

SJM



SEPTEMBER 2017

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SEPTEMBER 2017

- Fri 1** **Kevin Fitzsimmons Quartet** £15/12
Brighton debut of UK's hippest singer with Leon Greening Trio
- Mon 4** **Gilad Atzmon book launch: Being in Time** free
controversial author braves the gagging threats and blows
- Fri 8** **Sam Braysher/Michael Kanan Quartet** £13/10
introducing new UK alto star + US piano master
- Sat 9** **Terry Seabrook Trio** £10/5
Brighton favourite introduces Darren Beckett (ds, US) + Nigel Thomas
- Fri 15** **Jim Mullen/Zoe Francis Quintet** £15/12
UK's finest guitar/vocal partnership with Gareth Williams Trio
- Thur 21** **Eddie Myer Quintet** £10/5
Riley Stone-Lonergan, Luke Rattenbury, Mark Edwards, Tristan Banks
- Fri 22** **Will Butterworth Quartet** £15/12
brilliant pianist interprets *The Nightingale and the Rose* and standards
- Sat 23** **Ma Baker presents Chris Coull Quintet** £10/5
superb trumpeter's new group features Sara Oschlag
- Wed 27*** **Alan Wilkinson/Andrew Cheetham** £6/5
Safehouse presentation also features Ian Brighton (solo)
- Thu 28*** **Smalls: Matthias Seuffert & Martin Shaw** £16
top Berlin saxman and cool UK trumpeter with Mark Edwards Trio
- Fri 29** **New Generation: Cassie Kinoshi's Seed** £10/5
ten-piece band crosses global boundaries
- Sat 30** **Ma Baker presents the Joss Peach Group** £10/5
multi-talented pianist returns after continental tour, with guests

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 Pellet 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@sky.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

SNOW DROP JAZZ

- Sep 4
Dave Brown (vocals)
Terry Seabrook (organ) Bobby Worth (drums)
- Sep 11
Dan Cartwright (sax)
Oz Dechaine (bs) Terry Seabrook (pno)
Alex Eberhard (drs)
- Sep 18
Aurora Chanson
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with Andy Williams (gtr) and Terry Seabrook (pno)
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Cover photo: Gabriel Latchin

THE COLUMN

Eddie Myer

The Silver Screen



September can be a quiet month for music fans, after the summer festival season is over but before the autumn touring schedules kick in. Of course, expectations can be sustained by the promise of the EFG London Jazz Festival, coming our way in November, and there is heartening news from the wonderful [South Coast Jazz Festival](#), set to return for a third triumphant time in January 2018. In addition, The Verdict is attempting to plug the gap single-handedly by programming more jazz than at any other time in its history, and there's the continuing series of lunchtime concerts at [All Saints church](#) in Hove that shouldn't be overlooked. Fortunately there's another treat currently available for jazz fans - the recently released documentaries of John Coltrane and Lee Morgan. *Chasing Trane* is currently on limited release in selected cinemas but *I Called Him Morgan* is available on Netflix, well worth the minimal bother of signing up for a month's free trial, as currently on offer from the service, if you're not already a subscriber.

Coltrane is such a titan of modern music that it's almost a surprise that it's taken so long for a theatrically released documentary. Morgan's name may be less universally recognised outside the circles of jazz aficionados, but it's possible that the general public might actually be as familiar with his music - or at least with his seminal tune *The Sidewinder*. The

eponymous LP was released in 1964, when Morgan was 26, with seven Blue Note albums as a leader under his belt but still developing his career, and Coltrane was 38, already established as a major musical force, but with only three years of music making ahead of him. *The Sidewinder's* driving boogaloo beat and powerful, bluesy soloing turned the tune into a surprise hit, breaking all previous Blue Note sales by a factor of ten (including those for *Blue Train*, the 1957 Coltrane recording on which Morgan was featured), and it's been a constant feature on soundtracks, adverts and compilations whenever anyone wants to evoke the grooving 60s. Such was the commercial success of the record that it set a template for Blue Note for the rest of the decade - small-group records with the leading track in a driving straight-8 feel, followed by a swinging mix of original blowing heads, blues or rhythm changes, and perhaps a standard to round things off. The album marked a high point in the integration of the intricacies of bop with the earthy roots of jazz in blues and gospel, and must have seemed to some to indicate a commercial salvation for jazz; but it also marked the beginning of the end. Rock and Roll was poised to take over as the music of young America and by 1965 the baton of musically hip standard bearing had passed to Bob Dylan, the Beatles, the Byrds or James Brown.

The Sidewinder is a truly terrific

record, without a single wasted note or empty gesture, full of virtuosity lightly worn, by players so utterly immersed in the culture of their music that it seemed they could turn out this material effortlessly - Morgan later claimed that he'd conceived of the title smash as a last-minute filler to complete the session. Yet its very facility contained the germs of its own redundancy - audiences at the time were looking for something deeper, more unexpected and less formulaic, that would make grander gestures - the wave of artistic neophilia that had swept the post-war world was breaking into the mainstream. Morgan's hip, polished, harmonically aware funk suddenly seemed to be approaching the corny. Blue Note tried to ride both horses by signing artists like Grachan Moncur, Andrew Hill and Sam Rivers, but their most successful record also heralded a long period of decline into both the commercial and the cultural margins.

Anyone looking for depth, unexpectedness, or grand gestures in the jazz world of 1964 would probably have turned to John Coltrane. Two of his superlative statements, *Live At Birdland* and *Crescent* were released that year - the former in particular saw him chafing against the constrictions of harmonic tonality which he had already explored with a thoroughness unmatched by his contemporaries. So titanically, monolithically freighted with significance are Coltrane's later recordings that they can overpower some of the other aspects of this supremely rounded musician - an important composer (*Giant Steps* is full of memorable tunes sometimes overshadowed by its titular etude), a gifted, velvet-toned interpreter of ballads, an impeccably swinging blues player, and someone who matched Morgan's jukebox 45 hit with one of his own - an

instrumental cover of a hit song originally performed by Julie Andrews in the guise of a singing nun. Coltrane gave Morgan a break on *Blue Train* but moved much faster than the younger man, and by the end was recording and playing music that some didn't recognise as jazz at all.

The legacy of both men continues to be influential, but in vastly different ways. Most general music fans, when they think of jazz, imagine something like one of the cuts off *The Sidewinder* - the Blue Note hard-bop sound and house design style have become a sort of benchmark of authentically hip jazz, regaining the popularity that drained away in the late 60s, so that the name 'Blue Note' is hardly ever divorced from the word 'iconic' in cultural journalism. If Coltrane sought to move beyond the bop idiom he had mastered so fully, Morgan and his cohort preserved it by presenting its harmonic intricacies in a digestible form that you could even dance to, and its appeal has endured among audiences even if the artistic standard bearers have moved on. Coltrane of course would be avowed as by far the greater artist by most musicians, and his multifarious legacy continues to dominate, to the extent that aspects of that dominance are being called into question. Ben Ratliff's book on Coltrane explores how the legacy of his late period masterpieces was interpreted as a cult of sheer volume married to spiritual sincerity among free players that overlooked the way that he himself was steeped in every aspect of the tradition, from blues to bop. Coltrane's influence reached beyond jazz - the aforementioned Byrds were big fans - and he could be credited with unwittingly promulgating the idea that it's acceptable to solo for 15 minutes over a single chord - an idea seized upon by a generation of rock guitarists - and that meaningful jazz can

be effectively approximated by whizzing up and down the dorian mode over a moody minor-key vamp. Pianist Ethan Iverson recently published [a fascinating article](#) comparing two 1967 performances of Ellington's *In A Sentimental Mood* by Bill Evans and Ellington himself (Coltrane recorded a definitive version with the composer in 1963). In it he decried the influence of the scalar approach to jazz on the introductory level, stating "Bach and Parker built structures based on internal counterpoint, where the melodic impulse was true in every dimension, while Beethoven and Coltrane offered fast-scale passagework over varied textures. The music of Bach and Parker is essentially at one volume and one affect, while Beethoven and Coltrane are able to go from quiet to thunder and back. While it would be foolish to proclaim that Bach and Parker are greater than Beethoven and Coltrane, it is true that Beethoven and Coltrane are easier to imitate (not to mention teach), simply because acquiring the essentially untheatrical craft of Bach and Parker is harder than that of the later, more theatrical masters".

Would it be pushing the analogy too far to compare the music of Morgan to that of Mozart - standing between the rigorous austerity of harmonic counterpoint exploration and the theatrical thunder of passagework and texture, to offer a version dominated by melody and a determination to make music that is rigorously ordered but also pleasing and accessible? Like Mozart, his detractors may accuse his music of being lightweight compared to the intensity of Coltrane, yet part of its lasting appeal lies precisely because it doesn't place such heavy demands upon the listener.

As with all artists whose careers were cut off in their prime, the temptation

remains to speculate where their muse would have led them had they lived their full span, and how they might have changed the music we hear today. Morgan combined his bebop sophistication with an earthy, blues-drenched sensibility, which lent his music an easy populist appeal, as the crossover commercial success of *The Sidewinder* testified. The values that made him a superlative interpreter of what used to be called 'funk' in the 50s - as in Horace Silver's *Opus De Funk* - could probably have translated seamlessly into funk as it was understood in the back-beat heavy, rhodes-drenched 1970s, and he might have challenged Donald Byrd as contender for the R&B groove heavyweight title. Or perhaps the wilder leanings that were hinted at in the *Live At The Lighthouse* sets would have prevailed, and he might have explored along the boundaries of free and fusion, jazz and rock, that were touched on by frontline partner Bennie Maupin and by Maupin's employer Herbie Hancock during his Columbia tenure, and which found its deepest and darkest expression in Miles Davis' increasingly opaque series of recordings that started with the release of *Bitches Brew* two years before Morgan's death. Where Coltrane might have gone next is far harder to guess; such was the lightning speed at which he reset the frontiers of his art that it's hard to imagine him settling into any of the set pathways that jazz followed as the 70s progressed. Afro-haired funkateer, dashiki-clad free blower, bombastic fusion technician, staunch traditionalist - all these roles seem too small to contain him. Perhaps as the end approached he was nearing to his goal, progressing beyond all sound into the silence that surrounds every note and that waits behind every piece of music, and into which all music returns.

Eddie Myer

Neal Richardson's

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Gabriel Latchin



Pianist Gabriel Latchin has been making himself known on the London jazz scene for a while now and has been performing at Ronnie Scott's and the 606 club. Gabriel has recently released his new trio album and will be touring throughout September.

Gabriel began playing piano from a young age and grew up in a house surrounded by music. "I've got lots of older siblings so they were all learning piano at the same time, although I'm the only one that kept it up, really. So there was a piano at home and people were playing it and I was interested. Thankfully my mum would sit with me and make me practice when I was really young because I don't think it comes easily to five year olds to want to sit down."

Gabriel is also keen to acknowledge the influence of his grandmother. "She showed me a few things on the piano, some boogie-woogie stuff and then eventually my first CD was a present from her, an Oscar Peterson compilation [called *Piano Moods*]. I think that's quite a common story. I think Oscar is the draw for a lot of people as it's just so accessible."

"I look at some of my contemporaries whose parents are musicians and who did NYJO since they were 12 or whatever, and then they did the Academy. I'm the opposite of that. For me it was a lot slower. I had that CD and it took me a while to go out there and get some other ones but it was very Oscar-based at the beginning and I remember my early records, there was *Piano Moods* (the Oscar one), then I eventually went out and bought *Ella & Louis*, that album with Oscar on, and *Saxophone Colossus* by Sonny Rollins. I think I just went to the shop down the

road and picked a few things. It wasn't guided by anyone or anything, just kind of random. They turned out to be, still, some of my favourite recordings. But definitely Oscar was the first real draw to jazz, long before I'd heard of Cedar or Barry Harris or any of those guys.

"There was a guy a couple of years older at school who taught me the blues scale when I was about 10. And I remember being just very content with just that for a long time. He taught me a simple thing to do in the left-hand and then just the C blues scale in the right-hand. We used to jam together. And it was all fun, as a kid. And still now, when I teach, if I show someone a blues scale, immediately they like jazz. It's amazing! I wish everyone had a chance to dabble with the blues scale, then we'd have a lot more fans."

"That definitely took a few years of just noodling and having fun before I knew anything about proper harmony or bebop. And still I love the blues scale. It's just the sound of jazz, and obviously the Oscar connection."

Latchin considers himself self-taught, having learnt piano from a young age and learnt jazz from listening to recordings. "I always find it easier to work it out by ear and thinking, rather than from any kind of book. Which takes longer as well. I actually studied Economics before so I was playing on the scene up in Edinburgh while I was a student and then stayed on and began my playing career up there, in my mid-twenties and then I moved down to study it more formally." Whilst Latchin's studies at the Guildhall, on the postgraduate course, was useful, he is clear about the best way to learn jazz. "I think [Guildhall] helped a lot but really you've just got to sit down and slow

things down and put some headphones on and try. And it takes such a long time but all the things that I play that I like or are good come from that, not from any kind of reading or anything.”

Gabriel has a long list of influences and admits to going through phases where he is obsessed with a particular player. “Whoever I listen to is, at that time, my favourite. I’ll be listening to Tatum and I’ll be like ‘Tatum is God’, you know. And I listen to Phineas and I think ‘I need to learn all this. Phineas is the best’. So I’ve been through phases and Phineas was a phase where I learnt... there’s a great album with Roy Haynes called *We Three* with Roy Haynes and Paul Chambers. So I learnt all that stuff and for a while I was playing those tunes, a few years ago, and recorded some of them. He’s just...one of a kind. There are guys with great technique, like Oscar and even Tatum but with Phineas I just love everything about it. It’s so...strong and bluesy and his feel is just unparalleled. But then at the moment I’m probably more into Barry Harris.”

“There are very specific things that Phineas did. I can probably trace back everything I play or everything I write to something. Specifically with him it’s the way he plays arpeggios, he plays melodies with two hands, often a tenth apart. There’s this tune called *Sugar Ray* which I’ve learnt note for note. And then I realise later when I’m playing other things that it just kind of creeps into other arrangements, but it’s like that with everything. Like Herbie Hancock’s harmony. You learn it and you live with it for a few years and then it just comes out in your playing. And I know exactly where it came from, this idea, that Barry Harris phrase or this way

of playing with the left hand. Which is quite nice, actually. In a way it’s like bits of a jigsaw puzzle but it’s all part of the learning process - you hear something that you like and then you take the time to work it out and it just becomes a part of what you do. Whether you like it or not, it’s just there.”

Gabriel Latchin is increasingly in demand as a sideman and is currently performing in a range of different bands. “I play in Nat Steele’s MJQ band, which is really fun. There’s a Nat King Cole project with Atila, the singer. He’s a fantastic singer in the mould of Sinatra/Nat King Cole/Mel Torme, that whole era. He knows a million songs. We work together all the time but we’ve got this specific Nat Cole project with Tom Farmer who is actually the musical director. That’s quite fun. We did a recording. We did a tour earlier this year and we’re doing another tour next year. I love that music. Nat King Cole’s piano playing is just the best. The other singer I work with a lot is Sara Dowling. She’s definitely ‘on the up’. She’s absolutely fantastic. She’s got a few different projects but I think I play in most of them, but generally it’s the Sara Dowling Quartet that I’m in. We did a recording just recently which will be released shortly. It’s a duo album which is quite fun. And then I play with a bunch of other guys. Those are the main projects. I guess also the other name is Steve Fishwick. I play in his group and we’re doing a recording in December, which is great. It’s very different. It’s very hard music. It’s really on the edge, straight ahead stuff.”

Although the recently released album was recorded back in 2014, Latchin plans to do another one next year

but release it sooner. "I plan on doing another album next year, hopefully. I've just had a bit of a delay with starting a family, with two very young kids: a two-year old and a two-month old, which is part of the reason why it all took so long. So hopefully next year I'll just do another album. The older guys that I've spoken to have all said that it all needs to be part of a bigger plan. So it's kind of a five to ten year plan to just put five records out and keep playing, basically, and keep doing the same thing."

For his recent tour he's relying on a small pool of fellow musicians who are familiar with the music on the album. "The best players are always busy. On the record is Tom Farmer and Josh Morrison. Tom's really busy doing really high profile things elsewhere that for these upcoming gigs I've got Dario Di

Lecce on bass. I play a lot with Jeremy Brown and Matt Home, so there's about three guys on each instrument. It's nice not to be too pinned down and everyone brings a slightly different flavour to it. Which is nice to go from gig to gig."

Introducing Gabriel Latchin is released on the Alys label.

The Gabriel Latchin Trio perform at All Saints Church, Hove on Thursday 14th September, from 1pm.

Gabriel Latchin will also be performing there with Nat Steele's Portrait of the MJQ on Thursday 5th October, from 1pm.

For more information on Gabriel Latchin visit his website: www.gabriellatchin.com

Smalls

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Sam Braysher



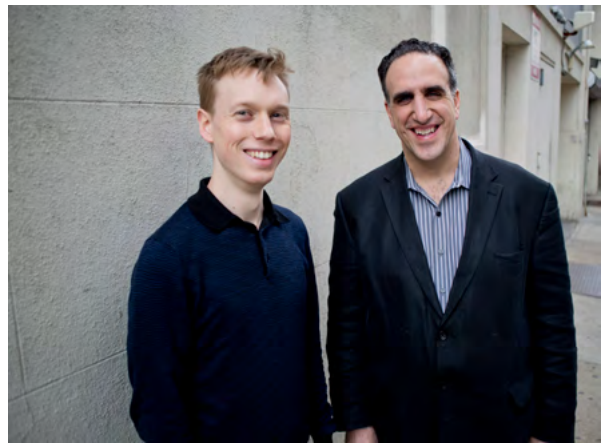
Tell us about how you started out playing the saxophone?

When I was 7 I started playing the recorder which actually lays a lot of groundwork for the saxophone, in terms of fingerings and reading music and stuff. And then when I was eleven I got to have saxophone lessons at the local high school that I went to. Playing the saxophone naturally lends itself to jazzy repertoire so I was already doing a bit of improvising. I actually had some jazz piano lessons with a local piano teacher and I transferred stuff across from that to the saxophone. I didn't really have any proper jazz saxophone lessons until I got to Guildhall.

Tell us some of your views on jazz education.

I certainly benefited from it a lot. I had some really good teachers. I still think, perhaps, jazz education is in its infancy, compared to classical music and maybe we're still learning about the best way to do it.

You still have conflicting approaches and jazz education is still learning the best way of teaching improvisation. It's such an intangible thing. I had a great time at Guildhall and learnt a lot. But also, I've learnt loads from being out of college and playing with people. You learn so much



Sam Braysher with pianist Michael Kanan.
Photos by John Rogers.

from playing with people older and better than yourself, which is something that I've really benefitted from, since leaving and just doing gigs and getting experience in the real world.

You're a composer as well as a performer?

There's one of my tunes on the album that I'm releasing at the moment. It's something that I hope to return to more in the future but actually at the moment I've been really enjoying just exploring lesser known items from the American songbook and the jazz canon and just kind of trying to find more obscure material to play. There's a wealth of music out there to play and I actually really enjoy trying to interpret tunes in an interesting and detailed way.

Tell us about the other bands that you play in.

I've also been doing some

trio gigs, just saxophone, bass and drums. I've been really enjoying exploring that format. I did a gig recently at The Vortex opposite Kit Downes' Trio and that was really nice. Again that's playing American songbook and lesser-known material but slightly more arranged and taking influence from groups led by Thelonious Monk, Bud Powell, Ahmad Jamal.

Tell us about the new duo album, Golden Earrings, with acclaimed American pianist Michael Kanan.

We recorded it in New York in 2016 and it's just the two of us. We play quite a broad selection of tunes, American songbook, some jazz compositions, tunes by Jerome Kern, Victor Young, Irving Berlin, Nat King Cole, Ellington, Tadd Dameron and one original of mine.

Michael Kanan is a really world-class, authentic New York musician. He's Jane Monheit's musical director and he's played with Jimmy Scott and loads of amazing American jazz luminaries like Kurt Rosenwinkel and Peter Bernstein. And he's got an encyclopaedic knowledge of the American songbook, and an incredible touch, highly melodic.

I really like playing in small groups. It's perhaps a bit more exposed, there's nowhere to

hide but it can be a really pure conversation or interaction with one other musician. So if it's someone that you like playing with, someone like Michael, then it's extremely enjoyable and I'm looking forward to exploring that a bit more when he comes over to the UK in September.

We're doing eight gigs in seven days and half of the gigs are just duo with Michael and half of them are quartet featuring Dario Di Lecce and Steve Brown, who are just amazing.

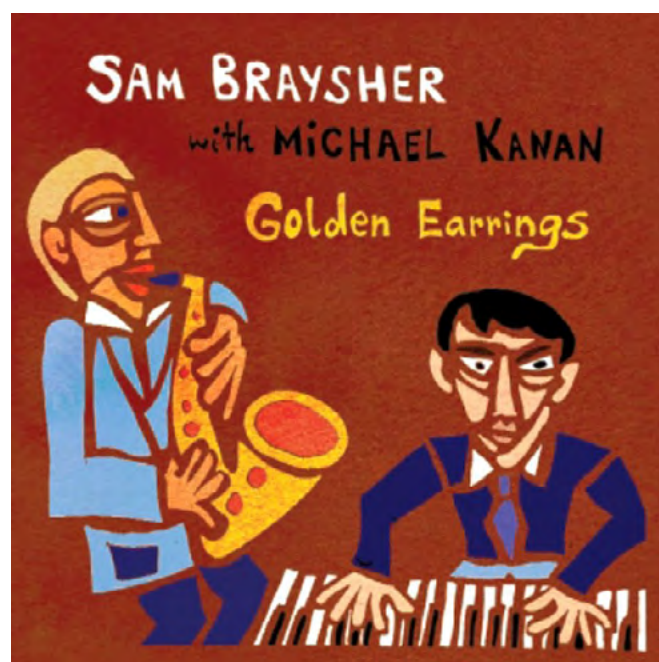
Sam Braysher performs with Michael Kanan, Dario Di Lecce and Steve Brown at The Verdict, Brighton on Friday 8th September.

Golden Earrings is released on

Fresh Sound Records

For more information:

www.sambraysher.com



Jazz News

The **South Coast Jazz Festival** recently confirmed the dates for their fourth festival, to be held at The Ropetackle in Shoreham from 20th to 28th January, 2018. The artists performing will be announced in the coming months, so expect some of the UK's finest jazz artists as well as masterclasses, workshops and exhibitions.

Although there's no Brighton Alternative Jazz Festival this year, whilst they take a year off, watch out for some of their promotions, especially the appearance on Sunday 3rd September of master saxophonist **Colin Stetson** at the Duke of York's Cinema in Brighton.

Also keep an eye out for the September mini-tour of **The Drawtones** and **The Deptford Rivas** who will be offering a double bill with two guest saxophonists from the Jools Holland Orchestra, Derek Nash and Phil Veacock. The tour kicks off at The Komedia, Brighton on Wednesday 20th September, the Underground Theatre, Eastbourne on Friday 22nd September and ends up at St Mary in the Castle, Hastings on Saturday 23rd September.

Much-loved saxophonist **Ian Price** will be remembered fondly by both musicians and fans alike. The annual charity celebration of his life takes place at The Hare and Hounds in Worthing on Tuesday 5th September, hosted by drummer Alex Eberhard. Special guests include many of the musicians who performed with Ian over the years, including Mark Bassey, Simon Robinson, Nigel Thomas, Sara Oschlag, Jason Henson, Terry Seabrook, Dan Sheppard and Spike Wells. All proceeds will go to Macmillan Cancer Support.

The Labour Party conference comes to Brighton in September and a number of Sussex's best musicians are performing two evenings of jazz, raising funds for the local Labour party. The **Jazz for Labour** event will be just around the corner from the conference centre at The Walrus, Ship Street, Brighton. Monday 25th September will be Liane Carroll headlining with Terry Seabrook's Triversion. The following night, Tuesday 26th September, will feature Claire Martin plus the Julian Nicholas band. Both nights will feature a jam session and a DJ set. Entrance £10.

Charlie Anderson

James Osler



Tell us about how you got into playing guitar.

I started playing when I was 17. Because I had a good friend of mine who was into jazz and he was already quite good at guitar by then. He started when he 10 and spent a lot of time listening to Django. I loved playing it and listening to it so I started picking up the guitar then.

How did you get into music in the first place?

I was really into music from a really young age. I still listened to bands when I was in my early teens. I just

listened to loads of stuff but I didn't really start following it until I was 17.

Tell us about your quartet.

I set it up early this year just to do some different playing. It's all original music. It's a string quartet and it's sort of moody neo-classical with elements of folk and improvisation. We're all excited about the material and we get to record an EP.

We had our first gig at the Blue Man, which is a little venue in Brighton. We went down really

well and we've now got another one booked on 27th September at the Rose Hill Tavern, followed (hopefully) by some more gigs in churches towards the end of the year, which we're hoping to record. We're still developing the material but we just want to show it to people now.

Tell us about the material that you'll be playing.

It's all original material. I've written everything, most of it is notated but it does have elements of improvisation, other than that everything is original.

Tell us about some of the other bands that you play in.

I was in Trees for a while, then I left about a year ago. I'm currently in Cloggz and we're about to have lots of stuff coming up, a double bill at The Brunswick and a gig at the 606 club in London and then the Under Ground theatre in Eastbourne as well.

How do you find playing in Cloggz. Is it a bit different to what you usually do?

It's totally different! I've never played anything like it. Mark got me involved with numerous over a year ago now. And it was hard because I'd never heard or played music that was anything like it. So it was a real challenging challenge. But it's been great. Mark's such an interesting.

He's great to be around, it's helped me along.

I play lots of gigs around town. The Paris House and the Royal Sovereign. I do currently play in Lucy Pickering's band but I'm leaving that after the next gig. It gives me more time to focus on my own project.

In terms of composing, how do you go about it? Does a tunes just come into your head or do you sit down with your instrument?

It depends. The first tune that I sat down to write, I had loads of ideas, it was quite difficult and I put a lot of time into it, formulating how it was going to work. I'd never written for four strings before. It took a lot of time at first and then gradually it just became a bit more natural. I'd have an idea before I'd even sat down with my guitar. And then I'd sit down and it would come out. Other times I just sit down and it may take a few hours or something before an idea comes out. It's a mix but certainly I feel like I'm developing my writing technique whereas before it was quite a new thing for me. It took a long time for anything to really come out but now it feels more natural now. I think if you keep on doing it then you can be walking along the street and an idea you can go home and you can let it out. Or you can just sit down with no idea and eventually

something comes out.

Have you ever studied composition formally, or done any courses?

I've only done some terms at university, at Middlesex. You look at composing. I wouldn't say you study composing, you mainly look at just performing jazz and learning jazz and advanced music theory. You do look at composing and writing for slightly bigger ensembles. We learnt some techniques there which have been really helpful. I can do it all myself, writing it myself instead of looking for some help to do that so that's been really helpful. But one thing university did teach me was harmony, denser harmony. I realised that in my third year. I was trying

to learn loads of bebop for a while and I'm a big fan of bebop stuff but I was beginning to realise that I was a bigger fan of denser harmony and darker soundscape type jazz music, like Bill Frisell plays. He's one of my favourite composers and I was really heavily into him at university. So I was consciously trying to find weird sounds and weird chords and see what you can do with them. So I'm basically trying to take those ideas and put them into this context.

The James Osler String Quartet perform at The Rose Hill Tavern, Brighton on Wednesday 27th September



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Monday Sept 25
Liane Carroll

Triversion
Jam Session
DJ

JAZZ FOR LABOUR

The Walrus 10 Ship St Brighton BN1 1AD

Tuesday Sept 26

Claire Martin

Julian Nicholas Band
Jam Session
DJ



£10 Doors 19.30
Support 20:00
Jam 21:00
Main act 22:15
All proceeds to
Brighton & Hove
Labour Party



Big Band Scene

Patrick Billingham looks at Super Sunday, co-operation and competition.

In late July I posted 'Super Sunday - 13th August. Find out more in the Sussex Jazz Magazine - out soon' on a Facebook page. Referring to four separate big band gigs across the county on that day. All around the same time in the afternoon, so it would not have been possible to have attended more than one without missing at least one set at each.

A glance at the gig list below shows that we have another Super Sunday on the 3rd of this month. This time it should be possible, at a pinch, to attend three as they are spread from lunchtime in Hurstmonceux to this month's Big Band@Brunswick in the evening featuring Terry Pack's magnificent Trees.

The Facebook group in question is Big Bands Of Brighton. Set up as a group for sharing information about the monthly big band gigs at The Brunswick as well as other jazz big band gigs around Brighton. With the request 'only posts related to swing and jazz big bands in the local area'. Judging by the posts, 'local' is open to interpretation.

I want to emphasise that this column and Big Bands Of Brighton are not in competition. I mention the group in a spirit of co-operation.

As with the individual bands' Facebook pages, the posts provide more details about upcoming gigs than this column can usually manage. Also more up to date information, especially last minute cancellations, that comes to light after the SJM has gone to press. I mention the magazine in posts to the various groups to raise awareness of our existence, and hopefully, to recruit to the well informed Sussex jazz community.

Clearly, in the context of big bands, co-operation is preferable to competition. Especially as the ideal is a smooth balanced performance. Rather than everyone competing to play louder than everyone else. Even the so-called battles between soloists may appear to be competitive, but need a measure of co-operation to ensure that the excitement is increased, with each soloist raising their game, rather than becoming one sided and ending in anti-climax. This is not to say that there is no place for competition in the big band scene. For example, suppose you wished to set up a big band to perform at the highest level and to command professional fees. The first step, apart from approaching

particular musicians, in forming the band is to hold competitive auditions.

Outside the big band scene, competition is an essential element in many sports, although co-operation within teams is also essential. We are told that the motive behind the selling off publicly owned services to the private sector is to introduce competition and hence efficiency and customer satisfaction. Rail passengers, sorry, customers, in Sussex might not agree. I can't help wondering why we can't choose which of, say, Virgin, Deutschebahn, SNCF as well as GoVia Thameslink trains, all timetabled each day, to give an adequate service.

There was only one response to my harmless diversion in last month's column to compare and contrast two short extracts of music and perhaps even identify at least one. And that response was not totally accurate. Although B was correctly identified as the earlier one. Before I reveal all in next month's column, I give you a clue. Listen to the piano fills after the trumpet solo, from about 2:48 to 2:53 in what I believe is the original recording https://www.youtube.com/watch?v=ujCe_W8eRMg. If you find them not very clear, then try this more recent recording by another band <https://www.youtube.com/watch?v=JUNaij7pBaE> from about 2:53 to 2:58 where the fills are clearer. Do they suggest the melody in extract A? Your ideas and comments to me,



Mark Bassey and The Sussex Jazz Orchestra at the Pavilion Gardens, Brighton, Sunday 13th August; photo: Bob Smale.

please, at my email address below.

As well as co-operation and competition, there is confrontation. Let us hope that the current confrontation between those two heads of state in need of the attentions of competent coiffeurs ends in an outbreak of common sense. And that we shall still be around next month. In which case, 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, photographs, or feedback on this column, that you would like me to include in October's Big Band Scene, please send it to me by Sunday 24th September. My email address is, as ever, g8aac@yahoo.co.uk.

Big Band Gigs

September - early October

† a regular monthly gig

bold italics part of a regular series

Saturday 2nd September

10:00 am - 12:00 noon, 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

Sunday 10th September

†12:00 - 3:00 pm, Groovin' High Big Band at the Ravenswood Country House Inn, Horsted Lane, Sharpethorne, West Sussex RH19 4HY, (01342 810216). Free entry.

Tuesday 12th September

†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.



Jackie Sampson with the Brighton Big Band on Rottingdean Terraces, Sunday 13th August; photo: Sam Dorrell.



Maestro Big Band at Newhaven Fort, Sunday 20th August; photographer: unknown.

Sunday 17th September

1:00 - 3:00 pm, **The Hurst Festival**: The Downsbeat Swing Band on the village green, High Street, Hurstpierpoint, West Sussex BN6. Free entry.

1:00 - 4:00 pm, **Hailsham Festival of Arts & Culture**: Big Band Sunday Luncheon with The South Coast Big Band in Chapter 12 Bar and Kitchen, 12, High Street, Hailsham, East Sussex, BN27 1BJ (01323 351898). Free entry.

1:45 - 2:30 & 3:15 - 4:00 pm, The Maestro Big Band, at Battle of Britain Day, Newhaven Fort, Fort Road, Newhaven, East Sussex BN9 9DS (01273 517622). £7.50/£5.95/£4.95 etc. Families £19.95.

Friday 29th September

†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_pauli@yahoo.co.uk (Bring your own refreshments.)

Sunday 1st October

†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.

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.

7:30 - 10:30 pm, **BigBand@Brunswick**: Straight No Chaser at The Brunswick, 3, Holland Road, Hove BN3 1JF (01273 733984). Free entry with collection.

Wednesday 4th October

†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 5th October

†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

KODAK SAFETY



Pete Recommends...

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

Lennie Tristano

The Lennie Tristano Quintet

Live at Birdland 1949 +

Lennie Tristano Solos 1945



When I wrote my recommendation for last month it brought back many memories. Both Mike Shera and Alun Morgan introduced me to the work of the great pianist and teacher Lennie Tristano. Thanks to Alun's generosity I have an almost complete collection of Lennie's recordings plus Alun's BBC Broadcasts, "The Influential Recluse". I have also had the chance to talk about Lennie with the bass player Peter Ind, who played with him on many occasions. This CD captures Lennie at the height of his fame as a performer with two of his most important associates Warne Marsh on tenor sax and Billy Bauer on guitar. Only my favourite, Lee Konitz, is missing. But my very special recommendation here is the set of 4 piano solos which Lennie recorded in Chicago in 1949, before his move to New York. They are precious examples of his work and worthy of study by any aspiring jazz pianist. Typical of the arrogant confidence of

his playing is a version of "What is This Thing Called Love", where he improvises the first chorus with his left hand. It is great that we still have this solo available for study.

["The Lennie Tristano Quintet Live at Birdland + Piano Solos" was re-issued on Jazz Records CD JR 1CD. The solo, "This is Called Love", was transcribed by Brian Priestley for his book "Jazz Piano 3". Peter Ind's excellent book about Lennie, "Jazz Visions" was published by Equinox in 2005.]

Photo of Lennie Tristano by William Gottlieb.

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 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/>

East Grinstead Jazz Jam

Venue: Dorset Arms (upstairs), 58 High St., East Grinstead

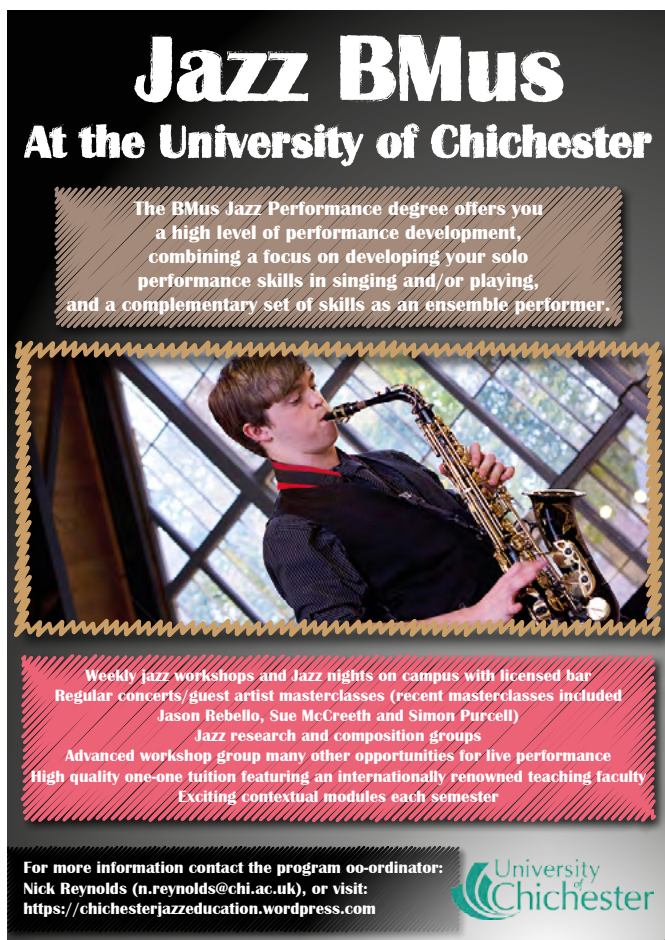
Host: Jenny Green

Time: 8pm

Date: Tuesday 26th September (usually the last Tuesday of the month)


£7 on the door; £5 for jammers

www.jennygreensings.com



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

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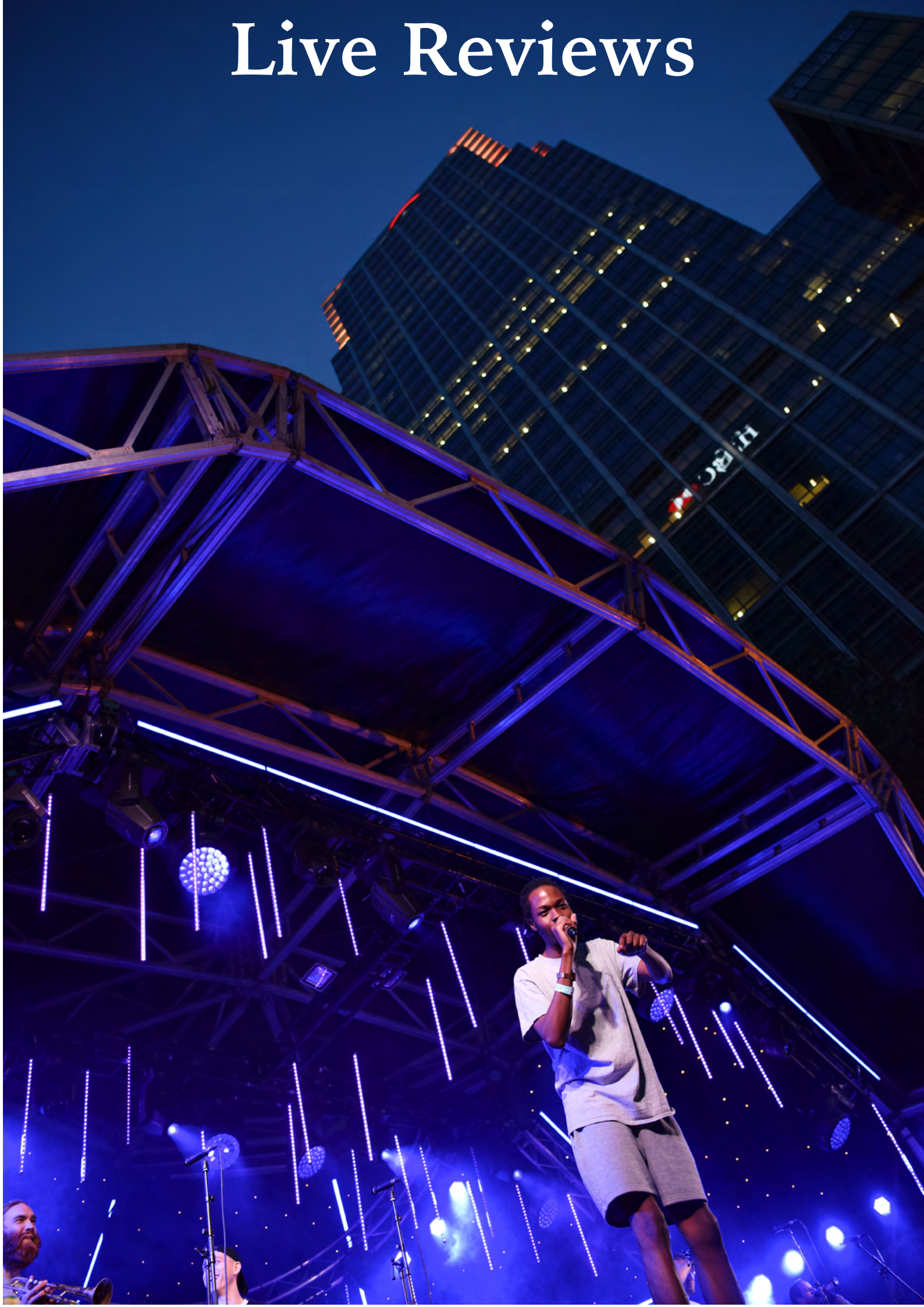
call & email Julian: 01243 786321 x.2383
julian.nicholas@chichester.ac.uk



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

Chichester college

Live Reviews



Summer Festival Roundup

Various Venues

The event **Gilles Peterson on the Beach** on Saturday 29th July sounded promising with a whole day of live music followed by a DJ set by the man himself. Unfortunately, the badly organised event was delayed by several hours and accompanied by heavy rain. However, vocalist Claire Martin cheered up the crowd and helped save the event from being a total washout. Accompanied by an all-star band of pianist Gareth Williams, bassist Terry Pack and drummer Sebastiaan De Krom, she performed some classic standards such as *I Love Being Here With You*. Following that, local pianist Oli Howe celebrated his birthday in style performing with Ashley Slater's Freak Power.

Of the many mini-jazz festivals in London, **Jazz Re:Fest** had an impressive line up of new generation artists such as Nubya Garcia and Sons of Kemet, as the excellent Jazz Re:Freshed team took over the

Royal Festival Hall's ballroom for their one-day festival. And **Llandudno Jazz Festival**, probably the best jazz festival in the UK, saw Brighton vocalist Sara Oschlag going down a storm.

Saturday 12th August saw **Sunfall Festival** return for a one-day festival in Brockwell Park, near Herne Hill. Young drummer Moses Boyd made a good impression with his Solo X project at an overcrowded event that saw some ticket holders queuing up for more than four hours. Roy Ayers was a real crowd pleaser performing his hit *Everybody Loves the Sunshine* on one of the hottest days of the summer.

Jazz at Greenwich Peninsula offered a series of free weekend events with the highlights being bassist Fergus Ireland's Trio, featuring saxophonist Nathaniel Facey and drummer James Maddren. A week later saw a new ensemble, Escape Hatch, perform original music by bassist Andrea di Biase with pianist Ivo Neame and drummer Dave Hamblett. The



Above: Roy Ayers performing at Sunfall Festival.

Below: Drummer Moses Boyd performing his Solo X project at Sunfall.

Previous Page: MC Chunky performing with Riot Jazz Brass Band at Canary Wharf Jazz Festival

Photos: Lisa Wormsley.





Above: Pianist Ivo Neame performing with Escape Hatch at Greenwich Peninsula
Below: Philip Clemo at Kino Teatr, St. Leonards-on-sea. Photos: Lisa Wormsley



only downside to the event was that the later gigs clashed with another free event, the nearby **Canary Wharf Jazz Festival**.

The free weekend festival at Canary Wharf celebrated its 11th year with headliners Riot Jazz Brass Band kicking up a storm in an otherwise corporate enclave of East London, together with Pete Wareham's funky ensemble Melt Yourself Down. Young singer Poppy Ajudha showed great potential, with Jack Stephenson-Oliver doing some excellent solos on piano and keyboard. Other highlights of the festival were Cuban violinist Omar Puente's exuberant set and guitarist Clement Regert's Wild Card band with an all-star line up that included drummer Sophie Alloway and trumpeter Graeme Flowers. Saxophonist Shabaka Hutchings gave an impressive display at Love Supreme and this was repeated at Canary Wharf with his collaboration The Comet Is Coming with keyboardist Danalogue and drummer Betamax Killer.

Charlie Anderson

Philip Clemo: Dream Maps Live

*Friday 25th August
Kino-Teatr, St. Leonards-on-sea*

Guitarist and soundscape composer Philip Clemo released his album of ambient, original music last year, which featured an array of jazz musicians, many from Sussex. For this performance he gave a reduced version, accompanied by virtuoso musicians such as cellist Emily Burrige and percussionist Martyn Barker.

The end result was what Clemo had intended: an ambient, dream-like soundscape, juxtaposed by aerial images of Iceland's dramatic landscape.

The moments of virtuosity were all too brief and it was often difficult to grasp the overall direction and purpose of the project which drifted safely within Clemo's comfort zone.

Clema is clearly a talented composer but also somebody who shies away from challenging himself and really going for it.

Charlie Anderson

Listings

September 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

Listings

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

Friday

1

Kevin Fitzsimmons Quartet

The Verdict, Brighton
8:30pm £15/12

Adrian Cox Quartet

Steyning Jazz Club
8:30pm £12/7

Saturday

2

Sat. Jazz: Nick Burrell

Queen Victoria, Rottingdean
2:30-5pm Free [R]

Gypsy Swing at Paris House

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

Sunday

3

Savannah/Assorted Nuts

The Six Bells, Chiddingfold
1-3pm Free [R]

Karen Sharp & Neal Richardson Trio

Splash Point Jazz, Seaford, 4pm £10 (under 16s free)

Colin Stetson

Duke of York's, Brighton
8pm £18

Lawrence Jones All Stars

Lion & Lobster, Brighton
8-10pm Free [R]

Sunday Night Jazz

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

Monday	Terry Ede Trio The Paris House, Brighton 2-5pm Free[R]	Dave Brown, Terry Seabrook, Bobby Worth Snowdrop, Lewes 8pm Free [R]	Andy Panayi The Paris House, Brighton 8-10pm Free	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
4				

Tuesday	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Charity Celebration of the life of Ian Price Hare & Hounds, Worthing 8:30pm Free (c)		
5				

Wednesday	John Lake Trio St. Nicholas Church, Brighton 12:30pm Free [c]	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]	Paul Richards & Matt Wall The Independent, Hanover, Brighton 8pm Free [R]	Howe's3 The Paris House, Brighton 8-10pm Free
6				

Thursday	Gilad Atzmon Ropetackle, Shoreham 8pm £14	Tudo Bem The Paris House, Brighton 8-10pm Free	Paul Richards & Guest West Hill Tavern 8pm Free	Chris Coull & Neal Richardson The Master Mariner, Brighton Marina. 8:30pm Free [R]
7				

Friday	Sam Braysher/ Michael Kanan Quartet The Verdict, Brighton 8:30pm £13/10			
8				

Saturday	Sat. Jazz: Al Scott & Dan Cartwright Queen Victoria, Rottingdean 2:30-5pm Free [R]	Gypsy Swing at Paris House The Paris House, Brighton 4-7pm Free [R]	Terry Seabrook Trio The Verdict, Brighton 8:30pm £8/5	Sara Oschlag Trio The Admiral, Brighton 8pm Free
9				

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]	
10				

Monday	Andy Woon Trio The Paris House, Brighton 2-5pm Free [R]	Darren Beckett The Paris House, Brighton 8-10pm Free	Dan Cartwright with Terry Seabrook Trio The Snowdrop, Lewes 8pm Free [R]	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
11				

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

Wednesday	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]	Paul Richards & Ela Southgate The Independent, Brighton 8pm Free [R]	Terry Seabrook The Paris House, Brighton 8-10pm Free
13			

Thursday	Gabriel Latchin Trio All Saints Church, Hove 1pm Free [c]	Odette Adams & Neal Richardson Trio The Master Mariner, Brighton Marina. 8:30pm Free [R]	Paul Richards & Guest West Hill Tavern 8pm Free	Sue Richardson Robertsbridge Jazz Club 8pm £10/8	Babou The Paris House, Brighton 8-10pm Free
14					

Friday	Jim Mullen/Zoe Francis Quintet The Verdict, Brighton 8:30pm £13/10	John Crawford Quintet Chichester Jazz Club 7:45pm £12/7
15		

Saturday	Sat. Jazz: Roy Hilton Queen Victoria, Rottingdean 2-5pm Free [R]	Gypsy Swing at Paris House The Paris House, Brighton 4-7pm Free [R]
16		

Sunday	Savannah/Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]
17	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]	

Monday	Al Nicholls Trio The Paris House, Brighton 2-5pm Free [R]	Charlotte Glasson The Paris House, Brighton 8-10pm Free	Aurora Chanson The Snowdrop, Lewes 8pm Free [R]	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
18				

Tuesday	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Andy Urquhart Quartet Hare & Hounds, Worthing 8:30pm Free (c)	Hexagonal JazzHastings 8:30pm £10
19			

Wednesday	Sarah Harris & Paul Richards The Independent, Hanover, Brighton 8pm Free [R]	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]	Gabriel Garrick The Paris House, Brighton 8-10pm Free	The Drawtones/ Deptford Rivas The Komedia, Brighton 7:30pm £15/12
20				

Thursday	Tim Wade & Neal Richardson Trio The Master Mariner, Brighton Marina. 8:30pm Free [R]	Paul Richards & Guest West Hill Tavern 8pm Free	Eddie Myer Quintet Verdict, Brighton 8:30pm £10/5	Pollito Boogaloo The Paris House, Brighton 8-10pm Free
21				

Friday	Will Butterworth Quartet The Verdict, Brighton 8:30pm £15/12	The Drawtones/ Deptford Rivas The Under Ground, Eastbourne 8pm £15/12
22		

Saturday	Charlotte Glasson Queen Victoria, Rottingdean 2-5pm Free [R]	Gypsy Swing at Paris House The Paris House, Brighton 4-7pm Free [R]	Chris Coull Quintet The Verdict, Brighton 8:30pm £10/5	The Drawtones/ Deptford Rivas St. Mary in the Castle, Hastings 7:30pm £15/12
23				

Sunday	Savannah/Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]
24	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]	

Monday	Mike Piggott Trio The Paris House 2-5pm Free [R]	Sam Carelse The Paris House, Brighton 8-10pm Free	Roy Hilton Piano Trio The Snowdrop, Lewes 8pm Free [R]	Jazz Jam with One Hat Trio The Bee's Mouth, Hove 9pm Free [R]	Jazz4Labour: Liane Carroll + Triversion The Walrus, Brighton 7:30pm £10
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Tuesday	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, 8:30pm Free [R]	Andy Williams Quartet Hare & Hounds, Worthing 8:30pm Free (c)	Dave O'Higgins & Jenny Green + Jam Dorset Arms, East Grinstead 8pm £7/5	Jazz4Labour: Claire Martin + Julian Nicholas The Walrus, Brighton 7:30pm £10
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Wednesday	Steve Thompson & Paul Richards The Independent, Brighton 8pm Free [R]	Terry Seabrook Quintet Fisherman's, Eastbourne 8pm £10	Susannah Flack & Neal Richardson The Bull Inn, Battle 7:30pm Free	Wilkinson/Cheetham Duo The Verdict, Brighton 8:30pm £6/5	James Osler String Quartet Rose Hill, Brighton 8pm £7/5	Sara Oschlag The Paris House, Brighton 8-10pm Free
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Thursday	28	Sue Richardson & Neal Richardson Trio The Master Mariner, Brighton Marina 8:30pm Free [R]	Paul Richards & Guest West Hill Tavern 8pm Free	Matthias Seuffert & Martin Shaw Smalls @ The Verdict, Brighton 8pm £15
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Friday	29	Sue Richardson Quintet Chichester Jazz Club 7:45pm £12/7	Cassie Kinoshi's SEED ensemble The Verdict, Brighton 8:30pm £10/5
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Saturday	30	Saturday Jazz Queen Victoria, Rottingdean 2-5pm Free [R]	Gypsy Swing at Paris House The Paris House, Brighton 4-7pm Free [R]	Joss Peach Group The Verdict, Brighton 8:30pm £10/5	The Cloggz The Under Ground, Eastbourne 8pm £10
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Sunday	1	Savannah/Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]
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On The Horizon

Jazz Hastings

Tuesdays

10th October Meier Budjana Group
17th October Damon Brown Quintet

Splash Point Seaford

1st Oct. Raul d'Oliveira

Splash Point Eastbourne

25th Oct. Paul Richards Trio

Splash Point

Brighton

Oct. 5th Charlotte Glasson
Oct. 12th Luke Rattenbury

Ropetackle, Shoreham

Sat. 7th Oct. Mark Basseys Jazz Tea
Mon. 23rd Oct. Oli Rockberger

All Saints, Hove

Lunchtime Concerts

5th Oct. Portrait of the MJQ
26th Oct. Julian Nicholas' Jazz Party

Brighton Dome

Tues. 14th Nov. Nu Civilisation
Orchestra

The Verdict, Brighton

Fri. 6th Oct. Damon Brown
Sat. 7th Tali Atzmon
Fri. 13th XPQ
Sat. 14th Ian Shaw
Fri. 20th Benn Clatworthy
Sat. 21st Paul Booth
Wed. 25th The Ghost Notes
Fri. 27th Charlie Stacey
Sat. 28th Mingus Underground

Steining Jazz Club

6th Oct. Phil Brown Swingtet

Chichester Jazz Club

20th Oct. Tom Millar Quartet
17th Nov. Sara Dowling Sings George
Shearing

Smalls at The Verdict

12th Oct. Ken Peplowski/Julian Stringle/
Craig Milverton
26th Oct. Imogen Ryall celebrates Ella
9th Nov. Rico Tomasso/Adrian Cox
23rd Nov. Robert Fowler/Steve Brown
Quintet
11th Jan. Scott Hamilton

South Coast Jazz Festival

Ropetackle, Shoreham
20th - 27th January 2018

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,
Chiddingly BN8 6HE
The Snowdrop Inn, 119
South Street, Lewes, BN7 2BU
The Steam Packet Inn, 54
River Road, Littlehampton
BN17 5BZ
The Undercroft, Arundel
Town Hall, Maltravers St.,
Arundel BN18 9AP
**The Under Ground
Theatre**, (below the central
library), Grove Road,
Eastbourne BN21 4TL
The Verdict, 159 Edward
Street, Brighton BN2 0JB
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



Wild Card performing at Canary Wharf Jazz Festival.
Photo: Lisa Wormsley

September Quiz

Who is the guitarist pictured above?

August Quiz Answer

The guitarist pictured on page 29 was
Shirley Tetteh.



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Next Issue

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

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John Abercrombie

Born 16th December, 1944

Died 22nd August, 2017