worst are unfortunately fuller than ever of an opportunistically passionate intensity. It's been a relief to set aside the newspaper, log off from Facebook and immerse yourself in the feast of music spread out for us courtesy of the South Coast Jazz Festival as it returned for a third year, bigger and better than ever before. While so many of our political leaders seem intent on building walls and fostering disunity as hard as they can, festival supremos Claire Martin and Julian Nicholas are setting an inspiring counter-example by reaching out to involve and include as many aspects of the local scene as possible. In addition to the twelve events scheduled at the Ropetackle in Shoreham, they took the potentially risky decision to program an additional twelve events at The Verdict in Brighton. Many on

the scene were alert to the possibility of the audience being disastrously split between such an array of choice, but happily enthusiasm and commitment won the day, with record crowds and consistent sell-out shows throughout. The open-minded spirit of collaboration that saw SCJF link arms with the New Generation Jazz project to bring the outstanding youngsters Jam Experiment, and with Safe House Collective to bring Rachel Musson's freewheeling experimentalists, and to sell out both shows, can serve as an inspiring example of how unity can deliver results where narrow partisanship cannot. There was a great representation of outstanding local talent as well, and all kinds of well-attended and inspiring workshops and forums - here's looking forward to next year.

A couple of months ago this column commended the writings of poet, jazz enthusiast and political and cultural arch-conservative Philip Larkin to your attention. In the interests of balance it seems right to spend a little time this month with the writings of Larkin's near-

contemporary Eric Hobsbawn. Like Larkin, Hobsbawn was renowned in a different area of intellectual attainment, in his case historical analysis - like him, he maintained from his youth a passionate interest in jazz, and like him he indulged this passion by writing reviews which he initially published under the pseudonym of 'Francis Newton'. Both in their own ways pillars of the British intellectual establishment, the two men couldn't have been more different in their political convictions. Larkin, writing for *The Daily Telegraph*, was determinedly provincial, politically reactionary, and his jazz writing was an extension of his rejection of modernism - Hobsbawn was an archetypically cosmopolitan Marxist intellectual, and his reviews were published in that house magazine of the British left wing, *The New Statesman*. His career as a jazz writer, starting like Larkin's in that *annus mirabilis* of 1959, was far longer than Larkin's, encompassing the revival of the 1980s - you can find an excellent selection of it in the Faber paperback *The Jazz Scene*.

As you would expect, there are marked contrasts between the two men. Hobsbawn was politically and socially committed to progress as he understood it, just as Larkin was committed to conservatism, and this informs his writing. Hobsbawn was aware of jazz as a cultural phenomenon within a social context, and this led him to examine aspects



of the scene that Larkin wasn't interested in. His breakdown of the economics of jazz business in the 1960s gives an informed opinion of a little-regarded but essential aspect of the underpinnings of the scene; his sociological analysis of typical British jazz fans of the era is equally fascinating and perhaps surprising (the most represented occupations are 'engineers and electricians' - what would a similar survey reveal today?). Hobsbawn saw jazz as a music of protest, and the musicians and fans as placed within a framework of class and racial struggle, but he was also a fan and, as a white Englishman and a non-musician, an outsider in the same way that Larkin was. His 1963 history of jazz shares some of the self-conscious earnestness in categorising the music into 'schools' and evaluating their relative importance that was typical of his generation, and some of his judgements seem eccentrically at odds with today's accepted canon - writing in 1960, he classed Miles Davis as 'a player of surprisingly narrow technical and emotional range... even within that range most of his

records are not very good” - though he conceded that ‘some of *Kind Of Blue* contains genuinely imperishable stuff’. He shared some of Larkin’s distrust of the “excessively long, loud and undisciplined doodling” of the avant-garde - though he was an early supporter of Ornette, he thought Coltrane to be ‘in urgent need of sub-editing’. As befits a major analytical thinker, his work is full of detailed socio-cultural insights that Larkin, the poet, lacks. Yet despite their differences, both men came from the same social and cultural milieu - just as Larkin’s pathway to jazz started at his local Hippodrome, Hobsbawn remains the man who “at the age of sixteen, lost his heart for good to the

Ellington band at its most imperial, playing what was called a ‘breakfast dance’ in a suburban London ballroom to an uncomprehending audience” - one of a generation who became entranced by a music that seemed so vital and exciting in the context of pre-war England, but which remained impenetrably ‘other’ - admired, cherished and critically evaluated, but never owned. For an insider’s view of jazz as it progressed through the UK in the later years of the 20th century, we shall have to turn to another major writer, Val Wilmer - but that can wait for another edition. In the meantime, keep your eyes on the listings and keep going to the gigs!

Neal Richardson’s

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BRIGHTON - 8.30pm, every Thursday. The Master Mariner, Brighton Marina, BN2 5WD. FREE ENTRY.

EASTBOURNE - 8pm, Last Wednesday of the month. Upstairs at The Fishermans Club, Royal Parade, Eastbourne, BN22 7AA. Tickets £10 on the door.

LEWES - 4pm, 2nd Sunday of the month, At Tom Paine’s Chapel, Westgate, 92a High Street, Lewes BN71XH. Tickets £10 on the door.

SEAFORD - 4pm, 1st Sunday of the month, At The View, Seaford Head Golf Club, BN25 4JS. Tickets £8 on the door. (January’s gig is on the 8th.)

The Independent Presents

JAZZ WEDNESDAYS

BPM Free

FEBRUARY LISTINGS:

- 1st Steve Thompson - Bass
- 8th Jack Stephenson-Oliver - Piano
- 15th Sam Carelse - Vocals
- 22nd Abi Flynn - Vocals

Guitarist Paul Richards & guests...

For more details please see www.paulrichardsguitar.com

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Amy
Roberts

You've played a wide range of jazz styles, from the Chris Barber Band to Terence Blanchard's The Inner City Ensemble. What's your favourite style of jazz?

I'm really open minded when it comes to styles of jazz, and in fact music full stop. My journey into jazz started with big band jazz as part of the Cornwall Youth Jazz Orchestra when I was 13. Then at the age of 15 I learnt to play by ear with traditional New Orleans jazz bands that used to perform at the 51 Club in Cornwall during their UK tours so that's really where my roots are. After that I studied classical saxophone at the Royal Northern College of Music for 4 years, whilst playing jazz gigs and festivals as a guest artist and with my own band in order to pay the college fees. It was certainly tough juggling a jazz career with intense classical study, but it all paid off in the end and I came out with a First! When the job with Chris Barber presented itself during my final year at RNCM it was a no brainer, and next four years touring with the band was a fascinating eye-opener to life on the road! Since then I've been lucky to have had experience playing with several Big Bands including the London Swing Orchestra, Harry Strutters' Hot Rhythm Orchestra, Sticky Wicket Swing Band and Keith Nichols Blue Devils and Pasadena Roof Orchestra.

Working with Terence Blanchard was really good fun, as he had an interesting take on contemporary jazz and improvisation, and he wanted to share as much knowledge as he could. He certainly had some great stories to tell too. You can't buy invaluable opportunities like that!

At the moment I'm getting really into latin jazz and listen to incredible flautist Maraca Valle....He's very inspiring. Paquito D'Rivera is another musician that I often listen to. The music I love tends to be melody based but over the years my ears have been

taken in many different directions and I've enjoyed playing a wide range of styles, so it's hard to pick a favourite. Variety is what really keeps me motivated and inspired!

You're performing with Richard Exall at Smalls in Brighton on Thursday 23rd February. What can the audience expect to hear?

Our gig in Brighton will be a fun, intimate evening covering a wide range of music, but also focusing on repertoire from our most recent album "Hodge-Stic". Richard and I both love the music of Johnny Hodges and Earl Bostic, and as they are so totally opposite it seemed a rather good pairing for the album. People seem to love hearing hits like "Flamingo" again, as it's a style that appears to have been forgotten in recent years. We'll also throw in a few vocal numbers from Richard and a perhaps a little taste of latin jazz somewhere to allow me let off some steam on the flute!

What projects are you working on at the moment?

I'm currently co-leading two bands with Richard Exall, who I met whilst being in the Chris Barber Band. The Roberts/Exall Quintet covers a range of jazz, swing, latin and is versatile enough to play at traditional jazz clubs, classical music festivals and even on the modern jazz stage at Swanage Jazz Festival. Our flag-ship band is the Magnificent 7 Jazz Band, which pays homage to the music of Barber, Ball and Bilk, and is made up of musicians from these 3 bands. Using their greatest hits as a starting point, we've continued the journey, bringing in different influences to give audiences a unique experience filled with fun and outstanding musicianship.

A really exciting project is the Gerry Mulligan Quartet Tribute run by phenomenal trumpet star Ben Cummings. I get to play baritone sax alongside Nick

Millward on drums and Al Swainger on bass..... together we accurately recreate the original recordings some of the most popular, yet rarely performed music ever recorded.

I also play bartone sax as part of powerhouse trombonist Ian Bateman's 10 piece soul/funk band Kick Ass Brass.... It's an awesome line-up which includes Jacqui Hicks, Julian Stringle, Ian Bateman, Richard Exall, Craig Milverton, Al Swainger, Dominic Ashworth, Ben Cummings, Nick Millwards and myself. I always have an absolute blast playing gigs with this band as my teenage years were spent listening to Tower of Power and Stevie Wonder!

Tell us about some of the work that you do to help encourage the younger generation get involved in jazz.

Over the years I've been involved in the Best of Young Jazz Academy in Worcestershire, working alongside tutor Steve Berry to help inspire and guide the young musicians through workshops and performances at the Upton Jazz Festival. It's been such a successful project, with many of the students going on to study jazz at conservatoire level! It's great to be part of their journey in some way, even if it was just making jokes backstage to get rid of any nerves, or helping them at the jam sessions.

Also every December Richard Exall and myself perform a charity concert with our Quintet in Helston, Cornwall, where I was at school. We encourage the young musicians from the Helston School Jazz Orchestra to come along to the concert, hear live jazz and hopefully be inspired to continue their musical journey.

A couple of years ago I came across a young female saxophonist called Alex Clarke, who at the age of 16 loved jazz and wanted to make a career from performing. Since then I've made the most of opportunities

to let her sit in with my band and gain the invaluable experience of working with top class rhythm sections. Her playing has come on in leaps and bounds, with her taking part in last years National Youth Jazz Collective Summer School. I feel incredibly lucky to be part of her first footsteps into the jazz world!

What plans do you have for the rest of the year?

We've got a good string of gigs with both the Roberts/Exall Quintet and the Magnificent 7 Jazz Band at various clubs and festivals.

A real highlight this year will be taking part in a tour of Sweden with "Women of the World", a truly international line-up featuring some of the most respected female jazz musicians in the jazz world. Cynthia Sayer (USA) leads this group, and has previously included musicians from France, Australia, Canada and more. So it'll be fun (yet a little disconcerting!!) being on stage with other female musicians, as I'm often the only woman in a band!

This year I'll be performing at jazz festivals including Swanage, Keswick, Pershore, Bude, Twinwoods, Sidmouth and Hallevik. It's always fun to be at the festivals and catch up with other musicians, as well as hear a whole variety of other bands that I wouldn't normally get to see.

We have concerts with the London Swing Orchestra.... One of which is a trip to Geneva, and after last years expedition to Greece with this orchestra I know it'll be a trip to remember!

With all this and a mixture of appearances as a guest with various ensembles, it looks to be another very exciting year.

For more information on Amy Roberts:

www.amyrobartsjazz.co.uk

Smalls Brighton:

www.smallsjazzbrighton.com

Dave Gravett

15th February 1936 - 29th December 2016



I first met Dave 25 years ago when he was struggling to unload the old Brighton Jazz Club brown suitcase full of assorted cables and leads from his car outside the Concorde. He gratefully accepted my offer of help and a long friendship began. In the subsequent jazz club years we saw each other a lot. We shared a passion for the music obviously but also for cycling and for beer. Dave travelled many miles in Europe following professional races, the Tour de France yes, but he had a real penchant for the Belgian classics with a local's knowledge about where to position himself in order to dash (or drive) to the next viewpoint. But it is with jazz that we shared most of our good times.

Dave was a massively unassuming character who wanted

no praise for his total reliability and commitment. When he became less able to help physically with the 'set-up' he became a fixture of the Brighton Jazz Club front-of-house, providing thousands of punters with the feeling that they were part of a 'family'. His enthusiasm kept me going during times when my interest needed a boost. He was always totally behind acts that I brought down to the club including many that others of his generation tended to dismiss as 'not being jazz'. He was passionate about piano trios and pianos in general (especially tuned ones!), when others asked where the 'front man' was! Each night for Dave was the 'best gig we've ever had'. He was a great hoarder of jazz club publicity material and ephemera and I hope, once sorted and catalogued, to be able to offer it to the National Jazz Archive at Loughton Library.

Jazz in the UK would not be possible without the passion and commitment of selfless individuals like Dave. In terms of the whole package they are just as important as the musicians themselves. The local jazz scene has lost a true friend.

Tim Hailay

Chairman, Brighton Jazz Club,
January 2017.

Al Scott



where I met Jack Kendon. But I did that a lot later. There was a big gap so I didn't go. I went when I was 22 or 23."

"To backtrack, I started playing quite a lot in Manchester and I led jam sessions when I was 18 and I got to know all the players on the northern scene. There are some great jazzers up there. I'd built up quite a bit of live experience before I went to university."

What do you think you learnt the most at Middlesex, from being there as opposed to not being there?

"That's a good question. I think first and foremost, moving out of Manchester, moving to a new city. It was a big deal for me really. I had my brothers who were down in London but it was a big deal moving, just to begin with because all the music I'd know was in Manchester and all the playing associates. I guess, really, I learnt all different styles of playing and I learnt a lot on the instrument and quite a bit on the course I guess. It gave us time to play and play with different levels of people. And London was just a big eye opener. So I would say it was 50% the course and 50% the environment in London. Heading out to jams and just being blown away and not wanting to ever get up!"

So what brought you to Brighton?

"Nothing is really that chronological because after uni I stayed in London for another five years, gigging, playing around. I always had a trio. I had a trio up in Manchester and then I set up a trio

in London with Marco [Quarantotto] and Nick [Pini]. But then when I moved down to Brighton I hadn't got a set on."

"Why did I move down here? Good question. I think I'd done enough time in London. I already knew a few people down here from the course, the likes of Jack [Kendon] and Will [Gardner], the people who came through Middlesex. I've been here 3 years now and it's got a healthy scene."

How do you find Brighton, compared to Manchester and London?

"It's a lot easier to get around as a starting point, and in a sense it's got a similarity with what Manchester had. It's local. You can dart around. You could see two or three gigs a night, if you wanted to. It's a healthy scene, it's got a lot of the gypsy jazz going on, which I don't do much with but it's good and it seems to have a lot of opportunities and people invited down from London."

Tell us a bit about your sessions at The Joker.

"I started it about a year ago, doing monthly nights at The Joker in Preston Circus. It's a nice pub, nice vibe and an interchanging trio with a different bassist and drummer each month. It's just got a warm environment about it. And the next one happens to be when I'm turning older, on the 5th of February."

What are you planning to do next?

"We've got monthly nights at The Joker until May and I really do need to record the trio, a trio, one of the two, finding who is available. Definitely going in the studio. My last trio CD - it's been

seven years, which is just ridiculous really. I'll try and get more steady gigs and try and record and push that record."

"I have a few students, it can be quite precarious but I do teach piano. I have been teaching for seven years now and I'm always willing to take people on who are willing to learn new skills."

"I recently recorded with the Imogen Ryall Sextet so that's hopefully being released maybe May/June. I'm really looking forward to that. That features Nigel Thomas, Pete Hill and Julian Nicholas. That was good as it was the first time I was in a studio for seven years. Maybe it warmed me up for the trio!"

What do you do outside of music?

"At the moment I've taken a part-time job. It think that's important for more regularity. This year I've made up my mind to do something un-music related to give me more time to do the trio stuff. It's a hard balancing act and I think many people find that. I do, anyway. Some people are better at it than others. I think it's really hard to balance doing the functions, 'the bread and butter gigs' as they say, and then doing the creative side. So hopefully this will free up more of the creative side that I do which maybe I don't want to do. It's only for this year, it's a new thing but hopefully it will work out for me."

Al Scott appears at The Joker in Brighton on Sunday 5th February, 5-7pm.

For more information on Al Scott:
www.al-scott.co.uk

Did the piano happen first or did you get into jazz first?

"No. It was originally piano lessons with a guy called Mr. Payne, who everybody in the local area went to. And that was like £2 for half an hour. So that was in a kind of straight-laced way and then he passed away and I went to keyboard lessons and then got into jazz via this old guy who loved the early Errol Garner, Nat King Cole and Oscar Peterson. That was the way in and it wasn't on piano, it was on an electronic keyboard. It was a little bit different leaving the acoustic piano for that."

How old were you?

"I probably started out when I was twelve/thirteen through to about seventeen. He saw that I had a feel for jazz. Before that I was doing Abba and popular music and it went from there. I found out that he was into these old school players. Andre Previn was a favourite. It was a good introduction because it wasn't formal. It was a nice way into it."

Did you ever take the formal path?

"Yes, later I went to Middlesex University from 2002 to 2008, and that's

Julian Marc Stringle



You've played with a long list of jazz legends, who have been your favourites?

“As a teenager I was privileged to play with some great British players: George Chisholm, Martin Drew, Tony Lee, Acker Bilk, Bruce Turner etc. Later, I worked with Kenny Baker, Kenny Ball, Jim Mullen, Sir John Dankworth & Cleo Laine. I was also lucky enough to play with visiting American legends: Peanuts Hucko, Wild Bill Davison, Bud Freeman, Ken Peplowski.”

What can we expect to hear at your gig at Chichester Jazz Club on Friday 17th February?

“On Feb 17, I will share the stage with the sensational trumpet ace Rico Tomasso. Rico is always a great pleasure to play with. Chichester can expect a joyous jam session.”

What projects are you working on at the moment?

“My total pre-occupation at the moment is writing arranging and recording on a project called ‘IT’S CLAZZICAL’. This is a fusion of my latin influenced

jazz funk ‘Dream Band’ with a classical string quartet. The repertoire we are preparing for an ambitious double album [release date June 2017] is a blend of latin rhythms and classic melodies. Music by Bernstein, Gershwin, Piazzolla, Dankworth, Jobim, Rimsky Korsakov, Mangione, Stringle & Vito.”

What plans do you have for the rest of the year?

“In 2017, I will be concentrating on gigs with my ‘Dream Band’, gigs with Rico Tomasso and Roy Williams in the UK and Germany, a UK tour with USA clarinet maestro Ken Peplowski, and recording with some dynamic young ‘Chicago style’ jazzmen led by the gifted trumpeter James Davison. I will also be watching Spurs !!!”

For more information see:
www.julianmarcstringle.com
www.itsclazzical.com

Julian Marc Stringle appears at Chichester Jazz Club on Friday 17th February, 2017.



Big Band Scene

This month Patrick Billingham gives listings for the Big Band at The Brunswick series and reviews a recent concert by The New World Orchestra.

Hail to the chief! Congratulations to the new democratically elected leader of the free world. Even if there are rumours that public disrespect of the president is to become a federal, and thus extraditable, offence.

Back to domestic matters. After last month's hiatus, the Big Band @Brunswick programme is up and running with bands booked for the rest of 2017.

The schedule is :-

February 5th: Straight No Chaser,
March 5th: Big Band Sounds,
April 2nd: Straight No Chaser,
May 7th: Terry Pack's Trees,
June 4th: Studio 9 Orchestra,
July 2nd: The Brighton Big Band,
August 6th: The Chris Coull Big Band,
September 3rd: Terry Pack's Trees,
October 1st: Straight No Chaser,
November 12th: The One World Orchestra,
December 3rd: The Brighton Big Band.

All, except November, are on the first Sunday of the month, 7:30 pm start, free admission with collection.

In case anyone suspects that some bands get more than their fair share, this is not so. Other bands' organisers, including me, didn't get their requests for dates submitted on time. If you hadn't known about this, and would like to be kept informed, then you should join the Big Bands Of Brighton public group on Facebook. The One World Jazz Orchestra:

Formerly the Paul Busby Big Band played its debut gig at The Unitarian Church in New Road, Brighton on January 27th under the musical direction of Paul Nieman playing a selection from Paul Busby's Brighton Suite.

The music played was an eclectic mix demonstrating the Busby mastery of wide variety of musical styles, and, of course, his wit and humour combined with strong melodic lines. Solos were distributed throughout the band.

The first set consisted of Churchill Square Dance, Volk's Song, The Omnibus Edition (a tribute to Brighton & Hove buses), Vied AC (a neolithic causewayed enclosure predating Stonehenge by about 1000 years and located at Whitehawk), 1514 (referring to the French Navy's

assault on Brighton), Eau de Toilette (dedicated to the melodic sounds produced by a faulty cistern in the gents at a large hotel) and A Knight at St. Nicks, referring to an alleged haunting in St. Nichols churchyard. This latter had an eerie atmospheric opening with flute, clarinet and soprano sax, building up before developing into a decidedly funky section involving guitar, bass and drums in a dialogue with the rest of the ensemble, and at one point a bass solo with Terry Pack demonstrating his favourite things.

The second set started with La Mayor, beginning with a flügel feature sensitively played by newcomer to the band, Martin Bradley, followed by Dave Macari on bass trombone then some guitar and bass jazz. Next Pavilion, 1703 (the year of a great storm) with an unaccompanied solo by Chris Coull, Martha Gunn, Absent Friends a reflective tribute to former band members, Robert Whittle, Dave O'Flynn, Simon D'Souza and Ian Price. The final number, I'm Just Wild about Busby (a tribute to architects Amon Wilds and Sir Paul Busby), had several solos including Tarik Mecci on trombone initially unaccompanied then in a duet with David Beebee on keyboard.

The encore was a reprise of The Omnibus Edition, which, after a couple of false starts, got under way to conclude a great evening's entertainment for a disappointingly

small, but discerning and appreciative, audience. Which, nevertheless did outnumber the band.

This concert was a fundraiser to do something for the growing population of disenfranchised people living on the streets in Brighton. A percentage of the money from the ticket sales to the charity Justlife Brighton (www.justlife.org.uk)

The One World Jazz Orchestra:
Reeds: Phil Paton (alto, clarinet), Ali Helsby (alto, clarinet), Brendan Kelly (tenor, soprano), Beccy Rork (tenor, soprano); trumpets & flügels: Jon Brown, Chris Coull, Bob Turner, Martin Bradley; trombones: Paul Nieman, Tarik Mecci, Sam Dorrell, Dave Macari; rhythm: David Beebee (keys), Jerry Dearden (guitar), Terry Pack (bass), Noel Joyce (drums).

Next month: Hopefully news and 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 March's Big Band Scene, please send it to me by Thursday February 23rd. My email address is g8aac@yahoo.co.uk.

Big Band Gigs

February - early March

† a regular monthly gig

bold italics part of a regular series

Wednesday 1st February

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

Sunday 5th February

†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: Straight No Chaser at The Brunswick, 3, Holland Road, Hove BN3 1JF (01273 733984). Free entry with collection.

Tuesday 7th February

†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 12th February

†12:00 - 3:00 pm, Groovin' High Big Band at the Ravenswood Country House Inn, Horsted Lane, Sharpethorne, West Sussex RH19

4HY, (01342 810216). Free entry.

Thursday 23rd February

2:30 pm, The Syd Lawrence Orchestra at The Royal Hippodrome Theatre, 108-112, Seaside Road, Eastbourne, East Sussex, BN21 3PF (01323 412000). £22.55.

Friday 24th February

8:00 pm, The South Coast Big Band with Georgie Collinson, Basie and Beyond, at The Underground Theatre, beneath the Central Library, Grove Road, Eastbourne, East Sussex BN21 4TL (08432 891980). £12/£11. (Doors open 7:30).

†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.)

Saturday 25th February

7:00 - 10:30 pm, The Sussex Universities Big Band at The Laughing Dog, 31, Marina Square, Waterfront, Brighton Marina, BN2 5WA, (07505 458773). £5.

Sunday 26th February

†12:30 - 3:00 pm, The South Coast



The One World Orchestra. Photo: Patrick Billingham

Big Band at The Junction Tavern, 99 Station Road, Polegate, East Sussex BN24 6EB (01323 482010). Free entry.
7:00 - 9:00 pm, The Sussex Jazz Orchestra with Mark Bassey at The Round Georges, 14-15 Sutherland Road, Brighton BN2 0EQ, (01273 691833). Free entry with collection.

Wednesday 1st March

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

Friday 3rd March

8:30 pm, The Syd Lawrence Orchestra at the Capitol Theatre, North Street, Horsham, West Sussex RH12 1RG (01403 750220). £21.50

Saturday 4th March

7:00 pm, The Milestone Big Band 'Strictly' Dance Night at The Drill Hall, Denne Road, Horsham, West Sussex, RH12 1JF (02035 645225). £tba.

Sunday 5th March

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



Photo: www.euritmica.it

Pete Recommends...

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

Expressions Chick Corea

This month it's one for the pianists. Playing solo jazz piano is a difficult art. Rhythm, harmony and improvisation must all be sustained. I was lucky enough to watch and hear close-up our own wonderful Eddie Thompson, a master of the art. Here Chick Corea applies his great talent to a rich selection of material. Starting with Billy Strayhorn's "Lush Life", he includes several standards, as well as Monk's "Pannonica", Bud Powell's solo excursion, "Oblivion" and his own "Armando's Rhumba".

I especially enjoy his rather emotional reading of "This Nearly Was Mine". Issued in 1994 the album got a mixed reception from the critics, but I think pianists will find his varied interpretations very interesting.

[GRP CD 87732 .The CD has not been reissued and the copies offered by dealers can be quite expensive. However, Amazon does show some copies at a reasonable price from Japanese dealers]



1. Lush Life
2. This Nearly Was Mine
3. It Could Happen To You
4. My Ship
5. I Didn't Know What Time It Was
6. Monk's Mood
7. Oblivion
8. Pannonica
9. Someone To Watch Over Me
10. Armando's Rhumba
11. Blues For Art
12. Stella By Starlight
13. I Want To Be Happy
14. Smile

Jazz Theory Sells

Wayne McConnell

On Wednesday 18th of January Brighton Jazz School held their Jazz Education Conference in association with the South Coast Jazz Festival. I invited Julian Nicholas, Claire Martin and Geoff Simkins to give short presentations on varying aspects of jazz education. It really was a fantastic day full of very insightful perspectives. Julian's talk was focused on how the culture and state of education from a funding perspective affects how many students sign up to do a jazz course. Claire's was coming from the working musicians' perspective outlining what it takes to run a band from the big organisational tasks to the minutiae of getting to the gig with enough spare time, full of wonderful tips and stories from her experiences. Geoff and I focused more on how to go about learning how to play jazz. We both were coming from the same place. Listening really is the key. His talk was fascinating on many levels, sharing his own experiences both as a performer, teacher and lifelong learner. Many of the things he said resonated with me. My talk focused on how music

theory can be a red herring to a great number of students. I'm not going to give you a written version of the talk because you can find it on our website. I am going to allude to the content in the hope that it will whet your appetite to go and listen to it.

Each one of my books from a great stack of music theory and 'jazz theory' books tends to say the same thing. They tell me that on a Dm7, play a 'D Dorian', a 'D Phygian', a 'D Aeolian' or perhaps even a D melodic minor or harmonic minor. Nobody can say this isn't true. We know that some musicians talk in these terms and some might even improvise thinking about this stuff. I think it is quite rare though. Most musicians that I know and have asked have said that they think in terms of the narrative of the melody. What that means is, they are not concerned with the technical information or material when they improvise. They are following the melodic flow of their own ideas. That process is very different to what the books tell you to do. The main reason is, I think, because music theory is



black and white, it is mathematical and that is very easy to illustrate in a book. Having taught it that way for many years, I always had this disconnect with it. I would always tell the students 'well of course, I didn't/don't learn it that way, I listen a lot and try and copy it'. It took a while to dawn on me that I shouldn't really be teaching the music in a way that I didn't fully believe in. Music theory for me has always been about using it to understand how I hear. What does a major seventh chord really mean to me, what does 'the altered' scale mean to me, can I hear context, is it musical, is it appropriate. The answers to those questions are only possible if you believe in what you hear and have confidence to execute what you hear. Anyway, it is a fascinating topic and if you'd like to hear more, feel free to listen to my talk here:

<http://brightonjazzschool.com/music-theory-sells/>

Really looking forward to the conference next year. Thank you to everyone who attended and to the wonderful presentations from Julian, Claire and Geoff.

Wayne McConnell



Review: Brighton Jazz Education Conference

Tony Durham

Teacher, don't teach me no nonsense

A one-day Jazz Education Conference at Brighton's Verdict club confronted a world where music is a commodity and education a business investment. At this Brighton Jazz School event, **Tony Durham** discovered how South Coast educators are trying to keep the jazz flame alive.

Let's not underestimate the challenge of turning starry-eyed 18-year-olds into worldly-wise jazz musicians in three or four years. But at least those kids are going to practise like hell and develop awesome chops, so there is some emotional reward for their teachers.

I am one of the others: a student who came to playing jazz relatively late in life. No hopes of fame or high-pressure college course for me. For my teachers, I represent a challenge of a different kind. Teaching us 'lifelong learners' must be frustrating in ways that don't arise when teaching young, career-oriented students. Most of the class are never going to be all that good. Some are there chiefly for social reasons. Some have no previous interest in jazz and have rocked up "because I couldn't get on the pottery course".

Social reasons are fine. I am not devaluing the jazz community

here, or its generous embrace of musicians of all abilities, or its hard-as-nails commitment to tolerance and inclusiveness. I am just saying that this kind of teaching can be a little unrewarding, if seeing your students learn and grow is meant to be the chief non-material reward of the job.

Both of these challenges face jazz educators here on England's South Coast, where (to name but two) Chichester is a noted centre for vocational jazz education, and Brighton offers a great choice of lifelong learning opportunities. Of course, students defy simple categories. Jazz is full of semi-professionals, regular giggers with day jobs, branching-out classical musos, and portfolio careerists. We are all learning. It's what we are earning that varies.

So, on a fine January day, with Brighton and the sea resplendent in winter sunshine, there are only a few empty seats in the Verdict's sunless basement. Walking the Downs or cycling the Undercliff can wait, never mind the work commitments that some of us had to negotiate in order to be here. Students and teachers alike, we all understand that music demands sacrifice. Later there will be an excellent improvisation workshop led by guitarist Alex Ayling-Moores, and an evening of fine music played by local students and pros. But first we are



Local jazz students performed in the evening. Photo: Lisa Wormsley.

here to discuss the fraught subject of jazz education.

There is a consensus here. Three of the four speakers are telling us basically the same thing, that jazz education has become too theory-driven, and has lost touch with its emotional soul. The reasons are debatable and undoubtedly complex, but much of the blame falls on the inexorable pressure to turn education into a commodity.

Pianist Wayne McConnell, founder of Brighton Jazz School and lecturer at the University of Chichester, kicks off by hitting a few chords on the piano and inviting us to describe them. He is not after a technical description. He wants to know what sensation or emotion the chords evoke. Apparently this is a question that music teachers

rarely ask. Best thing about this exercise is how wildly varied the answers are. We all hear music differently.

Wayne's mentor and piano hero was the late James Williams who said, "keep the music in your head and keep your head out of the music". That doesn't mean that Williams was theory-averse. Wayne was about eighteen when he first set foot in the master's home, to find him deconstructing complex chords from a recording in near-real-time - an impressive skill which came, not from college theory classes, but from years of playing and listening.

As a repeat consumer of Wayne's courses I am obviously receptive to his point of view. Before I met Wayne I went on a course where we were taught the modes, and I rapidly figured out

that this knowledge was of little use when busking your way through an unfamiliar chart. The best place for theory is in the practice room. Pulling a tune apart and putting it together again: if you can do that by instinct alone, lucky you. If not, theory can help.

Wayne has a junkpile of hardline chord-scale theory books. I also have a shelf of theory books, but they are not all bad. The best of them treat chord-scale theory (and theory altogether) as no more than an effort to get a handle on the mystery of musical experience. Perhaps I underestimate the extent to which theory-first teaching has messed up young minds.

Many classical music degree courses now have a jazz module. That can't be bad, can it? Parents steer their children towards these courses, scenting a career path. (They should talk to some of the stressed-out classical professionals I know). Julian Nicholas, joint organiser (with Claire Martin OBE) of the South Coast Jazz Festival, believes this is one of the reasons for the decline in applications for pure jazz courses. The larger context is the political pressure to make higher education more 'vocational' and aligned with the perceived needs of the workplace. Though Julian didn't say it, some politicians are astonishingly blind to the contribution made by the arts to our GDP.

What he did say was that musical theatre now attracts more students than any other music subject in higher education. Such is the lure of London's West End money machine. Meanwhile

jazz, which lives on shared ideas and offers scant pickings for intellectual property lawyers, finds that there is little space for its values in a commoditised culture. Yes, jazz musicians give the Strictly Come Dancing band its infectious rhythm, and a jazz singer can cut through the R&B-style crowd on *The Voice*. But then Ryan Gosling goes and pretends to have learned jazz piano in three months for his role in *La La Land*. Thanks a bunch, Ryan.

The Aebersold publishing empire and Boston's Berklee College of Music have been hugely successful in turning jazz knowledge into a commodity. This, Julian argues, is the culture that now owns jazz. I see signs that Jamey Aebersold, at least, has belatedly backed away from chord-scale fundamentalism. But perhaps the damage is already done.

Julian's talk kicks off a train of thought. Perhaps music is like science. It has revolutions, Kuhnian paradigm shifts, like the one which brought us jazz in the first half of the twentieth century. These are followed by periods of 'normal' development as the new paradigm becomes orthodoxy. Armstrong and Parker have gone. Jazz is in a normal, straight-ahead period, innovation is difficult, and the choice for players seems to be between super-commoditised and super-cerebral forms of jazz. Western classical composers faced a similar choice between the world wars: write film and theatre music, or be Webern.

Of course there are still fresh ideas in jazz, but many of them are the result of cross-fertilisation with other

musical traditions. Every musician should be a citizen of the musical world. But perhaps it is also important to have deep roots in one musical tradition. It's not about what you can take from world culture, but what you can bring to it from your own musical roots.

Geoff Simkins, veteran sax player and educator, grew his jazz roots at the university of life. The word is 'autodidact' but I am trying to keep it real. After what sounds like several lifetimes on the road, Geoff was offered a teaching job. He went along with the Aebersold-style chord-scale theory, and the fashionable emphasis on originality, but soon had his doubts. Geoff tells how he read about the pianist and educator Lenny Tristano, and was won over to Tristano's educational tenets. Have heroes and heroines. Imitate them, not just the notes but their sound, dynamics and articulation. Learn to sing a solo before playing it. Practise a whole chorus, not just licks and phrases. Develop rhythmic independence: even if you are not a drummer, be able to mark a different pattern with each limb.

Take-home message? Don't try too hard to be original. It will come. Early players did not even talk about improvisation, they spoke of 'embellishing' the tune.

To survive as a professional musician, you either need to be a business person, or have one leading your band. Sure, another world is possible. But you may starve before it arrives. Singer and South Coast Jazz Festival organiser Claire Martin told

us how to avoid starvation, by dealing gracefully and cleverly with the horrible, commoditised world as it is. All its squalid details, like the 10 per cent of CD sales that many venues demand, plus the 'little drink' for the person selling them. The ghastliness of Friday-night traffic (get booked on a Thursday instead). The mysteries of the rider - the stuff you ask the venue to provide, from running water to (pushing your luck, now) smoked salmon. The etiquette of paying the band and taking your cut - not greatly changed since Ellington's day. Diaries, agents, managers, social media. You've got to hustle. You've got to be organised. All this should be part of a jazz education.

Claire is a motivational speaker, and I mean that in a good way. She won't tell you to visualise your dream, or discover your spirit animal. She tells you how to get shit done.

"I enjoy negotiating," Claire says. "I am not embarrassed talking about money." If a venue doubts that her gig will be a sellout, she might tell them "give me five hundred quid against a door split". Take this woman off jazz. We need her on the Brexit negotiations.

Tony Durham is quite young really, having bought his vinyl copy of *Kind of Blue* as recently as 1961. For part of his extremely varied and exciting career, he was a higher education journalist. In 2013 an alleged 'friend' persuaded him to try jazz piano. The trial continues.

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

Lewes Jazz Jammers

A chance to jam over popular workshop standards with occasional guest tutors.

5th Feb. Terry Seabrook

19th March Andy Panayi

Venue: Lewes Jazz Jammers, Goldsborough Scout Hut, Lewes Rd, Ringmer BN85QA.

Host: Ali Ellson

Starts: Sunday 8th January 2017, 2pm - 5pm

£3 admission

Contact: alison.ellson@gmail.com

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

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
HND 1-yr and HND 2-yr programme

performance: theory: arranging: improvisation:

professional tutors: gigs & tours: one-to-ones:

call & email Julian: 01243 786321 x.2383
julian.nicholas@chichester.ac.uk

We also bring in colleagues Pete Churchill (Bobby McFerrin), Tony Kofi (World Saxophone Quartet), Eddie Parker (Loose Tubes), Seb Rochford (Polar Bear), for even more inspiration.

Chichester college

Jam Sessions

Every Monday

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



Every Tuesday

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

Every Wednesday

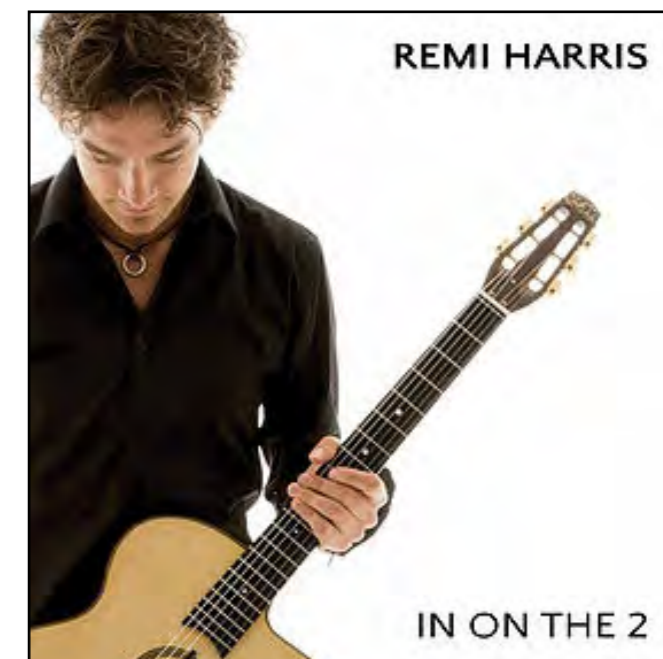
Venue: The Palmeira, 70-71 Cromwell Rd., Hove BN3 3ES
Host: trumpeter Chris Coull.
Starts: 8pm featured band. 9pm jam session until late.
<https://palmeira-pub.co.uk>

Album Review

Remi Harris

In On The 2

Remi Harris is in an enviable position, having both youth on his side and talent in abundance, and the goodwill of both the jazz scene and the more commercial crossover market that opens up as a consequence of support from Radio 2 and BBC 6 Music. He operates within the confines of the gypsy jazz style as originated by the great Django, which allows for a great deal of individual virtuosity within the very set stylistic limits of a chunking offbeat rhythm guitar marking unwaveringly strict swing time under a fiery soaring lead; it's a genre that remains a fountainhead of inspiration for jazz guitarists, especially those who are coming from a place outside the American jazz tradition, and is where Martin Taylor OBE got his start. It's also remained very true to its original form as conceived in 1930s Europe, so it's natural that a youngster like Harris would also have a range of more contemporary musical inspirations, and want to incorporate them into his oeuvre. So alongside such Django-esque staples as *Cherokee* and *Putting On the Ritz* this album features material from such



diverse sources as the Beatles, Neil Young, the Meters (a rollicking *Cissy Strut*) and Peter Green era Fleetwood Mac. There's also an investigation of more contemporary jazz derivations - 'contemporary' being a relative term in this case to include Wes Montgomery, Joe Pass and Bill Evans.

Can't Buy Me Love and *Cherokee* demonstrate Harris' awesome skill within the tradition; torrents of perfectly executed licks, with flawless time and effortless articulation, with all the fun and eccentricity of Django's unique euro-goes-bebop melodic sensibility that preceded the boppers at their own game. Harris accompanies himself throughout via the magic of overdubbing, and herein perhaps lies a problem; without the

live interplay of musicians, some of the pieces don't really take flight, so that despite the superbly inventive soloing, *Round Midnight* and *Waltz For Debbie* sound a little staid. Veteran Mike Green provides solid accompaniment and a couple of very enjoyable solos, notably on *Bock to Bock* but his role is to remain in support, rather than to join the conversation. *Have You Met Miss Jones* fares better as there's a little more air in the arrangement, but the two rock numbers are left in their original rhythmic feels, and while they demonstrate Harris' versatility, seem incongruous beside the very traditional treatments that dominate elsewhere. In the blues-fest *Need Your Love So Bad*, Harris runs the risk of simply swapping one

set of cliches for another, rather than expanding on his chosen form. Only the time-twisting orientalism of *Odd Elegy* offers something intriguingly new and different. It's a difficult undertaking to update a tradition as strong and resilient as gypsy jazz and if Harris hasn't quite managed it here he's given ample evidence of the breadth of his talent and willingness to experiment - future developments should be very interesting.

Remi Harris, guitar; Mike Green, double bass.

Yardbird Arts: www.yardbirdarts.com

Eddie Myer

Live Reviews

Geoff Simkins with Terry Seabrook

The Snowdrop, Lewes

Monday 23rd January, 2017

Whilst alto saxophonist Geoff Simkins is well known for his West Coast cool and bebop playing, performing uptempo versions of *Anthropology*, *Invitation* and *I Remember April*, the highlight was a beautiful rendition of Billy Strayhorn's ballad *Chelsea Bridge* which exhibited Simkins' soft and delicate tone.

Drummer Darren Beckett, a recent arrival to the area, impressed with his imaginative soloing on a simple and sparse drum kit.

South Coast Jazz Festival

16th - 29th January 2017

The Verdict, Brighton and Ropetackle Arts Centre, Shoreham-by-sea

Now in its third year, with the first festival being a weekender and the second festival a long weekend, the South Coast Jazz Festival is now a more all-encompassing festival, in keeping with the original aims of its two directors, Julian Nicholas and Claire Martin OBE.

With two weeks of live music at The Verdict in Brighton, beginning with the excellent Dave Drake

Trio and encompassing jazz fusion from Terry Seabrook's Triversion, bassist/composers Nigel Thomas and Eddie Myer, free jazz from Safehouse, mainstream jazz from Smalls, New Generation Jazz's The Jam Experiment, as well as a Sunday Roast Jam Session and free events on jazz photography and jazz education, you would be hard pushed to find anything as interesting for the rest of the year, let alone anywhere else outside of London. And all of this was before the regular Ropetackle concerts had begun.

Festival directors Claire Martin and Julian Nicholas did an excellent job holding it all together and were regularly seen on the door and helping out when needed. They were also helped by a large group of staff and volunteers who helped make the festival something to be truly proud of.

Highlights included beautiful original music from the likes of Nigel Thomas and Eddie Myer, a superb, intimate performance by vocalist Sara Oschlag (with trombonist Mark Basse), an emotional set from Sarah Jane Morris, a mesmerising solo piano performance by Zoe Rahman and upbeat danceable music from Ray Gelato, Dennis Rollins and J-Sonics.

Charlie Anderson



J-Sonics at 2017 South Coast Jazz Festival. Photo: David Forman



Above: Sarah Jane Morris and Tony Remy. Below: Claire Martin and Ray Gelato. Photos: Lisa Wormsley.



Listings

February 2017

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

Wednesday	1	Paul Richards + Steve Thompson The Independent, Hanover, Brighton 8pm Free [R]	Chris Coull with Terry Seabrook + 9pm Jam Session Palmeira, Hove 8pm Free [R]	
Thursday	2	Neal Richardson Trio + Mark Cherrie The Master Mariner, Brighton Marina. 8:30pm Free [R]	The Jazz Organisation JD Bar, Hastings 9pm Free [R]	
Friday	3	John Lake Trio The Grand Hotel, Brighton 7-10:30pm Free	Tim Whitehead & Jonathan Gee: Mainly Cedar The Verdict, Brighton 8:30pm £15/12	Paul Richards Trio Steyning Jazz Club 8:30pm £12/7
Saturday	4	Saturday Jazz Queen Victoria, Rottingdean 2-5pm Free [R]	Jazz at Paris House The Paris House, Brighton 4-7pm Free [R]	
Sunday	5	Jazz Lunch with Shireen Francis The Hawth, Crawley 12 noon-2:30pm £19.95 Savannah/Assorted Nuts The Six Bells, Chiddingfold 1-3pm Free [R] Jazz at 3 Jolly Butchers Brighton 3-6pm Free [R]	Neal Richardson + Vasilis Xenopoulos Splash Point Jazz, Seaford Golf Club. 4pm £8 (kids free) Paul Richards & Ela Southgate The Prestonville, Brighton 6:30pm Free	Al Scott Trio The Joker, Brighton 5-7pm Free Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R] Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]

Monday
6 **Jason Henson Plays Wes & Benson**
The Snowdrop, Lewes
8pm Free [R]

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

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

Art Themen Quartet
Hare & Hounds,
Worthing 8:30pm
Free (c)

Malcom Edmonstone Trio with Liane Carroll
JazzHastings
8:30pm £10

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

Paul Richards + Jack Stephenson-Oliver
The Independent, Hanover,
Brighton
8pm Free [R]

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

Thursday
9 **Neal Richardson + Sylvia McEwen**
The Master Mariner,
Brighton Marina.
8:30pm Free [R]

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

Simon Spillett
Robertsbridge
Jazz Club
8pm £10/8

Jo Fooks, Al Nicholls & Smalls rhythm section
Smalls @ The Verdict
8pm £16

Friday
10 **Lou Beckerman Trio**
St. Luke's Church,
Brighton 7:30pm £7/£5

Damon Brown Internation Quartet
The Verdict, Brighton
8:30pm £15/12

Saturday
11 **Saturday Jazz**
Queen Victoria,
Rottingdean
2-5pm Free [R]

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

Joss Peach Group
The Verdict, Brighton
8:30pm £10/5

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

Paul Richards & Matthew Wall
The Prestonville,
Brighton 6:30pm
Free

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

Nigel Price
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
13 **Julian Nicholas with Seabrook, Whitten & Wells**
The Snowdrop, Lewes
8pm Free [R]

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

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

Mike Piggott Quartet
Hare & Hounds,
Worthing
8:30pm Free (c)

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

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

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

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

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

Friday
17 **Tim Armacost's TRIAD**
The Verdict, Brighton
8:30pm £13/10

Julian Marc Stringle
Chichester Jazz Club
7:45pm £12/7

Saturday
18 **Saturday Jazz**
Queen Victoria,
Rottingdean
2-5pm Free [R]

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

Nigel Price
Pavilion Cafe Bar,
Worthing
8pm £7.50

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

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

Paul Richards & Abi Flynn
The Prestonville,
Brighton 6:30pm
Free

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

Monday
20 **Lawrence Jones & the Brighton Jazz All Stars**
The Snowdrop, Lewes
8pm Free [R]

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

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

Tony Williams Organ Trio
Hare & Hounds,
Worthing
8:30pm Free (c)

Wednesday
22 **Paul Richards + Abi Flynn**
The Independent,
Hanover, Brighton
8pm Free [R]

Alan Barnes & Andy Panayi
Fisherman's Club,
Eastbourne. 8pm
£10 [R]

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

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

Amy Roberts & Richard Exall with Smalls rhythm section
Smalls @ The Verdict,
Brighton 8:30pm £14

Friday
24 **Matt Ridley Quartet with Jason Yarde**
The Verdict, Brighton
8:30pm £15/12

Saturday
25 **Saturday Jazz**
Queen Victoria,
Rottingdean
2-5pm Free [R]

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

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

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

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

Paul Richards & Steve Thompson
The Prestonville,
Brighton 6:30pm
Free

Monday
27 **Mark Nightingale/ Andy Panayi Quintet**
The Snowdrop, Lewes
8pm Free [R]

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

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

Jenny Green with Charlotte Glasson + Jam
Dorset Arms, East
Grinstead 8pm £7/5

Arthur Catt Band
Hare & Hounds,
Worthing
8:30pm Free (c)

On The Horizon

<p>Splash Point Jazz Club, Seaford Sun March 5th: Jo Fooks (sax) and Buster Birch (drums)</p> <p>Splash Point Jazz Club, Fishermen's Club, Eastbourne Wed March 29th: Leon Greening (keys) & Alex Garnett (tenor sax)</p> <p>Jazz Hastings <i>Tuesdays</i> 7th March Oxley/Meier Guitar Duo 4th April Tony Woods Project 9th May Jim Mullen Quartet 6th June Alan Barnes/Gilad Atzmon</p> <p>The Verdict, Brighton Fri. 3rd March Marlene</p>	<p>VerPlanck & John Pearce Trio Fri. 10th March Matt Wates Sextet Fri. 17th March Kofi-Bzhezinska-Prime International Trio Fri. 24th March Terry Seabrook Quintet Plays Wayne Shorter Fri. 31st March MAISHA</p> <p>Smalls @ The Verdict, Brighton <i>Thursdays</i> 9th March Chris Garrick/Remi Harris/Steve Thompson/Piers Clark 23rd March Dave Green & Steve Brown with Mark Edwards/Piers Clark</p> <p>Chichester Jazz Club 10th March Dave O'Higgins Quartet 31st March Digby</p>	<p>Fairweather's Half Dozen</p> <p>Steining Jazz Club 7th April Mark Crooks Quartet 5th May Jonny Hepbir Quartet 2nd June Nigel Thomas Quartet</p> <p>Lewes Con Club Sun Ra Arkestra Tues. 28th, Wed. 29th & Thurs. 30th March</p> <p>Chapter 12 Wine Bar Fri. 7th April John Lake Trio</p> <p>Love Supreme Festival <i>30th June - 2nd July</i> Herbie Hancock George Benson (more acts to be announced on Thursday 9th February)</p>
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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'

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

Dorset Arms, 58 High St. East Grinstead RH19 3DE

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

Queen Victoria, 54 High Street, Rottingdean BN2 7HF

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

Robertsbridge Jazz Club, Village Hall, Station Rd., Robertsbridge

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. Luke's Church, Queen's Park Rd., Brighton BN2 9ZB

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 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

The Prestonville, 64 Hamilton Road, Brighton BN1 5DN

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

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

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

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

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

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

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

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

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

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

The Six Bells, The Street, Chiddingly BN8 6HE

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

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

The 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

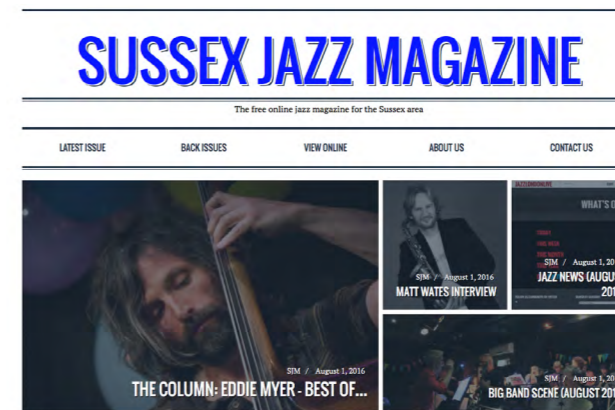
Trading Boundaries, Sheffield Green, Nr. Fletching, East Sussex TN22 3RB

Wagner Hall, Regency Road, Brighton BN1 2RT

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



Saxophonist Riley Stone-Lonergan performing with the Eddie Myer 5tet as part of the 2017 South Coast Jazz Festival. Photo: Lisa Wormsley



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Next Issue

The next issue will feature more interviews and reviews, to be published Sunday 26th February.

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Tadd Dameron

Born 21st February, 1917

Died 8th March, 1965

