

SJM

SUSSEX JAZZ MAGAZINE

MONTHLY ISSUE 63 April 2017 FREE



**JOHN ALTMAN
LIAM BYRNE
JAKE LONG**

Smalls at The Verdict

April 6

Rico Tomasso / Julian Marc Stringle / Mark Bassey Sextet
Top trumpet, clarinet and trombone join forces with late George Melly piano man for an evening of hot jazz £16

April 13

Jamie Brownfield / Liam Byrne / Jonathan Vinten Sextet with Imogen Ryall vocals
British Jazz Awards winners 2016 for trumpet and Best Small Group team up with late George Melly piano man and remembering Billie £15

April 27

Aurelie Tropez / Trevor Whiting with Smalls Rhythm Section
Long time Smalls favourite and established French clarinettist teams up with current Barber multi-reeds man for an evening of joyous jazz £16

and on May 4 the Rossano Sportiello / Alan Barnes Duo



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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@skv.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



John Altman



Liam Byrne



Jake Long's Maisha

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Cover photo: John Altman performing with Terry Pack at The Brunswick. Photo by Lisa Wormsley.

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APRIL 2017

- Thu 6 **Rico Tomasso & Julian Stringle** £16
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Hard bop and plenty soulful, with Nigel Thomas & Spike Wells
- Thu 13 **Jamie Brownfield & Liam Byrne** £15
Smalls presents classic trumpet & sax + Imogen Ryall & Jon Vinten Trio
- Fri 14 **Rick Simpson's Klammer** £15/12
brilliant sextet with George Crowley, Mike Chillingworth, Ralph Wyld
- Wed 19 **The Spirit Farm** £6/5
Safehouse presentation "Devastatingly creative ****" – Jazzwise
- Fri 21 **Simon Spillett Quartet** £13/10
Out of Tubbs' shadow with John Critchinson, Dave Green, Spike Wells
- Thu 27 **Aurelie Tropez & Trevor Whiting** £16
Smalls clarinet fest with Mark Edwards Trio
- Fri 28 **NEW GENERATION JAZZ presents Alex Curtis Quartet featuring Jon Shenoy** £10/5

THE COLUMN

Eddie Myer

*It Don't Mean A Thing If It Ain't
Challenging Patriarchal Norms*

This column has touched before on the relations between jazz and politics, and we're about to plunge headfirst back into those bracingly icy waters by drawing attention to a controversy that flared up this month and has continued to flicker fitfully ever since. As the focus of the Left has shifted from issues of class dialectics to issues of personal identity, so has the focus of jazz's political debate increasingly centred around issues of identity and ownership. This was brought to the forefront as a result of comments made in the course of a conversation between two pianists on a Blue Note Jazz Cruise ship. The ivory ticklers in question were Ethan Iverson, primary composer for gymnastically virtuosic trio The Bad Plus, and Robert Glasper, much lionised bandleader famed for his ambivalence towards the existing status quo of tradition and his enthusiasm for cross-over experiments into funk and fusion. The conversation was published by Iverson on his blog, and one comment in particular attracted a great deal more attention than either participant had anticipated.



The conversation had turned, as conversations with Glasper often do, to the relationship between the jazz tradition and other currents of contemporary black music. The talk then turned to other pianists, scurrilous allegations against Cecil Taylor and Richie Beirach, and some of the minutiae of performance practice, but not before Glasper had dropped the following bombshell - readers of a sensitive disposition may want to look away now:

“I’ve seen what that does to the audience, playing that groove. I love making the audience feel that way. Getting back to women: women love that. They don’t love a whole lot of soloing. When you hit that one groove and stay there, it’s like musical clitoris. You’re there, you stay on that groove, and the women’s eyes close and they start to sway, going into a trance.”

No sooner had the interview been posted then comments started to fly. Glasper was taken to task for sanctioning misogyny, perpetuating condescending stereotypes,

objectifying women and denying them the right to any meaningful place within jazz, or even within the entire sphere of artistic endeavour, due to his apparent assertion they are primitive, elemental beings unable to transcend the immediate urgings of their physical bodies. Iverson was attacked for publishing his comments unedited, thus giving Glasper’s unacceptable views a platform. He attempted to defend himself on this charge, but only dug himself into a deeper hole by suggesting that his critics were indirectly responsible for the election of Donald Trump. His wife, the author Sarah Denning, also weighed in, though her input was muddied for some by her insistence on tying the issue to her perspectives on the world of women’s featherweight boxing, with which many readers may be unfamiliar. Iverson then recanted on his recantation but the damage was done and the furore of internet outrage continued. Glasper has not taken the high road in his response.

The issue is a fascinating one, laden with many layers of significance. While few would agree that Glasper’s comment deserves to go unchallenged in the public sphere in itself, there was also a lively debate over the level of significance it should be accorded. Some defended Iverson’s decision to publish it - others attacked it, on the grounds that publishing was an endorsement or at very least a perpetuation. It was pointed out that his blog had run interviews with over



40 male jazz musicians, but not a single female one. There is the continuing issue of women’s representation in the musical world generally, and the jazz world in particular - who hasn’t encountered the expectation that the woman in the poster will inevitably be ‘the singer’, and the entire package of derogatory stereotypes that comes with that assumption? The Lincoln Centre has belatedly addressed these issues by starting to hold ‘blind’ auditions for posts in its orchestras - similar procedures in the classical world have seen the representation of women in US symphony orchestra go from 5% to 50% since the 1970s, graphically illustrating how wide the gap in opportunity had been. There are also wider issues of racial stereotyping and the portrayal of women in the hip-hop and R & B cultures that Glasper admires - and, historically, in the jazz world as well. Some educators demanded that

Glasper's work should be removed from studies curricula, although if every sexist or misogynist were treated accordingly the jazz archive would be slim indeed - the autobiography of Miles Davis is a prominent, but by no means unique, repository of hideously chauvinistic attitudes, and Art Taylor's fascinating series of interviews published as Notes And Tones contains numerous examples of revered jazz authorities voicing challenging opinions. One factor that has been underplayed is that Glasper is talking about women in very similar terms to those that were once used to describe black culture in general and jazz music in particular. The 1933 OED defined jazz thus:

"To play jazz; to dance to jazz music, a type of music originating among American Negroes, characterized by a regular or forceful rhythm, often in common time, and a 'swinging' quality ...

... to move in a grotesque or fantastic manner; to behave wildly; to have sexual intercourse"

If the common package of negative stereotypes in early 20th Century American and European society included ideas that black people were 'primitive' and in touch with 'elemental' human urges but unable to attain higher cultural achievements, then Glasper's view of women seems to coincide with this at many points.

Beyond these ramifications, we can also glimpse the continuing unease at the way jazz has moved from being popular music of the dancehall to esoteric music of the concert auditorium. If the Bad Plus's rigorously intellectual oeuvre exemplifies the latter position, then Glasper seems perpetually caught between the two. He seems to be regarded with suspicion by some of his jazz musician peers, but among young fans there's no question as to who has the higher profile. The infamous interview is an interesting read and has a number of valid points about matters musical that have been completely overshadowed by what seems to have been an episode of crass boys-together boasting of a sort that will be familiar to anyone who's spent time backstage. You can read it below and decide for yourselves what the appropriate response should be; and, if you're minded, you can see Mr. Glasper in person when he visits Sussex as part of this year's increasingly spectacular Love Supreme line-up.

<https://ethaniverson.com/interview-with-robert-glasper/>

[Michelle Mercer writing for NPR](#)

[Jazz at Lincoln Center Adopts Blind Auditions](#)

[Sarah Deming's blog post](#)

Neal Richardson's

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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.)



John Altman



Normally I start interviews with the question ‘How did you get into jazz?’.

“Oh my god! Have you got a week?! Right, my whole family is in jazz, which helps. My mother had four brothers, all of whom were bandleaders. One brother, Sid Phillips, had Britain’s number one dixieland band and was a wonderful clarinet player, and another brother, Woolf Phillips, was the bandleader at The Palladium so he conducted for Sinatra, Danny Kaye, Nat King Cole, Hoagy Carmichael, Duke Ellington, Benny Goodman and everybody else.”

“So I grew up in a very strange

household where basically I learnt to walk and talk to jazz. I didn’t really hear any other type of music, particularly. We had a vast record collection (78s) which, instead of throwing at the wall or the flower pots, I played and learnt them off by heart. So I was basically learning not only jazz arranging but soloing because I knew Jack Teagarden’s solos from 3 years old or whatever, which is slightly unusual.”

So what was your first instrument when you started playing?

“I started playing piano at seven and I gave up formal lessons at eleven. Since then I’ve not had a formal music

lesson in my life. I started playing tenor sax at the age of twelve. My uncle came round and showed me the fingering and blowing on the Friday night and I did a gig on the Saturday. So I was plunging straight in. I was probably terrible. I played recorder at school and the fingering for a saxophone and a recorder are quite similar. If you know your way round a recorder then you’re sort of on the right road to fingering a saxophone. Just the noise you make is fairly horrendous. My uncle gave me a clarinet a bit later and I took up the flute and then discarded them whilst fairly young and stuck to saxophone.”

Tell us about how you got into composing and arranging.

“It was something I could always do. I’m sure the genetics played a part because my uncle arranged and didn’t really have formal lessons. My uncle learnt to write by watching his brother. My mum learnt to play piano by watching her brother play piano. I could always hear on a record every individual part (such as ‘here are the cellos and there’s a bassoon playing there, clarinets are doubling the violas etc.’). So I always had the ability to compose and arrange. I was writing little tunes when I was seven years old so that ability showed itself. Really from then on I did what people do, somebody said ‘write an arrangement’ and I said ‘yeah, no problem’ and their jaws dropped in amazement. It was very interesting but it was just something that I could do and came easily and didn’t have to be too much

of an effort. I read up on instrument ranges and had a working knowledge of how a trumpet and trombone worked and I just went from there.”

So what are you working on at the moment?

“Well I’m off talking about my life and times, Singapore to Dubai, on a cruise. I’m writing a library album at the moment for Audio Network who are a big library company in the UK and I get to go into big studios with big orchestras and do that. Basically, in terms of arranging and composing, I’ve always had the orchestral tool. I’ve moved away from doing movies a bit because I don’t really need the brain damage that’s associated with it. And I’m just generally playing and writing, you know the big band and the quartet we allow it every now and again and the writing, not too much jazz writing at the moment but basically orchestral stuff.”

What do you enjoy doing the most?

“All of it. I love playing. I love writing. I love hearing things that I’ve done played back to me, although I know how they’re going to sound when I’m writing them. It’s nice to suddenly come across things that you’ve written that you’ve forgotten about and you go ‘oh that doesn’t sound too bad’. I like having the ability to do everything. It’s been playing and writing all the way through. I’ve managed to keep both careers going.”

Because you've written so much music, do you find that you get enough royalty money now, so that you can choose what you want to do?

"Well I'm in a good position now to really choose what I want to do. I just love doing everything. When I was touring I thought 'well, I'd like to be able to go in with an orchestra because I can do it', then when I went into the studio with my uncle Woolf he said 'have you stopped playing yet?' I said no but then he said 'well you will because you won't be able to manage both'. So I made a conscious effort not to stop playing, to get my jazz chops in order and working and playing as much as I possibly could, whether it was sitting in with people, doing jazz gigs, perhaps more so in America than here."

So what are your favourite tunes to perform?

"I'm always attracted to tunes that are slightly off the beaten track, that nobody recorded. It's a strange thing but I used to take Hollywood musicals (which were on television basically all the time), I'd play the films all the way through and I'd just cut out the musical numbers so I had tape after tape of Fred Astaire films or whatever, anything that was a musical. I'd cut the songs out and I'd put them down and every so often I'd hear a song and go 'oh that would make quite a good jazz tune'. It always seems quite arbitrary that *Stella By Starlight* or *Green Dolphin Street* had become standards and I

always thought that they'd become standards because somebody had picked up on them and made a classic recording of them, whether it was Miles Davis, Charlie Parker or Ahmad Jamal. The song became a standard because of them, rather than because of how good the song was. And there were great songs that had just fallen by the wayside. So quite early on I started building a repertoire of these obscure songs. And all I wanted people to do was say 'ooh, I really enjoyed playing that' or 'that's a great song, why didn't that become a standard?'. And quite often they'd be written by people who were writers of standards like Don Raye and Gene de Paul who wrote *You Don't Know What Love Is* and *Star Eyes*. They're great songs but they also wrote songs that nobody ever plays as well. So I made it my business to write down those songs and if I had a quartet gig or a quintet gig I would put those songs in front of the band and say 'let's do this particular song' and people would say 'oh, I've never heard this in my life'."

"The funniest story connected to that was I found this Gene de Paul song in a movie and I had dinner with the guy who sang it in the film and he said 'there's no such song' and I said 'well, there is, because you sang it' and he said 'well, I've never heard it before in my life' so I was able to play it to him and say 'well actually you have because you sang it', which is quite bizarre really.

"I also enjoy playing things that, if they're great songs, then you just

love playing them. You always learn something. And you think about them and how they're structured and why. And you never tire of that. I can play something like *Star Eyes* or *Stella By Starlight* and there's always something new in them so I'm quite happy to do that as well, and save the more esoteric things for my own gigs."

Is there anything else that you want to talk about?

"It's sort of an odd career, certainly playing jazz, as I always feel more at home or more accepted (or whatever you want to say) in America than I do here. I know I've spent a lot of time in the States and I've played some big jazz festivals with some good, big name people but when I come back here I always feel that I'm not part

of the scene. It's probably because I do so many other things and the jazz musician's life is supposed to be very dedicated and singular. So I do find that I'm relatively unknown in this country but then I'll play in some of the biggest jazz festivals in America. It's a strange set up. But apart from that I just really enjoy it. I'm very happy to even just play jam sessions with people in little clubs than go out to the big festivals."

For more information on John Altman, his Wikipedia page gives you a taste of his career:

[https://en.wikipedia.org/wiki/John_Altman_\(composer\)](https://en.wikipedia.org/wiki/John_Altman_(composer))

John Altman performs at the Hare and Hounds in Worthing on Tuesday 25th April, 2017.

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23rd Steve Thompson double bass
with Latin American guitar
30th Gabriel Garrick trumpet

Paul Richards
and guests

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paulrichardsguitar.com

Liam Byrne



Which tenor saxophone players are you influenced by?

“My biggest influences are probably Lester Young and Ben Webster. Other favourites of mine include Al Cohn and Zoot Sims as well as the more bebop orientated tenor players such as Wardell Gray, early Sonny Rollins and Sonny Stitt.”

Are there any saxophone players around at the moment that you like?

“Well, Scott Hamilton has been a big inspiration of mine for many years but out of the current crop of players I also particularly enjoy listening to NY tenorist Grant Stewart and an incredible alto player from Italy called Luigi Grasso. Of the British players I really like the playing of Alex Garnett and fellow Welsh tenorist Osian Roberts.”

You perform a lot with trumpeter Jamie Brownfield (in BBQ and The Hot Six). What do you like most about performing with him?

“Jamie and I have been playing together almost 10 years now so we’ve developed a good understanding of each other’s playing and we share a mutual affinity for straight ahead swinging jazz. He’s a very natural player with a great ear for all styles of music and is also very easy going and happy to play whatever music I put in front of him.”



You’re based in North Wales. Tell us about the local jazz scene there.

“North Wales only has a very small jazz scene so I tend to play throughout the Northwest, Midlands and further afield. However, in North Wales we do have a local charitable organisation (for which I volunteer) called ‘North Wales Jazz’ which puts on weekly jazz concerts throughout the year. There is also an annual jazz festival held in Llandudno which hosts many of the leading British mainstream and modern jazz players.”

For more information on Liam Byrne visit his website:
<https://www.liambyrnejazz.com>

Liam Byrne performs at Smalls at The Verdict on Thursday 13th April with Jamie Brownfield, Jonathan Vinten’s trio and Imogen Ryall.

The Llandudno Jazz Festival runs from 27th - 29th July, 2017.

Jake Long

Maisha (meaning 'Life') are a London-based ensemble lead by drummer **Jake Long**. The band also features Nubya Garcia on saxophone/flute, Shirley Tetteh on guitar, Amane Suganami on keyboard, Twm Dylan on double bass and Tim Doyle on percussion.

Tell us about Maisha.

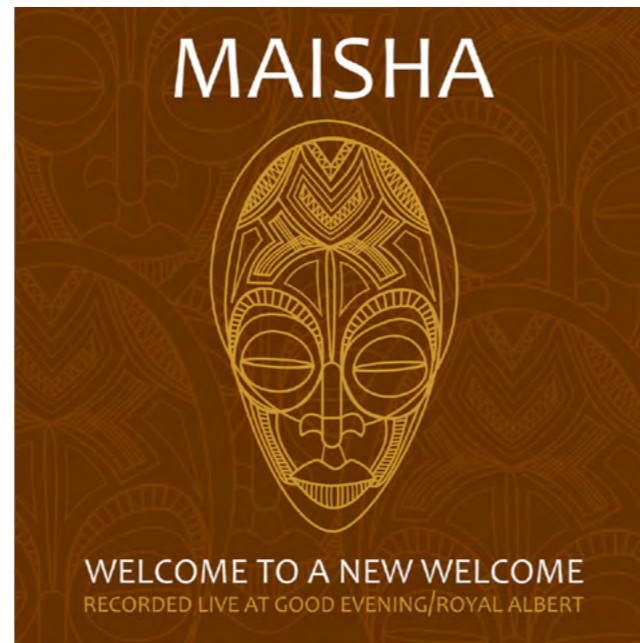
"The group play original music inspired by artists such as Alice Coltrane, Pharoah Sanders and Idris Mohammad, fused with heavily rhythmic West African and Afro Beat Grooves. After being established almost a year ago [we] have recorded a live EP at Good Evening Arts and released the EP under Jazz Refreshed."

What do you like most about playing with the other members of the band?

"One of the things that's so enjoyable about playing with the band is that everyone is constantly listening to each other and responding to what is happening in such an open way, and I feel everyone brings such a positive and individual energy to the band."

What are the different projects that you're involved with?

"Everyone in the band is



involved and playing with so many different artists, as we are all so blessed to be part of such an incredible community of musicians. Recently I've been playing a lot with all sorts of projects including Oscar Jerome, Poppy Ajudha, Susso, Where Pathways Meet and have just finished recording the Huw Bennett Quintet album."

What are your plans for the rest of the year?

"We are planning to record an album this coming year, which we're super excited for. In addition to that we are continuing to write new music and share it with people."

Maisha perform at The Verdict on Friday 31st March as part of New Generation Jazz.

www.facebook.com/musicofmaisha/

<https://jazzrefreshed.bandcamp.com/album/welcome-to-a-new-welcome>

Jazz News

Love Supreme Festival have announced another selection of artists who will be appearing at the festival this July. They include Kamasi Washington, and Camilla George Quartet whose highly-acclaimed debut album *Isang* was followed by a successful tour of the UK. Also announced were Corinne Bailey Rae, Kansas Smitty's House Band, D'Influence and Mica Paris Sings the Ella Fitzgerald Songbook. And there are still more acts to be announced, including the Bandstand artists and acts performing at Jazz In The Round, a new stage offering late

night live music.

Liane Carroll has announced the release date for her latest album. *The Right to Love* will be released on 22nd July on Quiet Money Recordings with the album launch concert on the same day at St. Mary in the Castle, Hastings, which will feature a big band and string section. Album launches in London will be in August.

Speaking of new albums, **Paul Richards** and **Abi Flynn** launch their new album on Sunday 9th April at the Prestonville Arms, Brighton.

new generation JAZZ newgenerationjazz.co.uk

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SNOW DROP JAZZ

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Terry Seabrook (pno)

April 10
From the USA:
Benn Clatworthy (sax)
John Donaldson (pno) Simon Thorpe (bs)
Mat Home (drs)

April 17
Gabriel Garrick (trumpet)
Darren Beckett (drs) Nigel Thomas (bs)
Terry Seabrook (pno)

April 24
Aurora Chanson exploring the French side of Jazz
Andy Williams (gtr) Terry Seabrook (pno)

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Big Band Scene

This month Patrick Billingham surveys recent big band gigs and examines the legacy of Glenn Miller.

The Big Band@Brunswick programme continued last month with a debut performance by Big Band Sounds, who are based near Uckfield. This well rehearsed ensemble played mostly mainstream charts and standards. Aably supported by singers Jo Kimber and Andrew Wood. Although the programme consisted mainly of mainstream standards, there was plenty of scope for improvised solos which were shared out among the band members.

The following Sunday, Straight No Chaser were on their home ground at The Hassocks Hotel. This was another Bassey plays Basie with Mark displaying his talent as a vocalist as well as on trombone. The final number on the programme was Gordon Goodwin's Count Bubba. This chart highlighted the precision of the SNC sectional playing. An added dimension to the evening's entertainment were the lindy hop dancers on the large space in the centre of the room. If you missed this gig, there is another chance to hear this excellent band at this month's Big Band@Brunswick. See the list at the foot of the column for details.

Later in the month, I went to see the Glenn Miller Orchestra at the Theatre Royal, Brighton. Or, at least, a depleted GMO. Their bassist Paul Scott was in A & E following an encounter with

an irregular pavement in Brighton. But modern technology in the form of an electronic keyboard meant that pianist Bunny Thompson was able to cover for him with his left hand while maintaining the piano sound with his right.

There was a strong visual element to the show, right from the first number, where the trombone section performed a carefully choreographed routine at the front of the stage while continuing to play. The other sections did the same later on. I guess it helps to know the charts and not to have to rely on the dots.

The repertoire wasn't restricted to the Miller pad. Hot Toddy, a 1950s hit for Britain's Ted Heath Orchestra, and the Sinatra classic New York, New York were included.

The Uptown Hall Gang, a Dixieland quintet, was the band within the band. On this occasion playing a spirited version of The Saints, with an impressive drum solo by Bob Cleall.

Vocal duties were undertaken by Catherine Sykes and Mark Porter and a close harmony trio the Polka Dot Dolls. As well as the Moonlight Serenaders, a close harmony quintet where Catherine and Mark were joined by one each of the saxophone, trumpet and trombone sections.

The Swing Time Jivers, a dance quartet, demonstrated their versatility, skill and wit at various points of the afternoon.

So if any big band leaders out there want to up their popular appeal, the above contains quite a few pointers.

I hope that I haven't caused any of you, my dear readers, to expire of apoplexy, to shout at, or even throw things at the screen, or to stamp on your smart phone. In the past, elsewhere in the SJM, the subject of intolerance in the jazz community has been discussed. The mutual contempt between 'traditional' and 'modern' – the latter being around for 70 years now. The attitude I witnessed at a jazz festival where the Angelo Debarre quartet with its roots in The Hot Club of France earned a standing ovation from the audience. Apart from three who sat grim and stony faced with their arms folded; they had turned up early for the Alan Barnes set on next. Perhaps they thought that a violin had no place in jazz.

It would be nice to think that we big band aficionados are immune to such petty prejudices. Sadly, not so. Mention Glenn Miller, and there seem to be three responses. It's a pity that Glenn Miller died, but his music has survived; it's all right, I suppose, but my band play it only to keep the punters happy; it is great music that has stood the test of time.

Some serious big band musicians dismiss the music as commercial and trite. But we should look at it in context. During the band's heyday, in the late 1930s and early 1940s a recorded tune had to be no longer than a little over three minutes, due to the limitations of the 78 r.p.m. discs. Unlike later, when 33 r.p.m. microgroove discs became

available, there was no opportunity to explore, or develop, an idea at length. And being commercially successful, there was the opportunity to try out new, and sometimes, ahead of its time, material. In the concert reviewed here, Tuxedo Junction was expanded to around ten minutes by a succession of extended solos. So who is to say that this sort of thing didn't happen at live, unrecorded, gigs 75 years ago.

If you would like to explore Miller music beyond the popular standards, Moonlight Serenade, American Patrol, In The Mood, String of Pearls, Pennsylvania 6-5000, etc. there are a couple of tracks that I think are worth listening to. They were on an EP which sadly has long disappeared from my possession. [The Spirit Is Willing](#), with contrasting trumpets and [My Blue Heaven](#), which shows how writing and improvising had progressed from the early days of the band.

At the risk of causing offence in some quarters, I plan to return to the topic of Glenn Miller and his music in later columns.

Next month: A look at what is on in the Brighton Festival Fringe, and hopefully other news and another 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 May's Big Band Scene, please send it to me by Monday 24th April. My email address is g8aac@yahoo.co.uk.

Big Band Gigs

April - early May
† a regular monthly gig
bold italics part of a regular series



BBS at The Brunswick. Photo: Jus Seath.

Sunday 2nd April

†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.

2:00 - 4:00 pm, Saxshop at The Brunswick, 3, Holland Road, Hove BN3 1JF (01273 733984). Free entry with charity collection. Doors open 1:30 pm.

3:00 pm, The Gordon Campbell Big Band at The Hawth, Hawth Avenue, Crawley, West Sussex RH10 6YZ (01293 5536236). £15/14.50.

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.

Wednesday 5th April

†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.)

Thursday 6th April

†7:30 pm, The Maestro Big Band with Nicki Day at the Hope Inn, West Pier, Newhaven, East Sussex BN9 9DN (01273 515389). Free entry

Sunday 9th April

†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.

Tuesday 11th April

†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 23rd April

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

Monday 24th April

8:15 pm, The Downsbeat Swing Band in the Village Centre Hall, Trinity Road, Hurstpierpoint, BN6 9UU (01403

257387/07985 079080). Free entry with collection for The Brainstrust charity.

Wednesday 26th April

8:00 pm, The Ben Waters Big Band at The Ropetackle Arts Centre, Little High Street, Shoreham-by-Sea, BN43 5EG (01273 464440). £20.

Friday 28th April

†8:30 - 11:00 pm, The Les Paul Big Band at Patcham Community Centre, Ladies Mile Road, Patcham, Brighton BN1 8TA, £5. For further details contact Steve (01273 509631) steven_paul1@yahoo.co.uk (Bring your own refreshments.)

Wednesday 3rd May

†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 5th May

12:30 - 2:00 pm, Perdido Players Swing Band at Holy Trinity Church, Church Street, Cuckfield, West Sussex RH17

5JZ (01444 456461) Free admission with soup.

8 pm, Brighton Festival Fringe: Straight No Chaser Big Band with Alan Barnes playing Sir Duke, A Portrait of Ellington, at Brighton Unitarian Church, New Road, Brighton BN1 1UF (01273 696022). £12.

Saturday 6th May

7:45 pm, ConChord Big Band at Sackville School, Lewes Road, East Grinstead, West Sussex, RH19 3TY (01342 410140). £20 with food/£12 without..

Sunday 7th May

†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: Terry Pack's Trees at The Brunswick, 3, Holland Road, Hove BN3 1JF (01273 733984). Free entry with collection.

Pete Recommends...



Bud Powell

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

Bud Powell Trio Plays

Recently I was chatting with a friend who hears quite a lot of contemporary jazz live: Keith Jarrett solo, for example. He had attended a recital of recordings by Bud Powell. "I had never heard of him," he said, "it was quite a surprise". I was amazed. For my generation of jazz collectors, starting in the 1950s, Bud was the number one jazz pianist. Several of my friends made the short journey to Paris to hear him at the Blue Note.

I have a large collection of Bud's recordings. For anyone wanting to appreciate the quality of his playing from a single CD, this one stands out. It offers 16 tracks from two wonderful trios. The first 8 tracks

were recorded in 1947, with Curley Russell on bass and Max Roach on drums. Bud was at his very best and produces some of the finest jazz piano ever recorded. The second 8 were recorded in 1953, with George Duvivier on bass and Art Taylor on drums. Bud has lost a little of his amazing facility, but now creates a more sombre feeling, which makes a very deep impression. Listen to his reharmonisation of "Embraceable You". The whole set is enhanced by the subtle strength of Duvivier's bass lines.

[These sessions were re-issued on a Roulette CD: CDP 7939022. Copies can be obtained from several dealers on the internet]



Jazz Education Guide

The Brighton Jazz Co-op

The Brighton Jazz Musicians Co-operative has been running since 1986. A group of local musicians get together once a week and pay a top-class tutor to give a workshop.

Dates & Times:

Every Tuesday. 8pm - 10:15pm
Students are encouraged to arrive a few minutes earlier to set up their instrument(s).

Location:

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

Cost:

£8 per class / £6 concessions
Cash payments are collected during the break.

Website:

www.brightonjazzcoop.org.uk

Contact: Dave Thomas
davethomas467@gmail.com

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 2017

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.

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
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
Time: 9pm - late.
www.facebook.com/beemouth123/

Every Tuesday

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

Monthly

The Regency Jazz Jam

Venue: The Regency Tavern, 32-34 Russell Square, Brighton BN1 2EF
Host: bassist Oz Dechaine
Time: 8:30pm - late
Date: see Facebook page for more information:
<https://www.facebook.com/regencyjazzjam/>

Hotel du Vin Jazz Jam

Venue: Pub du Vin, Ship Street, Brighton
Host: Gaynor Dixon
Time: 8pm
Date: Thursday 13th April (and every second Thursday)

Live Reviews



Frank Holder photographed by Brian O'Connor, www.imagesofjazz.com

Geoff Achison and the Soul Diggers

The Harwth, Crawley
Friday 17th March 2017

Australian Geoff has made a welcome return to these shores after a few years, with his usual mix of hard blues containing quite a sprinkling of the jazz influence. Many of his solos on guitar would not go amiss in a jazz gig, and Paul Johnson on keyboards (new to me) was quite a revelation. Andy Hodge was playing only his second gig with Geoff and fitted in with consummate ease. Sam Kelly on drums is versatile in many genres, and always a joy to watch and listen too. His sheer enthusiasm never flags and is complete with a quite endless range of facial expressions. A terrific two hours of blues, jazz, and simply, good entertainment. Welcome back Geoff.

Brian O'Connor

Frank Holder Trio

The Harwth, Crawley
Sunday 19th March 2017

Just two weeks shy of reaching 92 years of age Frank Holder is certainly by now a national treasure. He's not quite so firm on his feet with the dancing, he does sometimes forget the words, but scats easily over the problem or adds vocal improvisations, and his conga playing is undiminished. His voice too is also still strong, both with ballads and swingers. For nearly two hours, ably accompanied by Geoff Castle and Val Mannix, Frank entertained in his own inimitable fashion. No surprises with the choice of material, virtually all from The Great American Songbook, but that is a plus. He is so familiar with the material, yet it never feels as if he is just 'going through the motions'.

It still sounds fresh.

Frank is one of the last of his kind, and it is amazing that he still does not really receive the recognition he deserves. Time marches on and everyone should resolve to catch him while you can. Singer, conga player, dancer, all round entertainer, he is the epitome of the phrase, 'They don't make 'em like that anymore'. Not to be missed.

Brian O'Connor

Sara Oschlag & Terry Seabrook's Trio

The Snowdrop, Lewes
Monday 20th March 2017

Much-loved vocalist Sara Oschlag performed a mixture of some of her signature tunes such as the blues *It's Alright, Okay, You Win* and *Bye Bye Blackbird* together with a selection of other well-known standards, including Sarah Vaughan's version of *Misty* (from Sassy's *Tivoli Gardens* album) and latin classics *One Note Samba* and *Wave*.

Nigel Thomas replaced Dan Sheppard at the last minute and performed a beautiful solo on the classic ballad *I Fall In Love Too Easily*.

The band were also joined by saxophone maestro and Snowdrop regular Andy Panayi who sat in on a couple of numbers in the second set.

If you missed this gig then I recommend you go and see Sara and Terry Seabrook performing again at The Master Mariner, Brighton Marina on Thursday 13th April.

Charlie Anderson



Above: Sara Oschlag at The Snowdrop in Lewes.
Below: Terry Seabrook with Nigel Thomas and Darren Beckett at The Snowdrop.
Photos: Lisa Wormsley.





Alina Bzhezinska Quartet

The Verdict

Friday 17th March 2017

The harp has a very marginal history as a jazz instrument, barely even appearing in the ‘miscellaneous instruments’ category in the self-appointed arbiters that are magazine polls. However, it does possess at least one major voice, and one that’s closely linked into the very heart

of the tradition; Alice McCleod, otherwise known as Alice Coltrane, released a handful of albums after her husband’s death that placed her unique harp playing at the centre of an idiosyncratic, spiritually charged and highly accessible take on modal jazz. While the cosmic trappings of the presentation of such albums as ‘World Galaxy’ and ‘Universal Consciousness’ may place them very firmly in the context of 1970s Californian counter-

culture, the music within has an unflinching directness and powerful emotional intensity that transcends genre, and there’s been a revival of interest that’s seen Alice Coltrane’s work grow in popularity and influence, both within the jazz world from artists such as Matthew Halsall, and far beyond to encompass tributes from such artistically disparate fans as Paul Weller and her own grand-nephew, Flying Lotus.

Alina’s repertoire tonight is based around the classic albums ‘Ptah, the El Daoud’ and ‘Journey in Satchidananda’. The seminal ‘Blue Nile’ is the archetype for this style - hypnotic, repetitive, with a stately swinging groove overlaid with sweeping harp glissandos and simple majestic melody. The performance stands or falls by the degree of gravitas which the performers are able to impart - fortunately Tony Kofi on tenor and soprano is the perfect partner, able to switch from searing Pharoah Sanders style intensity to a fluid, mellow tone on demand. His soprano sound is full-voiced and powerful - on tenor he has a gruff intensity and free-flowing melodic sense reminiscent of Bennie Maupin’s work with McCoy Tyner, shedding any traces of standard bop language. Bassist Larry Bartley adds his own imposing physical and sonorous presence to the stage; his contribution is pivotal to the success of the band with his dark tone, and starkly powerful, imperturbably swinging lines recalling



Photos: Rachel Zhang

Jimmy Garrison. Joel Prime provides tasteful accompaniment on drums, and exotic percussion as necessary. Alina herself attacks the harp with great vigour; her personality fizzes with energy, balancing between a suitably profound seriousness and a sense of barely suppressed hilarity. There’s a composition of her own, showing off the her instrument’s range over a pulsing groove, and a welcome reading of John Coltrane’s seldom-heard ‘Syeeda’s Flute Song’ that shows how the harp can function effectively in a more conventional jazz context, adding colour to a spacious sax-plus-rhythm trio sound. Everyone plays with total commitment and the result is fresh sounding, intense and utterly compelling; a welcome addition to the scene and a great tribute to a long overlooked but increasingly revered artist.

Eddie Myer

Listings

April 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

Saturday	1	School of Jazz St. Paul's Arts Centre, Worthing 11:45am- 1:30pm Free	Sat. Jazz: Jack Stephenson-Oliver & Oz Dechaine Queen Victoria, Rottingdean 2-5pm Free [R]	Jazz at Paris House The Paris House, Brighton 4-7pm Free [R]
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Sunday	2	Savannah/Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Enrico Tomasso & Neal Richardson Trio Splash Point Jazz, Seaford Golf Club. 4pm £8 (kids free)	Al Scott Trio The Joker, Brighton 5-7pm Free
		Jazz at 3 Jolly Butchers Brighton 3-6pm Free [R]	Paul Richards & Charlotte Glasson The Prestonville, Brighton 6:30pm 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	3	Terry Ede/Mick Hamer/Gerry Higgins The Paris House, Brighton 2-5pm Free [R]	Mark Bassey with Terry Seabrook 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	4	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Paul Richards Quartet Hare & Hounds, Worthing 8:30pm Free (c)	Tony Woods Project JazzHastings 8:30pm £10
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Wednesday	5	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]	Paul Richards + Gabriel Garrick The Independent, Hanover, Brighton 8pm Free [R]
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Thursday	6	Neal Richardson + Odette Adams The Master Mariner, Brighton Marina. 8:30pm Free [R]	The Jazz Organisation JD Bar, Hastings 9pm Free [R]	Rico Tomasso, Julian Marc Stringle, Mark Bassey Sextet Smalls @ The Verdict 8pm £16
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Friday	7	Christian Brewer/ Leon Greening Quartet The Verdict, Brighton 8:30pm £13/10	Mark Crooks Quartet Steyping Jazz Club 8:30pm £12/7	John Lake Trio Chapter 12 Wine Bar, Hailsham 8:30pm Free
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Saturday	8	Sat. Jazz: Gary Wright & David Cash Queen Victoria, Rottingdean 2-5pm Free [R]	Jazz at Paris House The Paris House, Brighton 4-7pm Free [R]
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Sunday	9	Savannah/Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Paul Richards & Abi Flynn (Album Launch) The Prestonville, Brighton 6:30pm Free	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]
		Andy Panayi 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
10

Al Nicholls/Nils Solberg/Gerry Higgins The Paris House, Brighton 2-5pm Free [R]	Benn Clatworthy with John Donaldson 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
11

The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Jason Henson Quartet Hare & Hounds, Worthing 8:30pm Free (c)
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Wednesday
12

Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]	Paul Richards + Ela Southgate The Independent, Brighton 8pm Free [R]
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Thursday
13

Terry Seabrook Trio + Sara Oschlag The Master Mariner, Brighton Marina. 8:30pm Free [R]	The Jazz Organisation JD Bar, Hastings 9pm Free [R]	Jamie Brownfield/Liam Byrne/Jonathan Vinten + Imogen Ryall Smalls @ The Verdict 8pm £15	Benn Clatworthy Quartet Robertsbridge Jazz Club 8pm £10/8
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Friday
14

Rick Simpson's Klammer The Verdict, Brighton 8:30pm £15/12	Alexandra Ridout La Havana Jazz Club, Chichester 8:30pm £6/4
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Saturday
15

Sat. Jazz: Oli Howe and George Berrylls Queen Victoria, Rottingdean 2-5pm Free [R]	Jazz at Paris House The Paris House, Brighton 4-7pm Free [R]
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Sunday
16

Savannah/Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]	Paul Richards with Rachel Simpson & Ela Southgate The Prestonville, Brighton 6:30pm Free
	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]	

Monday
17

Andy Woon/Mick Hamer/Gerry Higgins The Paris House, Brighton 2-5pm Free [R]	Gabriel Garrick with Terry Seabrook 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
18

The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Benn Clatworthy Quartet Hare & Hounds, Worthing 8:30pm Free (c)
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Wednesday
19

Paul Richards + Rachel Myer The Independent, Hanover, Brighton 8pm Free [R]	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]	The Spirit Farm Safehouse, Brighton 8pm £6/5
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Thursday
20

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

Friday
21

Simon Spillett Quartet The Verdict, Brighton 8:30pm £13/10	Gary Crosby's Groundation Chichester Jazz Club 7:45pm £12/7
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Saturday
22

Sat. Jazz: Mike Hatchard Queen Victoria, Rottingdean 2-5pm Free [R]	Jazz at Paris House The Paris House, Brighton 4-7pm Free [R]	The Drawtones Crown & Anchor, Eastbourne 9pm Free
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Sunday
23

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
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On The Horizon

Monday
24

Nils Solberg/Mike Piggott/Gerry Higgins The Paris House, Brighton 2-5pm Free [R]	Aurora Chanson, Andy Williams & Terry Seabrook The Snowdrop, Lewes 8pm Free [R]	Jazz Jam with One Hat Trio The Bee's Mouth, Hove 9pm Free [R]
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Tuesday
25

The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Jenny Green with Mike Hatchard + Jam Dorset Arms, East Grinstead 8pm £7/5	John Altman Quartet Hare & Hounds, Worthing 8:30pm Free (c)
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Wednesday
26

Paul Richards + Lou Beckerman The Independent, Hanover, Brighton 8pm Free [R]	Sue Richardson Band Fisherman's Club, Eastbourne. 8pm £10 [R]	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]
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Thursday
27

Neal Richardson + Karen Street The Master Mariner, Brighton Marina. 8:30pm Free [R]	Aurelie Tropez & Trevor Whiting with Smalls rhythm section Smalls @ The Verdict, Brighton 8pm £16
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Friday
28

Alex Curtis Quartet feat. Jon Shenoy The Verdict, Brighton 8:30pm £10/5	Mike Hatchard Trio Under Ground Theatre, Eastbourne 8pm £12/11
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Saturday
29

Jazzmin + Mark Bassegy Jazz Workshop Performers Ropetackle, Shoreham 1:30pm Free	Sat. Jazz: Lucy Pickering & Paul Richards Queen Victoria, Rottingdean 2-5pm Free [R]	Jazz at Paris House The Paris House, Brighton 4-7pm Free [R]	Courtney Pine Ropetackle, Shoreham 8pm £22.50
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Sunday
30

Savannah/Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Paul Richards & Gabriel Garrick The Prestonville, Brighton 6:30pm Free	Claire Martin with Julian Nicholas Band Ropetackle, Shoreham 8pm £18
Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]	

Jazz Hastings <i>Tuesdays</i> 9th May Jim Mullen Quartet 6th June Alan Barnes/Gilad Atzmon	Chichester Jazz Club 12th May Alex Hutton Trio 9th June Georgina Jackson	Under Ground Theatre, Eastbourne 26th May Triversion 30th June Edana Minghella Quartet
	Steyping Jazz Club 5th May Jonny Hepbir Quartet 2nd June Nigel Thomas Quartet	Smalls @ The Verdict Thurs. 4th May Rossano Sportiello/Alan Barnes
The Verdict, Brighton Fri. 5th May Art Themen's Future Directions Fri. 12th May Quentin Collins/Brandon Allen Sat. 13th May Edana Minghella & Mark Edwards Trio Sun. 14th May Howard Alden/Geoff Simkins Fri. 19th May Kevin Flanagan Quartet Mon. 22nd May Kit Downes' Enemy Fri. 26th May NewGenJazz: Trope	Love Supreme Festival <i>Saturday 1st July</i> The Jacksons Corinne Bailey Rae Nao D'Influence Lee Fields and The Expressions Lasharvu Herbie Hancock BadBadNotGood Mica Paris Sings the Ella Fitzgerald Songbook Michael Wollny Trio Shabaka & The Ancestors Clare Teal & Mini Big Band The Comet Is Coming Becca Stevens Sons of Kemet Mammal Hands Poppy Ajudha Ashley Henry Trio	Love Supreme Festival <i>Sunday 2nd July</i> Gregory Porter George Benson Kamasi Washington St. Paul & The Broken Bones Hot 8 Brass Band La Mambanegra Robert Glasper Experiment Laura Mvula Christian Scott Charenee Wade Michael Janisch Paradigm Shift Kansas Smitty's House Band Jordan Rakei Yussef Kamaal Miles Mosley Makaya McCraven Camilla George Quartet

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

Casablanca Jazz Club, 3 Middle St., Brighton BN1 1AL

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 BN13 3UA

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

Crown & Anchor, 15-16 Marine Parade, Eastbourne BN21 3DX

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

La Havana Jazz Club, 3 Little London, Chichester PO19 1PH

Leaf Hall, 51 Seaside, Eastbourne, BN22 7NB

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 RH19 4HY

Robertsbridge Jazz Club, Village Hall, Station Rd., Robertsbridge TN32 5DG

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, at The Verdict, Brighton

Saltdean Lido, Saltdean Park Road, Saltdean

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

Smalls, at The Verdict, Brighton.

Stanmer House, Stanmer Park, Brighton, BN1 9QA

Steyping Jazz Club, Steyping Centre, Fletchers Croft, Church St., Steyping 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 BN1 4ED

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, 7 Western Concourse, Brighton Marina 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

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

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

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

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

The Six Bells, The Street, Chiddingfold BN8 6HE

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

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

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

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

The Verdict, 159 Edward Street, Brighton BN2 0JB

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 RH4 1NZ



Above: Australian guitarist Geoff Achison at The Hawth in Crawley.
 Below: Bassist Val Mannix performed with Frank Holder at The Hawth in Crawley.
 Photos courtesy of Brian O'Connor, www.imagesofjazz.com



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Next Issue

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

Sussex Jazz Magazine

Issue 63
 April 2017

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A special thanks to Mike Guest for allowing SJM to use his photos.

A special thanks to Anabel Alegre, Rachel Zhang & Lisa Wormsley for taking photographs on behalf of SJM.

A special thanks to Brian O'Connor of www.imagesofjazz.com for allowing SJM to use his extensive catalogue of photographs.

All album covers courtesy of the respective record labels and artists.

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Photo: Hans Buter, 1957

Ella Fitzgerald

Born 25th April, 1917

Died 15th June, 1996