

SJM



AUGUST 2017



21st JULY 2017
Zeñel
Heavy jazz and fat beats from teenage prodigy trio

25th AUG 2017
Camilla George
Rising sax hero infuses the tradition with Afro-Caribbean flavours

29th SEPT 2017
Seed Ensemble
Cassie Kinoshi's 10-piece all-star big band crosses global boundaries

THE VERDICT, 159 Edward St, Brighton BN2 0JB • £5 Student Discount / £10 full price

SNOW DROP JAZZ

Aug 7
Dave Williams (vocals)
Nigel Thomas (bass) Bobby Worth (drums)
Terry Soabrook (piano)

Aug 14
Rachel Munroe Trio (vocals)
Joss Peach (piano) Terry Pack (bass)

Aug 21
Oli Howe Trio (piano)
Oz Dechaine (bass) Loz Thomas (drums)

Aug 28
Dave Quincy (sax)
Terry Smith (guitar) Terry Soabrook (organ)
Bobby Worth (drums)

EVERY MONDAY. SOUTH STREET, LEWES. 8-10.30. FREE. 01273 471018



Sussex Jazz Appreciation Society

The Society meets on the second Thursday of every calendar month at the Southwick Community Centre (Porter Room), 24 Southwick Street, Southwick, West Sussex BN42 4TE (tel – 01273-592819).

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 7:30 p.m. prompt (**except in July**). The programme usually consists of two CD recitals about musicians or styles chosen from the whole history of jazz. Meetings end at about 9:45-10.00 p.m.

Programme July – December 2017 – New Venue

13 th July Start 7:15 p.m.	John Speight John Speight Morris Baker	Treasurer's Report – Year 2016-17 They don't play like that anymore – quiz Charles Mingus
10 th August	John Poulter Simon Williams	Hampton Hawes – West Coast pianist Lucky Thompson
14 th September	Darrell Suttle David Stevens	Buck Clayton Andrea Motis from Catalonia
12 th October	Cyril Pelluet Howard Marchant	Big bands we should listen to more Billy Strayhorn
9 th November	Peter Taylor Jim Burlong	David Murray Jazz Contrasts
14 th December	All present	Personal choice (please try to limit your track playing time to five minutes max.)

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 Southwick Community Centre is within easy reach of Southwick Railway Station. The 700 bus passes nearby on the coast road and the 46 bus from Brighton terminates in central Southwick. There is a car park in front of the Centre. Also there is a public car park nearby, which at present is free of charge in the evening.

Issued:- 8th June 2017

'it's such a treat to be back at the Verdict, it's a wonderful place to play this music' Howard Alden, 14/5/2017

the Verdict

159 Edward Street, BN2 0JB
www.verdictjazz.co.uk
book online via WeGotTickets

CAFE | BAR | FOOD | JAZZ | COMEDY

student discounts, door/food 7.0, music 8.30 till late



AUGUST 2017

Fri 4 **Gilad Atzmon/Saul Rubin Quartet** £15/12
Sonny Rollins' guitarist returns with the Blockhead King

Wed 9 **Ben Castle/Mark Edwards Duo** £10/8
experimental week-night special – look out for laptops

Fri 11 **Dave Newton Trio** £13/10
piano master and the Steele brothers (vibes, bass) explore Bags' bag

Fri 18 **Denys Baptiste Quartet The Late Trane** £15/12
sax legend pays due homage and continues the quest

Fri 25 **Camilla George Quartet** £10/5
rising sax star (ex Jazz Jamaica, Venus Warriors) launches CD

Sat 26 **Joss Peach Trio + guests** £10/5
multi-talented pianist returns after continental tour



Eddie Myer o4



The Cloggz o8



Nat Steele io

AUGUST



Big Band Scene 20



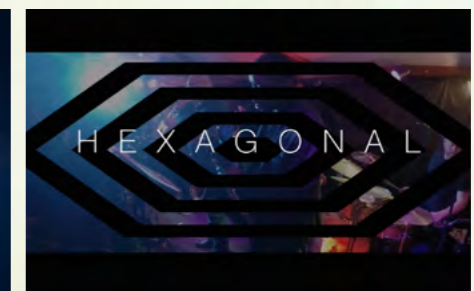
Pete Recommends... 24



Jazz Education 26



Reviews 29



Listings 34

Cover photo: The Cloggz
Photo by Lisa Wormsley

THE COLUMN

Eddie Myer

De Profundis



Love Supreme Festival reached its fifth birthday this year. An additional Jazz In The Round stage, curated by Jez Nelson, a strong representation from a new generation of British artists, the continuing contribution from the local Brighton scene to the Bandstand and Arena stages, and the enduring smoother-than-silk vitality of the immaculately mustachioed George Benson, all gave reason to celebrate. More than this, from the organiser's point of view, was the fact that the event finally managed to sell out to capacity for the first time. The green field festival exists in an extremely insecure financial situation; the massive fixed costs involved in creating a medium sized township in an empty field for the weekend, to say nothing of the necessary licences and insurance and the artist fees - headline acts generate up to 80% of sales and consequently can attempt to Hoover up 80% of the available budget - mean that anything less than a 100% sell-out will typically leave the backers out of pocket. So attaining the magic sell-out crowd is a real landmark in the festival's survival - let's hope that this gives them the confidence to

continue to grow, and maybe even sort out the sound quality in the Big Top by next year.

Love Supreme, as many have noted, is a commercial festival - it is backed by investors but its primary revenue source is the ticket money collected at the box office. Punters are lured in by the recognisable promise of the big name headliners, but once inside the gates are likely to find themselves exposed to all kinds of sounds that you won't hear on commercial radio. Jazz, as we've noted before, is a broader church than ever in the early years of the 21st century, and it would be a real challenge to represent all its different incarnations equally - the Love Supreme bookers tend to favour those acts that make the sort of muscular, extrovert statements that translate well on a big outdoor stage or a crowded tent, or are associated with the latest developments to have caught the attention of the audience or the attendant media (which drives which being one of the perennial questions of the art versus commerce debate) or are young and photogenic enough to generate a certain amount of free coverage, or all three. Twas

ever thus - it's the realities of creating art in a commercial arena, and while no-one should underestimate the amazing levels of skill and commitment on display from all acts at the festival, there's no doubt that other equally talented acts won't get booked because they don't fit the criteria, which are at least in part set by the implacable forces of commercial necessity.

Cue the entry to this discussion of the noble forces of public arts funding, intended to address this specific imbalance and provide a haven for those deserving artistic vessels which might otherwise founder upon the stormy waters of the music biz. Arts Council England provide a sterling service supporting the grassroots of jazz in the UK. Our own New Generation Jazz project relies upon ACE support to bring its roster of young artists to play sell-out shows; the South Coast Jazz Festival uses it to provide the necessary financial stability for its successful, ever-growing annual feast of talent; many jazz artists would find touring impossible without its support, a fact confirmed to me by one of our most prolifically gigging and best-loved musicians - the combination of the ever-rising cost of hotel rooms and the reduction in CD sales at gigs makes unsupported touring harder than ever. Despite ACE having recently rejected a bid by the Small Venues Trust, the demise of Jazz Services as a dedicated portfolio organisation to support jazz artists,

and the massive 85% of available funding that allegedly goes into opera and classical, there's no doubt that the jazz landscape in the UK would be a far emptier place without their essential financial support. How would this landscape look if jazz were to exist in a purely capitalist environment where the viability of any artistic project would be wholly dependant on its commercial potential?

Artistic funding is an arm of the state, distributing revenues collected by government for the purposes of collective good as determined by the state's elected or appointed functionaries. The more rabid form of free-marketeers and their Brexiteer colleagues have long argued that state intervention constitutes a distortion of the natural workings of society - proponents of the system, looking with a shudder of Nordic rectitude at those societies where market forces are allowed to run unchecked to the invariable benefit of the few at the expense of the many, support it for exactly that reason. The benefits of state support for the arts are a cornerstone of liberal opinion.

Jazz, however, as we have noted before, has historically been a commercial music form that arose in the hotbed of free market capitalism that was 20th century America. Its transition to a publicly supported art form has been relatively recent, and the change in status has effected changes in the nature of the art

itself. In the light of this, let's examine a statement by man of the moment Shabaka Hutchings, whose reed work featured in no less than three different acts over the Love Supreme weekend. "One of the traits in this generation of musicians that you might associate with the word jazz is that they see what they do as connected to the audience. And weirdly, you might see that as connected to the demise of the arts funding culture.that culture is very different than it was 15 years ago, before the Tories got their claws into it. At least as I see it, for a musician to survive you have to be intimately connected to the people that you're playing for. You are actually linked on a survival level. It was a lot easier before, and I feel like that distorted things, because it meant that you could exist without considering who you're playing for. All you're connected to is the funding, and the ideology that says that art can be like that.... maybe that's the thing that connects all of the music that similar artists of our generation play - we are trying to play music for the people who we are a part of. We're not trying to to make music based on hierarchy, created in an institution, or in our abstract theory books"

The concept of being obliged to play music that is intimately connected with one's audience will, of course, be very familiar to those players who augment their livings by playing in bars, clubs and social functions. Like the be-boppers of

the 1940s, who made there livings playing in dance bands, many players turn to jazz as the space where they can play for themselves and each other and escape for a while from the pressures of commercial reality. If music simply follows the money, the results are entirely predictable, and paradoxically can ultimately become a complete turn-off for audiences. Jazz musicians have to balance the needs of attracting and retaining an audience, making a living, and creating valid artistic statements - the resulting tensions are part of the gig. Funding can create and sustain audiences but can it also drive a wedge between the artists and the public? There are many sides to this ongoing debate - I've heard from a Portuguese promoter that UK artists are under-represented in Europe because the availability of funding in the UK makes it unnecessary for them to reach out and build audiences abroad. For the moment, the availability of public funding plays an essential part in supporting the UK scene, but a profitable partnership with the commercial realm is equally important, and may become more so as the complications of Brexit continue on their unforeseeable pathway.

Eddie Myer

Neal Richardson's

SPLASH POINT

JAZZ

.club

BRIGHTON EASTBOURNE LEWES SEAFORD

Come and join the fun! We have an exciting year ahead - **get yourself on the mailing list** to see who's on (email us mail@splashpointmusic.com).

#splashpointjazz

www.splashpointjazz.club

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

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

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





The Cloggz were formed around five years ago, and grew out of the Jazz Charity Roar Ups that were hosted by pianist Mark Edwards at The Brunswick in Hove. “I just had this idea for this tango line up with the accordion, clarinet and violin for a while and then meeting Ben Sarfas (the original violinist) and another old friend of mine, Neil Corrin, who was playing more and more accordion. It just came together, that we’d actually got the people around to do this. As for Dave Trigwell, Julian Nicholas and Neil and I have known each other for twenty plus years, and we’ve been working together a long time. It’s all come out of this lovely community

of people that I’ve gotten to know and work with living in Brighton, for the last 20 plus years. Including Colin who is managing us and Nick who is doing lights, it’s all just come out of a community of friends.”

Describing the music of The Cloggz is a difficult task: it’s an eclectic mix of sounds performed by some of Sussex’s most successful jazz musicians. “I had the idea for this repertoire, some film tunes and just really beautiful melodic tunes and that instrumentation and we just tried it out on one of these charity gigs and just had such a good time, and decided to pursue it.”

“Musically it was very much this

sort of European pavement orchestra, with a little bit of tango, a little bit of world music but taking material from any genre and just bringing it into that instrumentation and then as we started to write there were bits of the circus elements came into some of the music and slightly humorous stuff and then you start to write for that line up and the sound starts to develop and become more defined.”

Multi-reedsman Julian Nicholas remembers that Mark “wanted to look at the detail of how we deliver the music, because in jazz we tend to input a lot of improvised material, which is incredibly detailed, but to actually capture that in the arrangements

and evolve in rehearsal and writing relationships, like co-writing relationships. And then settling upon detailed ideas about instrumentations and voicings and adding ornamentation around everything so that there’s this sort of depth and layering. We do do it in jazz but we don’t capture it necessarily and crystallise it and reproduce it reliably. Whereas with Cloggz, Mark always said that he wanted it to have that kind of intricacy.”

Mark points out that Julian and himself had previously performed folk music in different bands. “I love that idea of playing unison lines and intricate ensemble passages in music.

So we wanted that. Also, just by a lot of jazz groups that I've played in, a lot of bands over the years never have quite reached their potential. It's always a couple of hours rehearsal before the gig, and everyone lives so far apart. A big part of it is that whole Brighton community and that we'd be able to rehearse a lot, more than you'd generally get to do with bands for practical reasons. So that's been a big part of it - the relationship has been a big part in it. That everybody was so willing to give their time and because we all love playing together and the long established relationships meant that everyone had that commitment to really put the time in to make the band reach its potential."

Julian remembers the discussions that took place within the band about letting the acoustic instruments keep their natural sound and how this resulted in a much more quieter sound. "The dynamics were always a really important thing. It's one of those elements of intricacy that again you don't get to explore on pick-up gigs whereas The Cloggz always go into a venue and go 'how can we start with as natural a sound as possible?' and we still do that, so that we can gain dynamic range."

Mark Edwards agrees and says "We play as quietly as possible, and that's a lot to do with Dave Trigwell and his incredibly sensitive drumming. 'The Human Sparrow' as he was called after a gig. Somebody just came up to him after a gig and said 'you play the drums like a sparrow'. So that's where that came from."

"I love playing acoustically and just as quiet as possible, and letting

the music happen. Start out gently and don't try to wow people or try and impress people. I think you've got to try and move people and draw people in to the music as the set develops."

"My feeling is that most live music is just too loud. And people try to mix jazz like pop gigs. Recent experience has borne out at Love Supreme where people struggled with the sound. I always think that when you see a classical concert, I'm always struck by how quiet it is, even if it's a whole orchestra in the room, within five or ten minutes you've adjusted and you're drawn into it and it's perfect but it's often underwhelming at first. At our gigs I always want it to be a bit quiet when they come in, then you suck them in rather than hitting them over the head with it."

"We've had a fantastic guy doing sound for us, Colin Walker, since the beginning. He mixes all sorts of people, Art Garfunkel at the moment. He's amazing."

Bassist Terry Pack agrees on these points and adds "A big thing for me was when the vocals started to come in, and the voice being part of the instrumentation, not just featured and Imogen's capacity to sing very difficult lines in unison with the others."

Mark Edwards was also inspired by working with Duke Special. "He came and did The Old Market gig. Touring with him, he's a fantastic collaborator and the whole scene in Northern Ireland (he's from Belfast) is a very collaborative thing. But people are just champions of each other and songwriters. Because it's more about that tradition of songwriting and a mutual respect of songwriters. It's

less competitive and insular than say the music scene in London, that's my perception. And people are always working together and collaborating. He's always collaborating with film-makers and poets."

Mark is also keen for the band to continue developing and going into new territory. "We're all just evolving musicians. I'm listening to different things now, than I was five years ago and I think what's great is that with these new shows we just want to do something quite new and quite different. There will, obviously, be a fair amount of the old material but we just want to move on and explore different areas of music now and there's such a wide range of influences and skill base amongst the musicians and lots of different instruments that we can employ that it's great to be able to draw on music from anywhere. So we are using some more keyboards and electronica, and just exploring different sorts of grooves, some different cover songs."

For their upcoming gigs at The Brunswick and the Under Ground Theatre in Eastbourne there's some new material. As Mark point out, "There are three new tunes and three new covers. I would love to do 50% new material in these shows, we might not quite achieve that, but we just want to keep surprising people and it's about this collective of musicians more than it's about a particular style or genre. And I hope that will always evolve and be an ongoing changing thing, as life goes on, as we discover new things."

"I don't want to repeat ourselves and get stuck in a particular image or style. There are new things coming.

There's been some new material on the last few shows. I think we've already got half of a new album. We've got the bones of half a new record there. Later in the year we'll start recording some stuff."

Julian Nicholas is clear about what Cloggz is about. "Cloggz is more than the sum of its parts. Everyone brings their own thing to the table and it all gets included. And that genuinely gets across to the audience that everyone's there for each other and it's not about any particular thing. It's just a unifying effect."

It also challenges both him and the other members, "It's constantly asking us to be more questioning about how we put music together, the musical journeys that we are asking an audience to go along with. How do you switch expectations within a number or from number to number?" Terry Pack has similar thoughts, "You're putting a show together and the music is thematic and it's hoped that people will actually sit down and listen to it and not be able to just 'tune out'." Vocalist Imogen Ryall agrees and points out that "some of the jazz clubs that we've played, Steyning and places like that, the audiences generally like quite mainstream jazz, have all really liked it. And the people that come up to us afterwards often say 'oh, I wasn't expecting that' and 'that was great'."

Julian Nicholas, who has been on the scene for a number of years, is realistic about the musical environment that the band is in. "The thing is, we're not in London. We are in a different microcosm or musical community. In a way, we've got the luxury of having that extra little bit of space to perceivably get an overview of the music. And we all bring that to the table, in this band.

We all want to expand as individual artists, we know that this is a really important area for all of us. That we explore compositional possibilities and instrumental combinations.”

Mark Edwards is keen to explore those compositional possibilities and is always keen to learn new things. “I’ve been listening to a lot of classical music at the moment and trying to learn a little bit more about composition and twelve tone music and tone rows so there’s a new piece that we’ve got that incorporates some of that. But it’s very simple rhythmically, and something that I’m interested in. With jazz what often loses people is the rhythm or complex harmony or melody, and a combination of all those three. I like the idea of quite simple rhythm and pulling from indie and pop music but with more complex harmony and melody. If you present things in that framework you can put a lot more harmonic and melodic information to people and it will still be accessible.”

“With that new piece, I was just working with a few tone rows, and listening to Schoenberg and Webern and things like that. I don’t know anything about that music, it holds great mystery to me but also listening to Grizzly Bear and some indie music and thinking what about the idea of commanding these two, very diverse things that you’re listening to and trying to pull them together in one piece. It’s a lot of fun.”

There are also lots of other new elements that are being devised for the upcoming performances. “We’re going to have some new projections, a new show. We thought long and hard about where to do these gigs as well and thought it would be nice to do them somewhere

intimate. The last one was obviously at The Old Market and that was amazing to get a few hundred people out and was the culmination of a lot of work and really four or five years of gigging in Brighton and building up to that via the Brighton Emporium.”

“One, we’d like to do a slightly smaller venue and be able to play more than one night. Also we just like that room and the intimacy of that room so it’s going to be interesting to try and build a bit of a set and how we can use projections when we’re a little bit more limited for space so it’s very much about trying to be creative with the whole evening and every aspect of it. Hopefully there will be a few surprises. I’d just like to make the whole evening a multimedia experience.”

“Everyone is working on their own projects, which feeds into this. Imogen, Julian and I are doing a trio record which came out of a gig we did last summer at All Saints so that’s been really lovely, we’ve been recording that in Hastings with James McMillan so we’ve got a few more tunes still to mix. There’s a new duo thing that I’m doing with Ben Castle which is the same week as our Cloggz gigs, which is obviously going a bit more electronic. And Terry is doing a lot with Trees.”

Terry Pack also attributes The Cloggz with helping him set up his large ensemble Trees. “With The Cloggz what it did was it proved to me that you could get very, very good people to come and play music if they felt that the music was valid and if the human relationships were good. And I think that actually the human relationships are more important than the music. Because things flounder, don’t they, quite quickly, and groups are

always beset by conflict and difficulty and the music won’t hold it together unless those people want to be with each other.”

“It’s interesting though because if people knew that this group functioned the way it does and that Trees functions the way it does, that somehow the music does get written and played, actually it might inspire more people to form groups. Because I know a lot of Brighton musicians who don’t play in groups.”

Mark Edwards is also keen to express the fun element of performing with others, “Playing with The Cloggz, it’s just so enjoyable to play the music. And actually we just play a tune again just for the fun of it. It’s not just about getting match fit but also just enjoying

that aspect of it. That’s that thing of reaching the full potential. It’s only playing the music in and then again and again and paying that much attention to detail.”

The Cloggz are performing at The Brunswick, Hove on Saturday 12th and Sunday 13th August and on Thursday 24th August at the 606 Club, London and on Saturday 30th September at the Under Ground Theatre, Eastbourne.

The Cloggz album Sawdust and Spangles is still available.



SNOW DROP JAZZ

Aug 7
Dave Williams (vocals)
Nigel Thomas (bass) Bobby Worth (drums)
Terry Seabrook (piano)

Aug 14
Rachel Munroe Trio (vocals)
Joss Peach (piano) Terry Pack (bass)

Aug 21
Oli Howe Trio (piano)
Oz Dechaine (bass) Loz Thomas (drums)

Aug 28
Dave Quincy (sax)
Terry Smith (guitar) Terry Seabrook (organ)
Bobby Worth (drums)

EVERY MONDAY. SOUTH STREET, LEWES. 8-10.30. FREE. 01273 471018



The Independent Presents

JAZZ
WEDNESDAYS
BPM Free

AUGUST LISTINGS:
2nd Matt Wall - guitar duo
9th Lou Beckerman - vocals
16th Sara Oschlag - vocals
23rd Steve Thompson - double bass
30th Ela Southgate - vocals

Guitarist Paul Richards & guests...
For more details please see www.paulrichardsguitar.com

Nat Steele



Vibraphonist, drummer and percussionist Nat Steele grew up in a house full of music, and got into jazz through his saxophonist father.

“The jazz thing really came from my dad who has a big jazz record collection. Obviously, being a saxophone player he had loads and loads of saxophone players, on vinyl. As a kid I had exposure to that as well. I used to sit and listen through, and sight pick out LPs and listen to lots of Charlie Parker. That’s where that came from.”

Steele’s choice of the vibraphone goes back to when he had early drum lessons as a teenager.

“When I was about 15 or 16 I was having drum lessons at the local county music service. I was already into jazz at that point although I wasn’t really playing any jazz, that’s all I was listening to at the time. The drum teacher that I had, he was a really nice guy but he was really into rock, basically. So I was going along every Friday afternoon to my half hour lesson. He was trying to get me to play all of these rock beats on the drums and I just wasn’t really interested in it. It was a big music centre. In the room where they sometimes had drum lessons

in there were lots of percussion instruments as well and every week for a couple of years I’d walk past a vibraphone on the way in to get to the drum set. And one week I was just curious. I’d always been curious about it but then I asked the drum teacher ‘is there any chance I could have a go on that this week instead?’. He was a classically trained percussionist so he knew about playing tuned percussion. So he said ‘yeah, sure, let’s have a go on that instead’ and I took to it instantly, like it was instantly the right instrument. And from that point on, every week I was having vibraphone lessons.”

“He wasn’t teaching me about jazz. He was teaching me about scales and arpeggios, some reading and the basic musicianship that you need on an instrument. So that’s how I started. Pretty much from then on, that was what I focussed on.”

“It was kind of a random thing, almost. If the vibes hadn’t have been there in that room...I think that was just where they stored one of their vibraphones. If they’d stored it in one of the cupboards then I might not have ended up doing this. So it was quite serendipitous, really.”

Steele runs two bands:

Portrait of the MJQ and his own quartet.

“Portrait of the MJQ is basically a band that Michael Garrick actually started, the English piano player and composer. I think he started it in 2008/9 and it was originally Jim Hart on vibraphone and Matt Ridley on bass and Steve Brown on drums. And that’s how it worked for a while until Michael Garrick died and Matt Ridley basically carried it on until last year and during the time that that band ran, I’d subbed for Jim a few times, when Jim hadn’t been available. So I knew the music already. And then last year they’d gotten busy with their own projects, particularly Matt Ridley with his own contemporary band. He rang me up and asked if I’d be interested in taking it on and I could take the music and do whatever I wanted with it. Obviously I leapt at the opportunity because I’m so into Milt Jackson, I thought it was a perfect opportunity to do something. So I started with a completely new band basically but still with Steve Brown. We’ve got a young guy called Gabriel Latchin who I work with a lot. He’s absolutely perfect for that role, not to impersonate John Lewis

but to contribute that kind of flavour to the music. And there’s an amazing young bass player called Dario Di Lecce.”

“We just got together at the end of last year and put together material for an album. That’s just about to come out. We’ve got our CD launch on 10th September at Ronnie Scott’s. In fact I’m just starting to get promotional material together for the tour at the beginning of next year.”

“And then I’ve got my own quartet, which is less specific. With the MJQ band we only play the music of the MJQ and nothing else. With my own quartet it’s a much broader mix of things, but still very straight ahead and beboppy. There’s a whole mix of Cedar Walton tunes and standards and lots of bebop tunes, and our own versions of standards. So that’s nice and a completely different project altogether. That usually has Leon Greening on piano and Steve Brown on drums, and Adam King on bass. It’s more of a hard bop band in a way, although it’s not limited to that one particular style. It’s quite nice doing the MJQ but you have to play in a very particular way and then in my own quartet I can let my hair down a bit and do slightly different things. So those are the

bands that I run, and then I play in various other people’s bands as well.”

“There’s a great singer called Sara Dowling, who does all sorts of things, but one of the bands that she’s put together recently is the George Shearing/Nancy Wilson Songbook, so I play in that band and it’s absolutely fantastic.”

“I play with a piano player called Rob Barron who is an amazing Cedar Walton-esque piano player, composer and arranger. And he’s got a quintet with myself on vibes and Colin Oxley on guitar, Josh Morrison on drums and Jeremy Brown on bass. It’s his own original arrangements, kind of in the style of Cedar Walton but his own take on lots of different jazz standards. So that’s a really fun band.”

“I play with Allison Neale quite a bit as well, in a band called Neale Meets Steele, which we have been doing for about 3 years now. It started when she wanted me to play on a couple of tunes on her own quartet album as a guest and that went really, really well and we just ended up filling a pad of material together and we do quite a few gigs here and there. It’s a very nice band, usually with Leon Greening on piano and Matt



Home or Steve Brown on drums.”

“I’m doing all sorts of other bits and pieces. There’s a band that I play in called Cafecito, which is another strand of what I do because I also play Cuban percussion. I actually spent 6 months living in Havana, when I was 18, studying Cuban percussion. It’s kind of like 1920s and 1930s style, up to the 1950s, Cuban music. That’s very fun. It’s Cuban cafe music, the kind of music that you’d hear if you go into old Havana and walk down the streets. You hear all sorts of live music coming from the coffee shops and ice cream shops. It’s that kind of music that we play.”

Back in 2015 Steele also put

together the BopFest festival with Allison Neale.

“The idea behind it was to offer an alternative strand during the London Jazz Festival and really to put on really good home-grown straight ahead jazz. We do it in co-operation with Serious who organise the London Jazz Festival. Once we made them aware of what we were preparing to do they got on board and helped us out with the promotion. The idea was to have a tent, a bit like a Glastonbury tent and have different tents with different things going on, and to have a straight ahead tent during the London Jazz Festival. Rather than a tent it turned out to be an old music hall in the back of a pub in Ladbroke Grove. The idea behind that was that there’s so much amazing music happening during the London Jazz Festival but not necessarily much in the way of UK based straight ahead jazz. It always seemed like that wasn’t primarily what they were aiming to put on, so we basically did it as an experiment to see what would happen. We hired a room in a pub and waited to see what would happen and it turned out to be incredibly successful. We sold out six nights in a row. It was really exciting because before it



started we thought that if we get 50 people down we would have done quite well, but it sold out for all six gigs and we had about 500 people down there in the course of the week, which was absolutely amazing, for a completely brand new festival.”

“That was the first year and we had various different bands playing and we finished it off with a performance of Miles Davis’ *Birth of the Cool*. We actually did a complete re-creation of that with transcriptions from the record, with a completely authentic line up of french horn and tuba.

“And then last year we did it again. Because we’d had so much success with the first one, we had sponsorship and we did it at the same place, at a pub that unfortunately doesn’t exist anymore (it’s been turned into a restaurant). The Elgin in Ladbroke Grove which had an amazing old music hall at the back, so it was a room with a stage with a grand

piano on it. It was completely perfect and separate from the pub. So it was perfect for a little jazz venue basically. So we used it again in the second year and we did literally twice as much music. We had 60 musicians playing over 12 gigs in the course of 6 days. It was a very full-on thing and again we sold out with around 800 people. So it was an amazing experience and very exciting.”

“The thing that prompted me to actually pull my finger out and make it happen was that one of the bookers at one of the major jazz clubs in the UK said to me about 2-3 years ago, ‘there’s no audience for straight ahead jazz anymore and there’s no interest in it’. And I knew that wasn’t true and I wanted to do something to prove him wrong. In fact he did send me a message later on saying congratulations for your success with BopFest and you’ve shown that there is an audience for this kind of music after all.”

“All that needs to happen is: put on really good music, really good straight ahead jazz in a nice venue, publicise it well and run it well and people do come to it. So that was the idea behind the BopFest festival. In fact we’re taking a year off this year, because the venue has closed and it’s

quite hard to find a venue like that, with just the right amount of space and it had a really nice Yamaha grand piano and yet sadly it’s been turned into a restaurant and it no longer has anything like that happening there. But we’ll be putting it together next year, we just have to find another venue.”

Nat Steele performs with the Dave Newton Trio at The Verdict on Friday 11th August.

Nat Steele/Leon Greening Quartet perform at The Hare & Hounds, Worthing on Tuesday 22nd August.

Portrait of the MJQ perform at All Saints Church, Hove on Thursday 5th October as part of their lunchtime concert series.

For more information on Nat Steele:
www.natsteele.com



Big Band Scene

Patrick Billingham looks at Bader's Big Band and requests.

The Douglas Bader Foundation have announced that they are recruiting for Bader's Big Band. A new project. For those under a certain age who are unaware of his heroic exploits, Douglas Bader lost both legs in an aircraft crash in 1931. Nevertheless he was determined to continue flying. And succeeded, becoming a fighter ace in World War II.

Musicians who have overcome a disability are eligible to join the band. With the aim of performing at various public and private events, as well as making a professional studio recording. The band is being created to inspire audiences and to encourage those with a disability to take up an instrument, to highlight the important role that music can play in rehabilitation and the positive ongoing benefits it can bring to those whose lives have been affected by disability. To follow the example of Douglas Bader.

The band will be the usual big band line-up, but consideration will be given to other instruments. As far as I know, it will be based in London. If you are interested, or would like more information, please contact Paul Clark, 02087 488884 or

email paul@douglasbaderfoundation.com. The deadline for applications is September 1st.

Last month, there was a good sized audience for the The Brighton Big Band with Dave 'Sinatra' Williams occupying the Big Band@ Brunswick July slot. This month it is the turn of The Chris Coull Big Band. Unfortunately I can't make it, so I hope that there will be another good turnout. If at least forty to fifty turn up each time and buy drinks, The Brunswick should be happy to continue hosting this monthly showcase for local big bands.

A couple of months ago, this column received a request from a versatile reeds player who had recently returned to the county and was keen to become involved in the big band scene. Which I forwarded to the thirty or so band organisers on my mailing list. And to my knowledge, he has received several positive responses.

When asked by a member of the audience if he would play a particular tune, the late, great, Ronnie Scott used to say "We don't play requests (long pause) except when asked." Which seems to me a sound policy. And one that I intend

to follow. Splitting the requests into long term and short term.

Long term requests would be mainly from bands. Where, say, a long serving member of the band is moving on, and needs to be replaced. Or the hope of not having to rely on deps for gigs because of a perceived shortage of particular instruments. These requests would appear in the column. As would a plea from anyone hoping to form a big band.

Short term requests would again be mainly from bands seeking deps, especially when someone drops out at short notice. These won't be published in the column as most would be out of date before publication. Instead, I have email lists of musicians to whom I forward these messages. And if you are looking for a dep, don't forget to state the instrument as well as an email address, or phone number on which you can be contacted at any time.

If you are a musician and would like to be included in these lists, and are not already, then please contact me on my email address below, giving your name, instrument(s), email address and phone number. This is a free service undertaken for the benefit of jazz and jazz musicians.

And now for something completely different. A harmless diversion for the holiday season. Here are two short extracts from different sources. Ten years separate them.

A Medium up-tempo swing

B Medium Jump Tempo

Apart from differences of key signature, time signature and clef, what do you notice about them? Which do you think is the earlier? Please email your answers to me (address below).

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

Big Band Gigs

August - early September

† a regular monthly gig

bold italics part of a regular series

Wednesday 2nd August

†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 3rd August

8:00 - 9:30 pm, Big Band Sound 05: The Brighton 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.

Saturday 5th August

2:00 pm, The Downsbeat Swing Band at The Ropetackle Arts Centre, Little High Street, Shoreham-by-Sea, BN43 5EG. (01273 464440) Free entry.

Sunday 6th August

†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.

5:30 - 8:15 pm, Picnic on The Square: The Fred Woods Big Band at the Horsham Cricket and Sports Club, Cricketfield Road, Horsham, West Sussex RH12 1TE (01403 254628). £15 in advance or £20 on the gate; email keith@ryanvehicles.com or purchase from the Club. In aid of Chestnut Tree House. (Gates open 4 pm.)

7:30 - 10:00 pm, Big Band @Brunswick: The Chris Coull Big Band at The Brunswick,

3, Holland Road, Hove BN3 1JF (01273 733984). Free entry with collection.

Tuesday 8th August

†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.

Thursday 10th August

8:00 - 9:30 pm, Big Band Sound 06: The Central Band of The Royal British Legion on Eastbourne Bandstand, Grand Parade, Eastbourne, East Sussex BN21 3AD. Advance bookings (01323 410611) £5/£2.50, or on the night £7/£3.50.

Sunday 13th August

†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.

2:00 - 4:00 pm, The Sussex Jazz Orchestra at the Pavilion Gardens, New Road Brighton, BN1 1UG (01273 730712), weather permitting. Free entry.

3:00 - 4.30 pm, The Brighton Big Band on the seafront terraces, Rottingdean, East Sussex BN2. Free admission.

3:00 pm, The Glenn Miller Orchestra, with Swing Time Jivers and Polka Dot Dolls at The Pavilion Theatre, Marine Parade, Worthing, West Sussex BN11 3PX, (01903 206206). £21.50/£19.50.

Thursday 17th August

8:00 - 9:30 pm, Big Band Sound 07: 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.

Sunday 20th August

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.

Thursday 24th August

8:00 - 9:30 pm, Big Band Sound 08: The Brighton 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.

Friday 25th August

†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 27th August

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

Thursday 31st August

8:00 - 9:30 pm, Big Band Sound 09: 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.

Saturday 2nd September

9:45 - 11:45 am, The Wacky Band at St Michael's Hospice Summer Fair, 25 Upper Maze Hill, Saint Leonards, East Sussex TN38 0LB. (01424 445177). 50p entrance fee to the Fair.

Sunday 3rd September

†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, The Brighton Big Band at the Pavilion Gardens, New Road Brighton, BN1 1UG (01273 730712), weather permitting. Free entry.

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

7:30 - 10:30 pm, Big Band @Brunswick: Terry Pack's Trees at The Brunswick, 3, Holland Road, Hove BN3 1JF (01273 733984). Free entry with collection.

Wednesday 6th September

†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 7th September

†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.



Pete Recommends...

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

Stan Getz *Tempus Fugit*

While I was a university student, in the 1950s, my jazz education progressed very rapidly. I arrived with a record collection dominated by Jelly Roll Morton and Bunk Johnson. My cornet playing was just about competent enough for me to begin to play in student bands. Suddenly I found myself surrounded by fans of Stan Getz. The most important was Mike Shera, who went on to write dozens of reviews for *Jazz Journal*. He played me many recordings and gave me some to add to my growing collection. Later in life another friend, the critic Alun Morgan, gave me a whole set of the very last recordings Stan made.

So I have heard a lot of Stan Getz. This 2 session CD I rate among the best of all his recordings. The first half is an excellent session with pianist Jim McNeely. The second is a wonderful live session from 1981, where Stan is reunited with two old associates, pianist Lou Levy and bassist Monty Budwig. I believe the recording gives us a full set in order as played. They begin with a relaxed bossa nova, *The Dolphin*. Then they cruise through Clifford Brown's beautiful tune, *Joy Spring*. Stan now begins to extend himself on *The Night Has a Thousand Eyes*, - a solo singled



out by several critics. But for me the boiling point comes next. Stan and Lou are fired up. So they choose an old favourite which they must have played many times, *How About You*. Stan plays one of his finest recorded solos, but Lou matches him superbly, using the full resources of jazz piano to produce a powerful imaginative solo. Then, with amazing relaxation and superb technique, Stan records one of his finest ballad solos, *You're Blasé*. *Old Devil Moon* and *I'm Old Fashioned* complete a wonderful set.

Trust me, the second CD here is one of the very best live jazz recordings we have.

[Stan Getz - *Tempus Fugit* is on Recall Double CD SMDCD251]

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: 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)

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.



Live Reviews

Love Supreme Festival

Glynde, Sussex

Friday 30th June - 2nd July, 2017

Oli Howe's trio Howes3 helped start Love Supreme's fifth incarnation with a selection of original compositions, the highlight of which was a guest appearance by energetic and uplifting vocalist Abi Flynn, who co-wrote the tune *Day 7* with Oli Howe. It's always great to see original music played by such a tight and together group.

Also bringing positivity and getting people dancing were J-Sonics who added a latin flavour to the evening with some tight arrangements of crowd-pleasing latin standards.

One of the best additions to the festival this year was the Jazz In The Round stage hosted by Jez Nelson and providing late night live music in an intimate space, with Friday night performances by the impressive group Justin Thurger Afro Jazz featuring trumpeter Graham Flowers and pianist Kishon Khan.

Saturday in The Arena tent saw Jake Long's MAISHA engaging a large lunchtime

audience, with Nubya Garcia saxophone and flute work impressing the audience, whilst Shirley Tetteh's increasingly impressive guitar skills had the crowd bouncing up and down.

It's fair to say that Saturday at Love Supreme belonged to reedsmith Shabaka Hutchings. Whilst he began the day playing with his South African group Shabaka and the Ancestors, it was Sons of Kemet that really impressed, combining the unique timbre of his bass clarinet and the tuba of Theon Cross. Whilst the mix of jazz and electronica can often result in...electronica, The Comet Is Coming sounded similarly unique and engaging.

One of the hotly anticipated performers at this year's festival was German pianist Michael Wollny, who might be an unknown to many in the UK, but has an impressive technique and a great rapport with his trio. At first you might have thought that Wollny's serious and esoteric music would be an odd juxtaposition to the commercial nature of Love Supreme but it fitted in perfectly, as did Swiss bassist Christian Weber, who replaced regular bassist Eva



Above: Pianist Oli Howe with Howes3.

Below: Vocalist Abi Flynn guesting with Howes3 in The Arena. Photos: Lisa Wormsley.





Above: Charenee Wade with bassist Paul Beaudry.
Below: Michael Wollny. Photos: Lisa Wormsley



Kruse and soloed beautifully on a repertoire that included pieces by Alban Berg and Paul Hindemith. At times the whole band displayed an empathy and intensity on a parallel with EST.

Jazz legend Herbie Hancock was also hotly anticipated but although he played to a large crowd, a number of fans felt underwhelmed by his fusion sound, and older fans in particular would remember him performing in more impressive contexts. Thankfully those fans were rewarded with a memorable performance by young pianist Dave Drake who performed at the same time on the Bandstand stage, playing a range of popular standards and hard bop classics such as Wayne Shorter's *One By One*.

On Sunday Camilla George's Quartet showed why the Isang album has been so widely acclaimed.

With such a limited timeslot for performers at the festival, it was a shame that New Orleans trumpeter Christian Scott spent a lot of it talking with often long-winded but eloquent introductions. But he brought

with him an incredible world-class band including the virtuoso flautist Elena Pinderhughes.

Vocalist Charenee Wade began her set with a unique arrangement of the Gil Scott-Heron tune Home Is Where The Hatred Is, an early tune about drug addiction, and one of the highlights of Wade's album *Offering*. Wade exhibited her trademark virtuousity and wide range, particularly in the quieter moments where she used her beautiful low register to great effect.

As with previous years, the sound in a lot of the stages is too loud, often distorted and with way too much bass.

As the festival was sold out this year for the first time, the large influx of people resulted in a noisier, more crowded festival site and the small, safe community of previous years seems to be disappearing.

But as a festival that offers a lot of live music, most of it jazz, it remains good value for money.

Charlie Anderson

Listings

August 2017

Monday	Harry's Tricks The Paris House, Brighton 2-5pm Free[R]	Triversion Snowdrop, Lewes 8pm Free [R]	Stacey Dawson The Paris House, Brighton 8-10pm Free	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
---------------	--	---	---	---

Tuesday	1	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Andy Panayi Quartet Hare & Hounds, Worthing 8:30pm Free (c)
----------------	----------	---	---

Wednesday	2	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]	Paul Richards & Matt Wall The Independent, Hanover, Brighton 8pm Free [R]	Geoff Simkins The Paris House, Brighton 8-10pm Free
------------------	----------	---	---	---

Thursday	3	Chris Coull/Jason Henson/Dan Sheppard All Saints Church, Hove 1pm Free [c]	Fleur de Paris The Paris House, Brighton 8-10pm Free	Paul Richards & Steve Thompson West Hill Tavern 8pm Free	Tammy Weis & Neal Richardson The Master Mariner, Brighton Marina. 8:30pm Free [R]
-----------------	----------	---	--	---	---

Friday	4	Saul Rubin/Gilad Atzmon Quartet The Verdict, Brighton 8:30pm £15/12	Ben Martyn Band Steyning Jazz Club 8:30pm £12/7
---------------	----------	--	--

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

Sunday	6	Savannah/Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Terry Seabrook Piano Trio The Depot, Lewes 11am -1pm Free with brunch.	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]
		Jim Mullen & Neal Richardson Trio Splash Point Jazz, Seaford, 4pm £10 (under 16s free)		Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]

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

Listings

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

Monday
7 **Nicholls/Hamer/Higgins**
The Paris House, Brighton
2-5pm Free [R]

Nigel Price
The Paris House, Brighton
8-10pm Free

Dave Williams with Terry Seabrook Trio
The Snowdrop, Lewes
8pm Free [R]

Jazz Jam
The Bee's Mouth, Hove
9pm Free [R]

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

Christian Brewer/Leon Greening Quartet
Hare & Hounds, Worthing
8:30pm Free (c)

Andy Panayi Quartet
JazzHastings
8:30pm £10

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

Paul Richards & Lou Beckerman
The Independent, Brighton
8pm Free [R]

Sam Carelse
The Paris House, Brighton
8-10pm Free

Ben Castle/Mark Edwards Duo
The Verdict, Brighton
8:30pm £13/10

Thursday
10 **Andy Panayi & Neal Richardson Trio**
The Master Mariner, Brighton Marina.
8:30pm Free [R]

Paul Richards & Abraham De Vega
West Hill Tavern
8pm Free

Kate Daniels Quintet
Robertsbridge Jazz Club
8pm £10/8

Tudo Bem
The Paris House, Brighton
8-10pm Free

Friday
11 **Dave Newton Trio**
The Verdict, Brighton
8:30pm £13/10

John Lake Band
Chapter 12 Wine Bar, Hailsham
8:30pm Free

Saturday
12 **Sat. Jazz: Jack Stephenson-Oliver**
Queen Victoria, Rottingdean
2-5pm Free [R]

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

The Cloggz
The Brunswick, Hove
8pm £12

Sat. Late Jazz: Matt Wilson Trio
Queen Victoria, Rottingdean
10-12pm Free [R]

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

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

The Cloggz
The Brunswick, Hove
8pm £12

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

Monday
14 **Woon/Hamer/Higgins**
The Paris House, Brighton
2-5pm Free [R]

Kourosh Kanani
The Paris House, Brighton
8-10pm Free

Rachel Munroe Trio
The Snowdrop, Lewes
8pm Free [R]

Jazz Jam
The Bee's Mouth, Hove
9pm Free [R]

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

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

Wednesday
16 **Sara Oschlag & Paul Richards**
The Independent, Hanover, Brighton
8pm Free [R]

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

Darren Beckett
The Paris House, Brighton
8-10pm Free

Thursday
17 **Imogen Ryall & Rod Hart Trio**
The Master Mariner, Brighton Marina.
8:30pm Free [R]

Sam Chara & Tim Young
West Hill Tavern
8pm Free

Babou
The Paris House, Brighton
8-10pm Free

Friday
18 **Denys Baptiste Quartet**
The Verdict, Brighton
8:30pm £15/12

John Lake Band
Grand Hotel, Brighton
7pm Free

Saturday
19 **Jason Henson & Sara Oschlag**
Queen Victoria, Rottingdean
2-5pm Free [R]

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

Sunday
20 **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]

Monday 21 **Mike Piggott/ Nils Solberg/ Gerry Higgins** The Paris House 2-5pm Free [R] **Simon Spillett** The Paris House, Brighton 8-10pm Free **Oli Howe Trio** The Snowdrop, Lewes 8pm Free [R] **Jazz Jam with One Hat Trio** The Bee's Mouth, Hove 9pm Free [R]

Tuesday 22 **The Brunswick Jazz Jam hosted by Paul Richards** The Brunswick, 8:30pm Free [R] **Jo Fooks Quartet** Hare & Hounds, Worthing 8:30pm Free (c)

Wednesday 23 **Steve Thompson & Paul Richards** The Independent, Hanover, Brighton 8pm Free [R] **Liane Carroll** Porters Wine Bar, Hastings 9pm Free [R] **Archer/ Mwamba/Shaw** The Verdict, Brighton 8:30pm £6/5 **Chris Coull** The Paris House, Brighton 8-10pm Free

Thursday 24 **Jo Fooks/Ted Beament/Steve Thompson** All Saints Church, Hove 1pm Free [c] **Tom Fitzpatrick Trio** The Master Mariner, Brighton Marina 8:30pm Free [R] **Dan Cartwright & Paul Richards** West Hill Tavern 8pm Free **Havana Quartet** The Paris House, Brighton 8-10pm Free

Friday 25 **John Lake Trio** The Bricklayer's Arms, Crowborough 8pm Free **Jane Reeves & Andy Drudy** Under Ground Theatre, Eastbourne 8pm £12/11 **Camilla George Quartet** The Verdict, Brighton 8:30pm £10/5

Saturday 26 **John Lake Trio + Jackie Sampson** Sovereign Yacht Club, Eastbourne Marina 1:30-5pm Free **Sarah Harris Duo** Queen Victoria, Rottingdean 2-5pm Free [R] **Gypsy Swing at Paris House** The Paris House, Brighton 4-7pm Free [R] **Joss Peach Trio + Guests** The Verdict, Brighton 8:30pm £10/5

Sunday 27 **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]

Monday 28 **Solberg/ Hamer/Higgins** The Paris House 2-5pm Free [R] **Oli Howe** The Paris House, Brighton 8-10pm Free **Dave Quincy/Terry Smith/Terry Seabrook/ Bobby Worth** The Snowdrop, Lewes 8pm Free [R] **Jazz Jam with One Hat Trio** The Bee's Mouth, Hove 9pm Free [R]

Tuesday 29 **The Brunswick Jazz Jam hosted by Paul Richards** The Brunswick, 8:30pm Free [R] **Jason Henson Quintet** Hare & Hounds, Worthing 8:30pm Free (c)

Wednesday 30 **Neal Richardson & Sue Richardson** The Bull Inn, Battle 7:30pm Free to diners. **Hexagonal** Fisherman's Club, Eastbourne. 8pm £10 [R] **Ela Southgate & Paul Richards** The Independent, Hanover, Brighton 8pm Free [R] **Sara Oschlag** The Paris House, Brighton 8-10pm Free

Thursday 31 **Susannah Flack & Neal Richardson Trio** The Master Mariner, Brighton Marina 8:30pm Free [R] **Pollito Boogaloo** The Paris House, Brighton 8-10pm Free **Abi Flynn & Paul Richards** West Hill Tavern 8pm Free

On The Horizon

Jazz Hastings
Tuesdays
19th September Hexagonal
10th October Meier
Budjana Group
17th October Damon
Brown Quintet

Splash Point Seaford
3rd Sept. Karen Sharp

Splash Point Eastbourne
27th Sept. Terry Seabrook
Quintet: tribute to Wayne
Shorter

Ropetackle, Shoreham
Thurs. 7th Sept.
Gilad Atzmon & The
Orient House Ensemble:
The Spirit of Trane

All Saints, Hove
Lunchtime Concerts
14th Sept. Gabriel Latchin
Trio
5th Oct. Portrait of the
MJQ
26th Oct. Julian Nicholas'
Jazz Party

St. Nicholas Church
Wed. 6th Sept. John Lake
Trio

Ropetackle, Shoreham
Thurs. 7th Sept. Gilad
Atzmon & the Orient
House Ensemble

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

Mamma Putts, Kings Road, St. Leonards-on-sea

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

Steyning Jazz Club, Steyning Centre, Fletchers Croft, Church St., Steyning BN44 3YB

The Albion 110 Church Road, Hove, BN3 2EB

The Ancient Mariner, 59 Rutland Road (off Portland Rd.), Hove BN3 5FE

The Balcombe Club, Victory Hall, Stockcroft Road, Balcombe, Haywards Heath RH17 6HP

The Basement, 24 Kensington Street, Brighton BN1 4AJ

The Bee's Mouth, 10 Western Road, Brighton BN3 1AE

The Birley Centre, Carlisle Road (corner of College Road), Eastbourne BN21 4EF

The Black Lion, 14 Black Lion Street, Brighton BN1 1ND

The Brunswick, 1-3 Holland Rd, Hove BN3 1JF

The Bugle, 24 St. Martins Street, Brighton BN2 3HJ

The 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,

Piltdown, 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



Lisa Mills at Crawley Blues Club, The Hawth, Crawley on Wednesday 5th July.
Photo by Brian O'Connor, www.imagesofjazz.com

Solutions to the July quiz, Is it Art?

- 1) Clark Terry
- 2) Art Farmer
- 3) Clark Terry
- 4) Art Farmer
- 5) Art Farmer
- 6) Clark Terry

August Quiz

Who is the guitarist pictured on page 29?



www.sussexjazzmagazine.com



www.facebook.com/TheSussexJazzMag



www.twitter.com/SussexJazzMag



Next Issue

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

Sussex Jazz Magazine

Issue 67
August 2017

Editor

Charlie Anderson

Regular Columnists

Peter Batten, Patrick Billingham, Wayne McConnell, Eddie Myer, Terry Seabrook

Reviewers

Charlie Anderson, Eddie Myer, Brian O'Connor

Masthead Design

Stuart Russell

Photography

Rachel Zhang

Photography Consultant

Mike Guest

Technical Director

Steve Cook

Photography Credits

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.

We try to credit all photographers where possible. All publicity photos and thumbnail images are used under the fair use terms of Copyright Law.



Charlie Haden

Born 6th August, 1937

Died 11th July, 2014