

SJM



**Jon Shenoy
Geoff Simkins
Geoffrey Keezer
Sam Leak**

JUNE 2017

Brighton Jazz School

Presents

Geoffrey Keezer

Piano

Gillian Margot

Vocals

**Workshop
and
Concert**

Monday 5th of June

The Verdict Jazz Club, Brighton

Workshop: 2 - 4pm Concert: 8 - 10pm

Concert and Workshop: £30 Concert Only: £15 Workshop: £25

Workshop:

THE ART OF ACCOMPANYING SINGERS

3x Grammy-nominated pianist/composer/arranger GEOFREY KEEZER and the brilliant, soulful singer-songwriter GILLIAN MARGOT team up for a workshop on the fine art of accompanying singers. Topics covered will include: advice on choosing repertoire, finding the right key and tempo, setting up intros, comping supportively, arranging on the spot, creating original and unique approaches to standards, how to handle the occasional train wreck, plus the duo's candid humor and stories from the road. Mark your calendar so you don't miss this rare opportunity to interact one-on-one with two of jazz's greatest artists!

Tickets available from www.brightonjazzschool.com
email: brightonjazzschool@gmail.com for more info

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

SNOW DROP WOMEN IN JAZZ

June 5
Yvonne Lloyd (vocals)
Roy Hilton (pno) Malcolm Mortimore (drs)
Terry Seabrook (org)

June 12
Karen Sharp (saxes)
Paul Whitten (bs) Milo Fell (drs)
Terry Seabrook (pno)

June 19
Sue Richardson
Plays Jazz Immortal:
The music of Clifford Brown
Neal Richardson (pno) Simon Thorpe (bs)
Sam Glasson (drs)

June 26
Charlotte Glasson
(sax, violin, saw)
Bobby Worth (drums) Terry Seabrook (organ)

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OSIAN ROBERTS

JUNE 2017

Fri 2	Mornington Lockett Quartet	£15/12
	Ronnie's favourite with John Critchinson, Nigel Thomas, Spike Wells	
Mon 5	Geoffrey Keezer and Gillian Margot	£25/15
	Brighton Jazz School workshop and concert with international stars	
Fri 9	Osian Roberts with Gareth Williams	£15/12
	'booming old-school tenor sound, magisterial and concise' – Guardian	
Fri 16	Chris Batchelor's Happy House	£15/12
	exciting new quintet featuring Chris Montague and Margrit Hasler	
Sat 17	Joss Peach Quintet	£12/10
	pianist's special edition featuring Imogen Ryall and Julian Nicholas	
Sun 18	Geoff Simkins Trio	£10/8
	master altoman launches new CD with Nikki Iles and Dave Green	
Fri 23	New Generation presents Sam Leak Trio	£10/5
	'one of the brightest stars in the jazz piano galaxy' – Jazz FM	
Wed 28	Safehouse presents Sloth Racket	£6/5
	'agreeably spicy goulash of grumpy riffs and bluesy themes' – Quietus	
Fri 30	Jon Shenoy's Draw by Four	£12/9
	rising tenorman's organ group explores dynamic, evocative adventures	



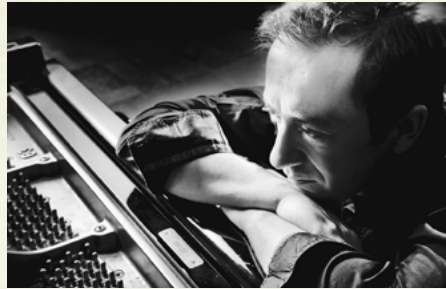
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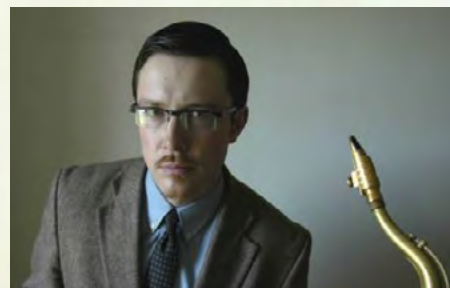
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Love Supreme Festival Preview

The Love Supreme Festival now reaches its fifth year with big name jazz legends Herbie Hancock and George Benson topping a bill which also sees soul group The Jacksons and singer Corinne Bailey Rae performing on the Main Stage.

Jazz legend **Herbie Hancock** became famous in the 1960s performing with Miles Davis, as well as recording some classic Blue Note albums. Throughout the 1970s he performed with VSOP and his Headhunters project before reaching pop stardom with hits like *Rockit*. Since then he's done a tribute to Miles, released the critically acclaimed *The New Standard* album and more recently has worked on *The Imagine Project*, become a UNESCO Goodwill Ambassador and promoted International Jazz Day. He will likely be dusting off his keytar and performing with keyboardist & saxophonist Terrace Martin, bassist James Genus, guitarist Lionel Loueke and drummer Vinnie Colaiuta.

George Benson, legendary jazz guitarist, ten-time Grammy winning soul singer, and all-round showman is still wowing audiences at the age of 74.

Gregory Porter makes another welcome return to the festival performing tracks from his

bestselling albums *Take Me To The Alley*, *Liquid Spirit* and *Water*.

Vocalist **Laura Mvula**, who discovered (by email) that she had been dropped by her record label, RCA/Sony, earlier this year, bounces back as an independent artist with new material. Expect something new and creative from a composer who has recently worked with the Royal Shakespeare Company.

Singing bassist **Miles Mosley** performs with his 'West Coast Get Down' and is known for performing Hendrix tunes on bowed double bass through various effects pedals. **St. Paul & The Broken Bones** are likely to be channelling the spirit of Otis Redding and the sound of Memphis soul. Singer **Mica Paris** will pay tribute to Ella Fitzgerald whilst **Clare Teal** will perform on Saturday morning with her mini-big band.

Jazz vocalist **Charenee Wade** makes her festival debut. A friend of fellow vocalist Cecile McClorin Salvant, who wowed audiences at the festival last year, Wade will likely perform material from her debut album *Offering*, a tribute to Gil Scott-Heron.

Contemporary UK jazz is well represented at the festival this year, with a number of younger artists such as **Camilla**

George whose album *Isang* has been critically acclaimed. Also at the festival are young artists such as 16 year old saxophonist **Sam Barnett**, teenage jazz trio **Zenel**, saxophonist **Alexander Bone** (Jam Experiment), Jake Long's **MAISHA** and local pianist Oli Howe's trio **Howes3**. Fellow pianist and admirer of Madlib and JDilla, **Ashley Henry** will be performing new music with the Re:Ensemble.

British reedsman **Shabaka Hutchings** appears in three different bands on Saturday at Love Supreme. **Shabaka and the Ancestors** explores South African jazz, whilst in **Sons of Kemet** he'll perform world music with Theon Cross on tuba and Tom Skinner & Seb Rochford on drums. Later on he'll be appearing with **The Comet Is Coming**, a dance music project with keys & drums duo Danalogue and Betamax.

Lovers of dance and electronica-inspired jazz should also check out Gondwana Records trio **Mammal Hands** and Canadian quartet **BadBadNotGood**, aka Leland Whitty on saxophone, Matthew Tavares on keys, Chester Hansen on bass and Alexander Sowinski on drums, who have collaborated with Kendrick Lamar and Ghostface Killah and are known for their jazzy interpretations of hip hop.

And if New Orleans marching bands are more your thing then



the **Old Jelly Rollers** perform on Friday, featuring Louise Balkwill on vocals, Jonny Woodham on trumpet, Hannah Hever on Clarinet and Laura Impallomeni on trombone, whilst **Kansas Smitty's House Band** and the **Hot 8 Brass Band** perform on Sunday.

Robert Glasper returns to Love Supreme, as does Coltrane-inspired saxophonist **Kamasi Washington**, who will be promoting his new EP *Harmony of Difference*, a six-movement suite which features the new single *Truth*. And American trumpet maestro, and performer of 'Stretch Music', **Christian Scott** (pictured) will likely be performing with virtuoso flautist Elena Pinderhughes.

Whirlwind Recordings boss and bassist Michael Janisch performs with his **Paradigm Shift** project and the festival also welcomes acclaimed German pianist **Michael Wollny** with his trio.

For more details, stage times and tickets, visit the Love Supreme website.

www.lovesupremefestival.com

Eddie Myer's column returns next month.



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Saxophonist and composer Jon Shenoy first formed Draw By Four around six years ago as “a Hammond organ band with a difference” but last year faced the possibility of the project falling by the wayside. “The original members were Will Bartlett, who still plays in it now, Kris Borring who is a Danish guitarist and Jon Scott on drums and then Dave Hamblett. But basically just over a year ago I decided to take it to the next level and do quite a lot more writing and do a specific touring project, and that coincided with Kris Borring and Dave Hamblett leaving, sadly. It couldn’t be helped. It meant that I got a couple of new guys in, Sam Dunn on guitar and Chris Draper on drums. It’s a Hammond organ band, although we use a digital DB keyboard, which is like a digital reproduction of a Hammond organ, and I play tenor sax, and then it’s electric guitar and drums. So what you’ve got is that Sixties soul-jazz sound world that everybody automatically thinks is going to sound like Jimmy Smith and Stanley Turrentine but it’s very much not that, really. It’s all original compositions and some of them are quite lengthy and there’s a lot of independence of line. A lot of it is quite linear, contrapuntal writing, but it’s very groovy too.”

Shenoy is clear about who has inspired him musically: “I used to

listen to a lot of Joshua Redman, Elastic Band, Brecker, organ quintet stuff, Pat Metheny, Elvin Jones and some of the Seamus Blake records with Sam Yahel on organ.”

Whilst performing with Draw By Four, Shenoy is also busy with a number of other projects. “I’m a funny one in that I like to straddle different ends of the jazz spectrum. I do quite a lot of pastiche gigs, Swing-era type music. I work with Pete Long quite a bit, an amazing bandleader and Swing-era expert. Also Callum Au, trombonist and arranger, I play in his band quite a lot. We do Ronnie Scott’s from time to time. I also do Claire Martin’s band Hollywood Romance with the James Pearson piano trio and a string quartet, The Tippett Quartet. It’s an amazing marriage of chamber music and bop piano trio, and I get to do a bit of arranging for that. I also work with a guy called Arthur Lea, a Royal Academy graduate and amazing pianist and singer. He’s obsessed with New Orleans music and we do a band called Arthur Lea’s Bootleg Brass which is really fun and we’ve just released an album.”

Shenoy’s newest touring project with Draw By Four sees him performing original compositions inspired by works of art. “I decided to write a suite of music based on paintings by British painters, it’s called The Framework Suite and we

play that as the centrepiece of the gig each night of the tour.”

“When you write music it’s nice to use a kind of starting board, like a painting. I can just immediately hear certain things and represent some visual images with little musical devices. So what I did is I looked at these paintings, I’d already chosen them, and then I wrote down a few key words about what that painting represents to me and then mess about on my instrument for a little while until I think that I’ve caught the kind of a section of the painting. Which is a little bit different to how I write normally, which is quite abstract. I’ll just be messing around on the horn for a little while and quite a lot of rubbish will come out, then eventually there’ll be a riff that I think is a little bit of an ear worm and worth sticking with and then a composition normally comes out of that. So it was nice to use a painting as a bit of a short cut of a way in to a piece, to a composition. That’s not to say that they just flowed out. I still find it quite hard, quite slow, when it comes to writing.”

Shenoy writes exclusively on his main instrument, tenor saxophone, as he finds it to be the most natural way to express himself. “I’d be interested to know how many people write from a keyboard instrument. I used to do that in the early days but I found that I wrote

music that didn’t always translate when it came to playing it on a saxophone. It’s a little bit more laborious but I find that if I write everything from the saxophone, I can hear the harmony and I know what I’m aiming for, it feels much more at home when you’re performing it. But everyone’s a bit different with that. A lot of guys just go and sit down at the piano and form a tune that way and then transpose it to their instrument.”

And as his composing style continues to develop, he is increasingly drawn to expressing his emotional side. “Personally, I’m much more affected by the emotional pull of music than I am the more mathematical side that some people get really into. A lot of jazz musicians draw influence from more abstract concepts such as the rolling of dice or clever algebra as a starting point for a composition, whereas this was much more subjective and emotional. It’s a very personal thing.”

Shenoy brings the tour to Brighton’s Verdict on Friday 30th June and is pleased so far with how the tour has gone down with audiences. “I’ve got about 20 dates organised, across the UK, which we’re three-quarters of the way through. The audience reaction to this stuff has been really positive. Nobody has come up to me and said that was hideously contrived and

a cynical move to get Arts Council funding. Everybody's come up and said 'Oh that's great, that's really interesting, it made me listen to the music completely differently' and I think that can only be a good thing."

And after a successful tour an album is in the pipeline. "When we do our album, my intention is to write a few more tunes based on paintings and there's a pretty good tradition of composers doing that throughout the ages. We've got a few days at Windcraft Studios soon which will be great. Quite often the recording experience is that you're still finding your way around the music but we'll have the nice tradition of having played it in so

I'm predicting a smooth, trouble-free recording. I'll hopefully have that album out by the beginning of the autumn, and it would be nice if we could play at a few of the venues around the country that I wasn't able to get a gig at, at the end of the year."

Jon Shenoy's Draw By Four perform at The Verdict, Brighton on Friday 30th June.

For more information:
www.jonshenoy.com

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Photo by Alex Bonney

South Coast Cool

Saxophonist and jazz educator **Geoff Simkins** has just recorded his latest album. He met with Charlie Anderson at The Verdict in Brighton where he performs on Sunday 18th June.

Geoff Simkins releases his latest album in June, a trio album with pianist Nikki Illes and bassist Dave Green. “Nikki and I have done some recording as a duo but we talked about doing some with Dave as a trio and that worked so beautifully that we decided to issue the album of those recordings. So we’ve still got the duo stuff which we’ll think about. But the trio went so well and everyone just loved being part of it so we’re all very happy with it. It’s great. It’s tunes that Nikki and I have played over the years and some newish material. Some of the arrangements we just came up with on the day. We tried to keep it as spontaneous as possible, as improvised as possible. Those were the criteria and I think we’ve succeeded.”

Simkins has been a jazz educator for nearly as long as he’s been a professional musician, some 40 years, and has always had a flexible approach to

teaching and learning. “I suppose my approach to jazz education has changed over the years. I now think that the role of the jazz musician is to act as a sort of guide or mentor rather than a teacher. I think that in the end we have to learn ourselves. Jazz, and music, is trial and error and we have to experience it for ourselves. So I think that I can act, hopefully, as a guide, as an advisor, somebody who can point the way for people. And that’s what I hope I do, certainly in my classes and the Saturday classes which I’ve put on for a number of years. And when I visit conservatoires, the Royal Academy and the Welsh College of Music, I think that approach is the one that I go for now.

“Jazz, for me, is still an aural tradition, it’s still a sort of folk music and I think that sometimes the formal, academic side of jazz education, it’s not that it’s counter-productive, but I’m not sure that it’s entirely the

best method for passing on the tradition.”

“It’s still a folk music. We still have to copy our heroes. And then find a way of our own, based on that. We stand on the shoulders of giants, as people say.”

“I’m pleased that young people are playing the music and developing it and changing it. The music has to develop and change, otherwise it just stagnates. So I’m not an advocate for the good old days, by any means. I’m happy that musicians are actually interested in what I do, and find it relevant. That’s really encouraging for me, having played all my life, that I go to colleges, and students still want to learn; they still want encouragement and advice, that’s great. So it’s a pleasure for me and actually a privilege to be able to pass that information on.”

“I think we learn best by learning from others, firstly by imitating, and then we mould that into our own language. That’s what all my heroes have done.”

Simkins’ list of musical heroes has changed over the years. “When I started to play music I was a drummer so I was very interested in archaic New Orleans music. So I was listening to Baby Dodds, Cie Frasier, and

a lot of the New Orleans players. Then I became interested in the music of the 1920s, particularly when I switched to saxophones, so the music of Bix and Frank Trumbauer, Adrian Rollini, Earl Hines and Armstrong of course. But the thread that has run through my musical interests has generally veered towards the cool or reflective school of improvising, which is probably why I became so interested in the Lennie Tristano, Lee Konitz, Warne Marsh approach, both to playing and teaching.”

“And there are many contemporary players who have followed that path and learnt from it. Saxophone players: first it was Benny Carter, then it was Lester Young, then Charlie Parker who I loved but didn’t necessarily try and emulate, Paul Desmond for a bit, then Lee Konitz. But I’ve listened to many more contemporary players, particularly ones that my students suggest. I hope that my ears and mind are still very much open to the new developments. I’m not an old fig but I don’t think my playing, stylistically or philosophically, will change very much, but hopefully it continues to develop.”

When asked about the new generation of up and coming jazz



Photo: Brian O'Connor

musicians, Simkins is optimistic and upbeat. “There are some wonderful musicians. The technical standards, I’m sure, are higher than they’ve ever been, theoretical knowledge is greater and deeper than it’s ever been. Whether that makes better art, I don’t know. I don’t think it’s dependant, necessarily, upon that. We need enough technique to be able to express our ideas clearly and we need to cultivate our imagination and our creativity and I think we best do that by listening to as many of the other great players who have already done it, so that we can find our own path. The standard is very high, particularly at music college.”

With the New Generation

series of gigs at The Verdict, Simkins is similarly upbeat, “I think it’s great that The Verdict has this policy of encouraging younger bands to come and play on a Friday night, so that you start to maybe get, not just people turning up on the night that are their favourites but giving other musicians and other bands a listening. I think that’s a great policy and all credit of course to Andy Lavender, Jack Kendon and Eddie Myer for pursuing that.”

Like a lot of musicians in the current climate, Simkins is concerned about audiences. “Not so much for me but certainly for younger players, for people just starting out on the road. To put it delicately, it’s the generation gap (often between the age of the musicians and the age of the audience) and certainly, young musicians tell me that they want more young people to be listening to the music, and not just other musicians. There is a tendency I think for it to become a bit inward-looking, where the audience are just other young musicians listening to other young musicians doing the same thing. I don’t know what the answer is. I think it’s a concern.”

“I played down at a jazz club in Cardiff when I was visiting the

Royal Welsh College of Music & Drama only two weeks ago with a young bass player and a young drummer, Chris Hyson and Lloyd Haines, both wonderful players who graduated from college four or five years ago. In the local club there may have been 60 people and I would think at least half of the audience were other young musicians who were either at college or hoped to go to college or had just left college. And I'm not sure that that's sustainable."

Simkins is also concerned about the way that the arts in Britain are perceived. "One of my hobby horses has always been that I think generally that the arts in Britain are seen as being too 'other', something different from everyday life. And I think that there's always been some sort of barrier between the general public and 'the arts', whether it's jazz, poetry, painting or whatever. And I don't think much has been done to dispel that and I think that would be a huge help if we could somehow make music and dance and poetry, writing and the theatre just part of everyday life and not something which has to be discussed, explained and criticised. I think that's a major issue in life, generally."

"I think that would be

something that young musicians, I guess, will have to address and although I'm glad that people of my generation still love to come out and listen to the music, we certainly need an influx of new, young audience members."

Simkins is a firm believer in lifelong learning and still practices diligently. "The two critical things for me are sound and time and I still work every day at those things, particularly sound. And some of the exercises and studies I use for practising time, I also find useful in teaching. So I have to be able to master those before I can try and tell other people how to do them! That's interesting, but I practice improvising. I practice a lot of what Warne Marsh used to call 'slow improvising', and that is to set the metronome at slow tempos (e.g. 60-80 bpm) and then improvise over familiar or unfamiliar chord sequences so that I can think and compose in real time. So the idea is to continue to practice, to be able to really improvise in the moment. That's the sort of holy grail, for me, not for everybody but for me it is. And that's what still excites me about playing, after 50 years of doing it. And actually, that's one of the things about

the trio with Nikki and Dave, it's a great platform for doing that because they're so creative, supportive and sympathetic musically that it gives all of us a chance to really try and improvise both individually but also as a group and that's really thrilling! I wouldn't do anything else."

Simkins is similarly upbeat looking back at his long career. "I've been incredibly lucky. I've made a living playing jazz, for most of my adult life. It's like being a professional poet - it's a difficult living to make. So I've been very fortunate. And to be playing with such great musicians,

particularly with the trio but also so many great musicians live in Brighton, so it's a good place to be."

Geoff Simkins performs with Nikki Illes and Dave Green at Cadogan Hall, London on Tuesday 6th June and at The Verdict, Brighton on Sunday 18th June.



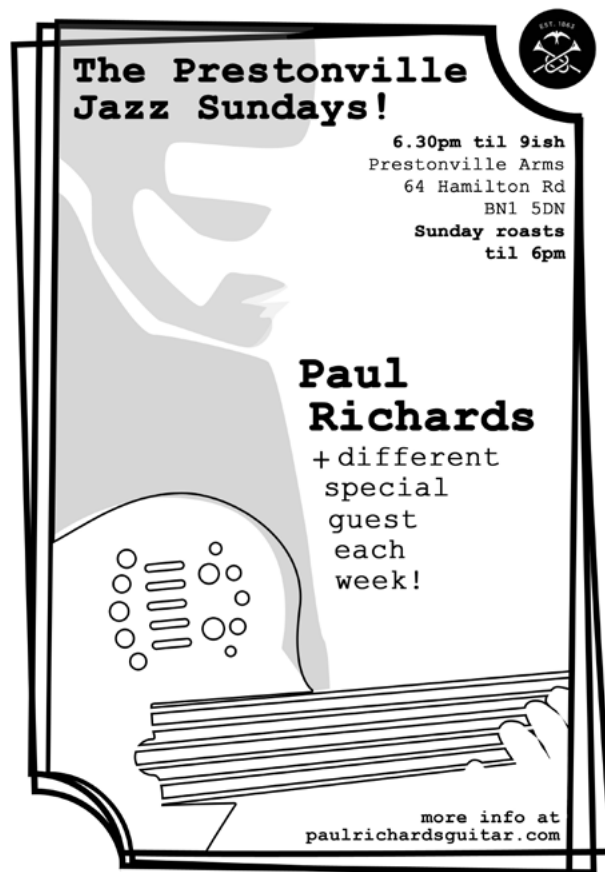
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Geoffrey Keezer

What did you learn from performing with Art Blakey's Jazz Messengers and then with Ray Brown?

One of the key things I learned was how to pace a musical set. Both Art and Ray were in tune with the energy and needs of each audience we played for. They could sense if we needed to pick up the pace, or slow it down, or play a "hit" at any given moment to maximize artistic, entertainment and showbiz value. They broke the "fourth wall" and communicated well verbally with the audience. Ray and Art were great ENTERTAINERS as well as great artists - they understood what they needed to do to keep people coming back for more.

The Storms/Nocturnes project resulted in some amazing music. The last album was released in 2011. Will there be more from this band?

We will be reuniting for a couple of concerts in the USA in November, at Lawrence University in Appleton, Wisconsin and Emory University in Atlanta, GA. I'm really looking forward to playing with

this group again!

What can we expect to learn from your masterclass with Gillian Margot?

Our masterclass will cover a variety of topics: advice on choosing repertoire, finding the right key and tempo, setting up intros, accompanying supportively, arranging on the spot, creating original and unique approaches to standards, handling the occasional train wreck, plus our usual candid humour and stories from the road.

What do you think are the most important things a jazz pianist should learn to do?

Learn to listen, to accompany, to read music, to play solo piano well, to be able to play all styles of music authentically, and to keep practicing, learning and trying to get better all the time!

Geoffrey Keezer and Gillian Margot Workshop 2-4pm,
Concert 8-10pm, Monday 5th June at The Verdict, Brighton.
Tickets available from Brighton Jazz School.
www.brightonjazzschool.com

Sam Leak



Are there any favourite albums that you listened to over and over when you were younger?

How much younger are we talking? As a kid I listened to David Bowie all the time. When I was getting into Jazz I loved 'Blue Trane', 'Speak No Evil', 'Portrait in Jazz' and 'Four and More'. When I got into Jarrett, I fairly obsessively listened to 'Fort Yawuh', 'Life Between The Exit Signs', 'The Mourning of a Star' and 'The Melody at Night With You'. I really got into some other British guys too, like Gwilym, Kit and Ivo (to be honest I think a lot of my favourite current pianists are my British contemporaries).

If they passed a law stopping you from playing the piano, what instrument would you play instead?

I think Dave Hamblett would love it if I were a full time melodica player.

What's your approach to teaching jazz?

So many jazz books are so bad... an overload on chord-scale relationships etc. that makes



starting to play jazz seem so much more mysterious and complicated than it is. I start with ears and tonality first. Simple standards (or the blues) - making sure students can hear and sing their way through them (to be able to think-in-music is essential). Playing within any given tonality without focussing too much on the detail, then later developing the detail from that basis.

If you could invent an instrument, what would it be or be able to do?

Allow me to play all of the other instruments without having to go through the effort of actually learning them.

Tell us about the PhD that you're doing.

I'm looking at whether perfect pitch (called absolute pitch (AP) by scientists) can be learned by adults. Most people don't realise that AP and relative pitch (RP) can be subcategorised into different skills. Some people that can recognise pitches absolutely (i.e. without an external reference note) can only do it for the timbre of their instrument, or by reference to it (a lot of musicians mistakenly believe that this is RP), some people have a more 'infallible' form that is more immediate, and can handle more finely grained tuning than the standard 12 notes. There are other types too - scientifically this has been discussed since at least the 1930s (initially by Bachem). RP can be broken down into 'functional relative pitch' and 'interval identification.' A scientist called David Ross found evidence for two types of AP - some people are 'Absolute Pitch Encoders' (APE - immediate and effortless recognition, not limited by timbre, typically don't remember ever having acquired it, can accurately detect



Photo: Barbara Bartz

tuning) and some people have 'Heightened Tonal Memory' (recognise and can produce all the pitches, recognise the key of the music they're hearing etc., but are limited by the things that characterise APE). The literature has shown that children can be taught AP (e.g. Grebelsnik - although we don't know if this is APE or HTM). There is also evidence to suggest that there may be a rough cut-off age in childhood after which it may be impossible, or at least a lot more difficult, to learn AP), but it is yet to show whether adults can be taught it (although there are plenty of non-scientific accounts of people claiming to have taught themselves HTM). As such that's why I'm investigating the possibility. I'm doing the PhD at Cambridge University.

Which Star Wars character would you most like to be?

Captain Kirk, just to annoy sci-fi fans...

What can we expect to hear at your trio gig at The Verdict on Friday 23rd June?

It's a kind of 'dedication to my favourite piano trios' mixed in with a bunch of my own music. I'm playing some Jarrett, Gwilym, Ivo, Chick Corea, Dan Tepfer etc., maybe some Kit and Paul Bley too. It's been really fun touring this stuff across the UK, and educational for me too. I think sometimes you can be caged in by your pre-conception of how your own music should sound - it's one of the bandleader dilemmas; playing other people's music can allow you to play with an abandon that it can be more difficult to achieve on your own.

Do you think jazz will ever come back into fashion or should we start building even smaller jazz clubs?

I'm not sure jazz has ever been in fashion has it? Whenever we try to make it fashionable we fuck it up, let's keep the music good and if people happen to get into then that's a bonus...

The Sam Leak Trio
perform at The Verdict on
Friday 23rd June, as part of
New Generation Jazz.

www.samleak.com





Big Band Scene

Patrick Billingham reviews recent big band gigs and looks at/for missing parts.

It is flaming June at last. Time to say goodbye to May.

I have been to a couple of gigs recently. One of which was a Saturday Afternoon of Jazz in the packed out foyer of The Ropetackle Arts Centre in Shoreham. With bands ranging from small groups up to what appeared to me to qualify as a big band. With seven saxes, a clarinet, brass, a violin, and rhythm section: Mark Bassey's Jazz Carousel. His jazz improvisation workshop students' public performance première.

The set opened with a rollicking Nostalgia in Times Square followed by Song For My Father, Autumn in New York and Cherokee. All of which gave everyone the opportunity to showcase their soloing skills. The encore was C Jam Blues (in F) which segued into the evening's jam session.

Anyone interested in signing up to these workshops can find details in the Jazz Education Guide elsewhere in this magazine.

Terry Pack's Trees were again in fine form for their Big Band@Brunswick slot. The programme was a mixture of charts familiar to followers of the band, and some recent additions. Three pieces: Simeon, The Story So Far and Baka are by Hilary Burt. The Holy Well is a collaboration between Imogen Ryall and Terry. Pantaleón, The Ridge, Friston to Cuckmere and El Pueblo Unido are

all Terry's own work, as is Heart of Oak which featured, for me, the high point of the evening, a blistering trumpet trade off between those Sussex stalwarts Raul D'Oliveira and Moshe Ibelo. Altogether, there were 33 musicians involved. Almost, but not quite, outnumbering the disappointing, but not disappointed, audience. There were some first timers in the band, most of whose names were familiar to me. Including Mike Hext in the trombone section. Who I felt I should recognise. And as viewers of a certain age have reminded me, was the first ever winner of the BBC Young Musician of the Year competition. In 1978.

If you are not familiar with any of the aforementioned charts, you have the opportunity, not only to hear some of them on Friday 23rd (details in the big band gig list, below), but also the opportunity to take them home on a freshly launched CD.

And now some appeals.

Nick Duckett, n.duckett1@gmail.com, has compiled a four CD set of the Harry South Big Band. He is seeking information on these BBC broadcasts. If you have any recordings, please get in touch with him.

The Harry South Big Band: Jazz Club: 11th September 1966, 4th December 1968 & 29th November 1969.

The Harry South Big Band with Georgie Fame: Jazz Club: 11th December 1966, 29th June 1968, 10th August 1968 & 10th May 1969.

The Harry South Big Band with Humphrey Lyttleton, 4th Dec 1968.

The Harry South Quartet: 26th December 1971 & 23rd Apr 1972.

Radio 2: Sounds of Jazz: 12th January 1975.

No further details: 28th January 1974.

Back in December (SJM 59), I asked for help in finding missing parts. I had a good response, and most of these charts are now complete. Some parts turned out not to be missing after all. For example, Trumpet 4, where the arrangements turned out to have only three trumpet parts.

These are currently on my list.

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

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

Mouse in the Dairy - no key - Ken Wheeler - Piano, Guitar & Drums.

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

Straight Life - in F, Freddy Hubbard (arr. Ian Hamer) - Piano, Guitar, Bass & Drums,

Swinging Shepherd Blues in C, Dennis Wright - Trumpet 4

Will You No Come Back Again (arr. Steve Gray) - Trumpet 4

If you have any of these, or you know that the parts never existed, then please email me. And if your band's library appears to be missing any parts, I can add them to this list in a future column.

Finally, it is the general election on the 8th. I live in a marginal constituency.

There is a strong possibility that the current incumbent can be ousted. I want this to happen for personal reasons. Thanks to him the Sussex Jazz Orchestra almost folded.

Fifteen years ago, The Lift, in Queen's Road, Brighton, was a flourishing music venue. The SJO played there six times per year. It hosted two Brighton Jazz Club gigs each week. Then he bought the pub downstairs. Deciding that live music was not a money spinner he closed The Lift without notice. Bands and audiences turned up to find it shut. The Lift was turned into a sports room. Without regular gigs, interest in the SJO waned, and at the lowest point only three of us turned up for a rehearsal. The Jazz Club also struggled to survive. Although, I suppose if he is not re-elected, he might go back to his old profession of prioritising personal profits above the interests of the wider community. It's a risk I'm prepared to take. I shall vote against him. I hope you will also go out and vote. To ensure a strong and stable Sussex big band scene.

Next month: More news and views, and hopefully, 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 July's Big Band Scene, please send it to me by Saturday 24th June. Which, by the way, is Armed Forces Day. So if you are going to a gig, and there is a parade in that area, make sure you are on the appropriate side of the route. Otherwise you may be late. My email address is g8aac@yahoo.co.uk.

Big Band Gigs

June - early July

† a regular monthly gig

bold italics part of a regular series

Thursday 1st June

†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

Saturday 3rd June

7:30 pm, Brighton Festival Fringe: Strike Up The Band: South London Jazz Orchestra at St. Mary's Church, 61, St. James St, Brighton BN2 1PR (01273). £10/£8.

8:00 pm, The Brighton Big Band at The Round Georges, 14-15 Sutherland Road, Brighton BN2 0EQ, (01273 691833). Free entry.

Sunday 4th June

†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.

13.00 - 15:00, Bexhill Music Festival: The Wacky Band at The De La Warr Pavilion, Marina, Bexhill, East Sussex, (01424 229111) TN40 1DP. Free entry.

8:00 - 10:30 pm, Big Band @Brunswick: Studio 9 Orchestra at The Brunswick, 3, Holland Road, Hove BN3 1JF (01273 733984). Free entry with collection.

Tuesday 6th June

8:00 - 10:30 pm, The Ronnie Smith Big Band presents music from the 40s at St. Symphorian's Church, Durrington Hill, Durrington, Worthing, West Sussex, BN13 2PU (01903 268109). £7 (proceeds to church building funds).

Wednesday 7th June

†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 11th June

†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.

3:00 - 5:00 pm, The Sussex Jazz Orchestra with Mark Bassey at The Roebuck Inn, Lewes Road, Laughton, Lewes, East Sussex BN8 6BG, (01323 811081). Free entry.

Tuesday 13th June

†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 18th June

2:00 - 5:00 pm, Tea Dance with The Maestro Big Band at Newhaven Fort, Fort Road, Newhaven, East Sussex BN9 9DS (01273 517622). £7.50/£5.95/£4.95 etc. Families £19.95.

Friday 23rd June

8:00 - 10:00 pm: Terry Pack's Trees at The Ropetackle Arts Centre, Little High Street, Shoreham-by-Sea, BN43 5EG (01273 464440). £10.

Saturday 24th June

2:45 - 4:00 pm, The Les Paul Big Band with Pam Dabell at Steyne Gardens, The Steyne, Worthing, West Sussex, BN11 1NZ (01273 509631) Free entry with collection.

Sunday 25th June

1:30 - 4:30 pm, Sunday in The Park with Jazz, B.O.A.T, Dyke Road Park, Dyke Road, Hove BN1. Free entry with collection for donations.

1:30 pm, Trees

3:15 pm, The One World Orchestra.

2:00 - 4:00 pm, The Brighton Big Band at the Pavilion Gardens, New Road Brighton, BN1 1UG (01273 730712), weather permitting. Free entry. (To be confirmed)

3.00 - 5:00 (time tbc), The Wacky Band at The Bull's Head, Boreham Street, East Sussex, BN27 4SG. (01323 831981). Free entry.

Friday 30th June

†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.)

Sunday 2nd July

11:00 am - 11:00 pm Love Supreme Jazz Festival: Glynde Place, Glynde East Sussex BN8 6SX (01273 858224). Day event tickets from £59.40.

11:15 am - 12:00 noon, Trees on The Bandstand.

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

Wednesday 5th July

†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 July

8:00 - 9:30 pm, Big Band Sound 01: The Swingshift Big Band on Eastbourne Bandstand, Grand Parade, Eastbourne, East Sussex BN21 3AD. Advance bookings (01323 410611) £5/£2.50, or on the night £7/£3.50.

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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.)

Jessica Hylands
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Pete Recommends...

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

Clark Terry with Horace Parlan and Red Mitchell

Out of Nowhere

This is a rare item from my vinyl collection. It was recorded in 1978 at Jacques Loussier's famous studio at Miraval in Provence. I must apologise, because it is really a trumpet player's selection.

I discovered Clark Terry in 1963. At the time I was playing trumpet in a semi-pro mainstream/modern sextet in Hertfordshire. Despite some excellent advice from the late Ian Carr, I was struggling to establish a consistent solo style. Clark gave me some answers - and an enormous technical challenge!

For any trumpet player who would like to learn something from Clark - this is the session. He gets strong support from Horace Parlan [remember he was Charles Mingus' choice for the great *Ah Um* album] and they both benefit from the beautiful bass line - and solos - of Red Mitchell. Clark plays both trumpet and flugel horn,



as you would expect. This is probably some of the best flugel work he ever recorded. Listen to his relaxed lyrical outing on "The Days of Wine and Roses". I thoroughly enjoy "What Will I Tell My Heart", where the trio combine for some restrained but emotional expression.

[In 1998 the session, with some extra tracks, was reissued on Challenge CD CHR 70050]

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

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“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 Vith-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: April 2018

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>

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/>

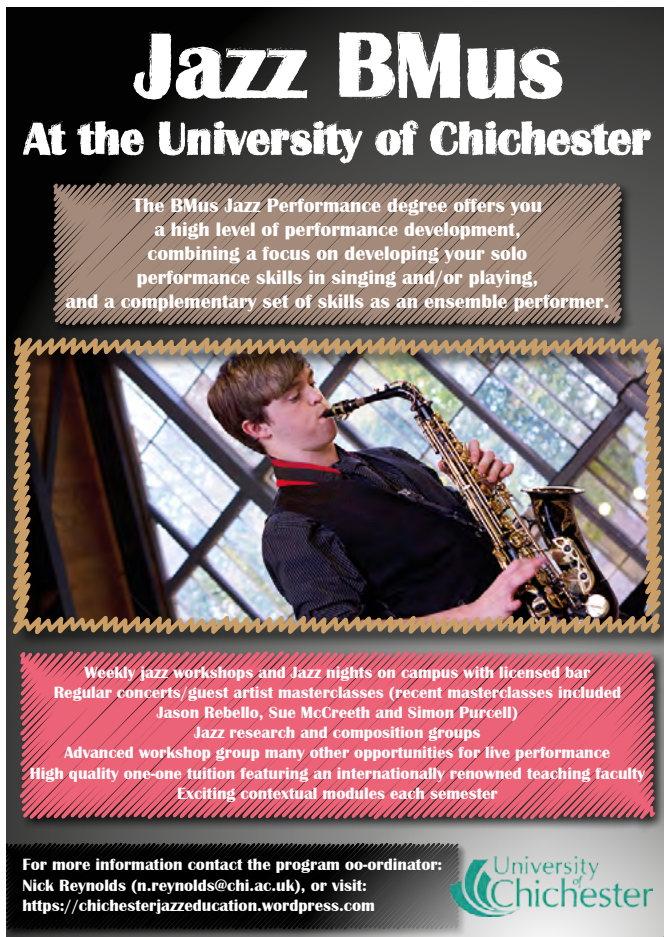
Hotel du Vin Jazz Jam

Venue: Pub du Vin, Ship Street, Brighton

Host: Gaynor Dixon


Time: 8pm

Date: Thursday 8th June (and every second Thursday)



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Nick Reynolds (n.reynolds@chi.ac.uk), or visit:
<https://chichesterjazzeducation.wordpress.com>

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

Chichester college

Live Reviews



Kit Downes' ENEMY performing at The Verdict
Photos: Lisa Wormsley.



ENEMY

The Verdict, Brighton

Monday 22nd May 2017

ENEMY, a superb trio of Kit Downes, Petter Eldh and James Maddren, was formed as a reaction to how Kit thinks about “complexity, and how liberating it can be”. And although this was an evening of complex music, it was also an evening of tremendous energy, interplay and sensitivity.

With a collection of highly original, contemporary compositions, each piece was like a rollercoaster ride contrasting busy and frenetic playing with sparse, gentle melodies, particularly the esoteric piece entitled *Politics*. Ending the set with a disjointed sounding composition dedicated to Brandy Norwood which began with James Maddren’s tight playing, it soon evolved into a vehicle for extended improvisations from Downes and Eldh.

Downes, playing with an injured finger on his left hand, performed some beautiful, unique improvisations on some very creative compositions by both Downes and bassist Eldh.

Starting the second set, the trio continued with motifs played in different registers, on different instruments, played underneath a

drum solo, filled with Maddren’s trademark dexterity.

The final piece, *Children with Torches*, began with a solo piano montuno that abruptly transformed into a lopsided but jaunty piece imbued with small motifs and chord clusters which then transformed further into an Eldh-esque metal version before reverting back. The final encore, demanded by a jubilant Verdict audience, made references to Thelonious Monk’s *Well You Needn’t* whilst maintaining the spirit of original, contemporary music that sets this group apart.

Although ENEMY signed to the Edition label last September and recorded their debut album soon after, it won’t be released until 2018.

Kit Downes, piano; Petter Eldh, double bass; James Maddren drum kit.

Charlie Anderson



Petter Eldh photographed by Lisa Wormsley.

Listings

June 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

Thursday	Neal Richardson + Andy Williams The Master Mariner, Brighton Marina. 8:30pm Free [R]	The Jazz Organisation JD Bar, Hastings 9pm Free [R]	Paul Richards & Mark Bassey West Hill Tavern 8pm Free
1			

Friday	Mornington Lockett Quartet The Verdict, Brighton 8:30pm £15/12	Nigel Thomas Quartet Steyning Jazz Club 8:30pm £12/7	John Lake Band Grand Hotel, Brighton 7pm Free
2			

Saturday	Sat. Jazz Queen Victoria, Rottingdean 2:30-5pm Free [R]	Gypsy Swing at Paris House The Paris House, Brighton 4-7pm Free [R]	
3			

Sunday	Savannah/Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Paul Richards & Guest The Prestonville, Brighton 6:30pm Free	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]
4	Roger Beaujolais & Neal Richardson Trio Splash Point Jazz, Seaford Golf Club. 4pm £8 (kids free)	Jo Fooks & Ted Beament Spotlight Restaurant, The Hawth, Crawley 12-2:30pm £19.95	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]

Monday	Solberg/Hamer/ Yvonne	Geoffrey Keezer	Oli Howe Trio	Jazz Jam
5	Higgins The Paris House, Brighton 2-5pm Free[R]	Lloyd & Trio Snowdrop, Lewes 8pm Free [R]	& Gillian Margot The Verdict, Brighton 8pm £15	The Paris House, Brighton 7-9pm Free
				The Bee's Mouth, Hove 9pm Free [R]

Tuesday	The Brunswick Jazz	Simon Bates Quartet	Alan Barnes/Gilad
6	Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Hare & Hounds, Worthing 8:30pm Free (c)	Atzmon Quintet JazzHastings 8:30pm £10

Wednesday	Liane Carroll	Paul Richards + Ela	Chris Coull
7	Porters Wine Bar, Hastings 9pm Free [R]	Southgate The Independent, Hanover, Brighton 8pm Free [R]	The Paris House, Brighton 8-10pm Free

Thursday	Neal Richardson + Sara Oschlag	The Jazz Organisation	Paul Richards & Steve Thompson
8	The Master Mariner, Brighton Marina. 8:30pm Free [R]	JD Bar, Hastings 9pm Free [R]	West Hill Tavern 8pm Free

Friday	Osian Roberts with Gareth Williams	Georgina Jackson	Jo Fooks & Mark Edwards Trio	Dan Messoré
9	The Verdict, Brighton 8:30pm £15/12	Chichester Jazz Club 7:45pm £12/7	St. Luke's Church, Meads 8pm £10	La Havana Jazz Club, Chichester 8:30pm £6/4

Saturday	Sat. Jazz	Gypsy Swing at Paris House
10	Queen Victoria, Rottingdean 2:30-5pm Free [R]	The Paris House, Brighton 4-7pm Free [R]

Sunday	Savannah/Assorted Nuts	Paul Richards & Guest	Lawrence Jones All Stars
11	The Six Bells, Chiddingly 1-3pm Free [R]	The Prestonville, Brighton 6:30pm Free	Lion & Lobster, Brighton 8-10pm Free [R]
	Terry Seabrook & Andy Panayi Depot, Lewes 11am Free	Susannah Flack & Neal Richardson Trio 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	Woon/Hamer/ Higgins The Paris House, Brighton 2-5pm Free [R]	Simon Spillett The Paris House, Brighton 7-9pm Free	Karen Sharp with Terry Seabrook Trio The Snowdrop, Lewes 8pm Free [R]	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
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Tuesday	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Mike Piggott Quartet Hare & Hounds, Worthing 8:30pm Free (c)
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Wednesday	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]	Paul Richards + Steve Thompson The Independent, Brighton 8pm Free [R]	Andy Panayi The Paris House, Brighton 8-10pm Free
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Thursday	Wayne McConnell/ Piers Clark/Steve Thompson All Saints Church, Hove 1pm Free [c]	Simon Savage & Neal Richardson Trio The Master Mariner, Brighton Marina. 8:30pm Free [R]	Paul Richards & Abi Flynn West Hill Tavern 8pm Free	Andy Williams Quartet Robertsbridge Jazz Club 8pm £10/8
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Friday	Chris Bachelor's Happy House The Verdict, Brighton 8:30pm £15/12	Terry Seabrook's T-Rio St. Luke's Church, Brighton 7:30pm Free
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Saturday	Sat. Jazz Queen Victoria, Rottingdean 2-5pm Free [R]	Gypsy Swing at Paris House The Paris House, Brighton 4-7pm Free [R]	Joss Peach Quintet The Verdict, Brighton 8:30pm £12/10	Jazzmin Martlets Hospice 11am-1pm £10
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Sunday	Savannah/Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]	Paul Richards & Guest The Prestonville, Brighton 6:30pm Free
	Geoff Simkins Trio The Verdict, Brighton 8:30pm £10/8	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]	

Monday	Nicholls/Hamer/ Higgins The Paris House, Brighton 2-5pm Free [R]	Howes3 The Paris House, Brighton 7-9pm Free	Sue Richardson Plays Clifford Brown The Snowdrop, Lewes 8pm Free [R]	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
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Tuesday	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Dave Smith Quartet Hare & Hounds, Worthing 8:30pm Free (c)
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Wednesday	Robin Watt & Matt Wall The Independent, Hanover, Brighton 8pm Free [R]	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]	Jason Henson with Darren Beckett The Paris House, Brighton 8-10pm Free
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Thursday	Neal Richardson + Sue Richardson The Master Mariner, Brighton Marina. 8:30pm Free [R]	Harry's Tricks West Hill Tavern 8pm Free
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Friday	Sam Leak Trio The Verdict, Brighton 8:30pm £10/5	CJC 25th Anniversary All-Stars Chichester Jazz Club 7:45pm £12/7
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Saturday	Sat. Jazz Queen Victoria, Rottingdean 2-5pm Free [R]	Gypsy Swing at Paris House The Paris House, Brighton 4-7pm Free [R]
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Sunday	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 & Guest The Prestonville, Brighton 6:30pm Free
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Monday	Mike Piggott/ Nils Solberg/ Gerry Higgins The Paris House 2-5pm Free [R]	Nigel Price The Paris House, Brighton 7pm Free	Charlotte Glasson, Terry Seabrook, Bobby Worth The Snowdrop, Lewes 8pm Free [R]	Jazz Jam with One Hat Trio The Bee's Mouth, Hove 9pm Free [R]
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Tuesday	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, 8:30pm Free [R]	Arthur Catt Jazz Quintet Hare & Hounds, Worthing 8:30pm Free (c)
27		

Wednesday	Sam Carelse & Jason Henson The Independent, Hanover, Brighton 8pm Free [R]	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]	Mark Bassey Plays Basie Fisherman's Club, Eastbourne. 8pm £10 [R]	Sloth Racket The Verdict, Brighton 8:30pm £6/5	Geoff Simkins The Paris House, Brighton 8-10pm Free
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Thursday	Neal Richardson + Chris Coull The Master Mariner, Brighton Marina. 8:30pm Free [R]	Alison David & Matt Wall West Hill Tavern 8pm Free
29		

Friday	Jon Shenoy's Draw By Four The Verdict, Brighton 8:30pm £10/5	Edana Minghella Quartet Under Ground Theatre, Eastbourne 8pm £12/11	Love Supreme Festival Glynde Place, Glynde	John Lake Band Grand Hotel, Brighton 7pm Free
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Listings

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

On The Horizon

Jazz Hastings

Tuesdays

4th July Robert Mitchell's
Epiphany 3
8th August Andy Panayi
Quartet

All Saints Church

Thurs. 6th July: Andrew
Cleyndert/Martin Shaw/
Mark Edwards/Colin Oxley

Splash Point Seaford

July 2nd: Nicola
Emmanuelle

Splash Point Eastbourne

July 26th: Ian Shaw

Rye Jazz Festival

25th - 28th August
Hue and Cry
Kandace Springs
Eric Bibb
The Ronnie Scott's All Stars
Seth Lakeman

Love Supreme Festival

Saturday 1st July

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

Sunday 2nd July

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

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

Depot, Pinwell Rd., Lewes BN7 2JS

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

Martlets Hospice, Wayfield Avenue, Hove, BN3 7LW

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. John's Church, St. John's Rd., Meads BN20 7ND

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. Nicholas' Church, Church St, Brighton BN1 3LJ

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 Bull Inn, 27 High Street, Battle TN33 0EA

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,
Pitdown, 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

West Hill Tavern, 67
Buckingham Place, Brighton
BN1 3PQ

Clark Terry





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LIVE		LOVE SUPREME		2017	
SATURDAY		SUNDAY			
THE JACKSONS		GEORGE BENSON			
HERBIE HANCOCK		GREGORY PORTER			
CORINNE BAILEY RAE		LAURA MVULA			
BADBADNOTGOOD		KAMASI WASHINGTON			
NAO		ROBERT GLASPER EXPERIMENT			
THE COMET IS COMING		ST PAUL & THE BROKEN BONES			
SONS OF KEMET		CHRISTIAN SCOTT			
MICA PARIS SINGS ELLA FITZGERALD		HOT 8 BRASS BAND			
D'INFLUENCE		JORDAN RAKEI • YUSSEF KAMAAL			
LEE FIELDS & THE EXPRESSIONS		MILES MOSLEY & THE			
MICHAEL WOLLNY TRIO		WEST COAST GET DOWN			

Next Issue

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

Sussex Jazz Magazine

Issue 65

June 2017

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George Russell

Born 23rd June, 1923

Died 27th July, 2009