

SJMI



October 2017

ARTS COUNCIL ENGLAND

27th OCT 2017
Charlie Stacey
Stunning keys prodigy blends past and future jazz

24th NOV 2017
Gesca
Three young dudes bring the house down with 21st century fusion

15th DEC 2017
Sam Barnett
Young sax star building an international reputation

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

Smalls at The Verdict
www.smallsjazzbrighton.com

October 12
Ken Peplowski / Julian Marc Stringle / Craig Milverton Quintet
Clarinet summit with on-tour New York maestro and British Jazz Award winner supported by hot piano trio £16

October 26
Imogen Ryall / Steve Brown / Mark Edwards / Steve Thompson
Celebrating Ella's centenary with vocalist who has "depth of expression and sensuality coupled with spot-on scatting" supported by second to none trio £14

159 Edward Street Brighton BN2 0JB
doors / food 6.30 music 8.00
bookings www.smallsjazzbrighton.com
tel 07984 881561 or
email dennis.simpson100@gmail.com

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 Mingsus
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

"This is a great venue, by the way, with a great crowd" Nat Steele, 11/8/2017
the Verdict
159 Edward Street, BN2 0JB
www.verdictjazz.co.uk
book online via WeGoTickets

CAFÉ REDESIGNED, REOPENED, UNDER NEW MANAGEMENT

student discounts, door/food 7.0, music 8.00* or 8.30 till late

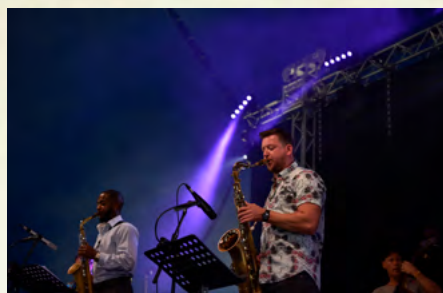


OCTOBER 2017

- Fri 6** **Damon Brown Quintet** 15/12
ace trumpeter + Christan Brewer (alto), Kim Minchan (S. Korea, ds)
- Sat 7** **Tali Atzmon's Talinka Quartet** £10/5
Gilad introduces his singing actress better half and her debut CD
- Thu 12*** **Smalls: Peplowski / Stringle / Milverton** £16
the best clarinetist in the world?
- Fri 13** **XPQ: Xenopoulos/Price Quartet** £15/12
celebrating the great jazz sax/guitar partnerships
- Sat 14** **Ma Baker presents Ian Shaw** £15/12
internationally acclaimed and twice winner BBC best jazz vocalist
- Wed 18*** **Safehouse: Trevor Watts & Simon Grew** £6/5
SME and Moiré musician teams with adventurous pianist
- Fri 20** **Benn Clatworthy Quartet** £13/10
our man in Los Angeles reaffirms special relationship
- Sat 21** **Paul Booth Quartet** £13/10
super-hip saxist launches new CD, with Andrew Bain (drums)
- Wed 25** **The Ghost Notes** £10/5
Greek gypsy jazz featuring brilliant guitarist Jim Politis
- Thu 26** **Smalls: Imogen Ryall celebrates Ella** £15
with Mark Edwards, Steve Thompson and Steve Brown
- Fri 27** **New Generation: Charlie Stacey** £10/5
virtuoso pianist's Verdict debut: "best new talent of 2016" -Marlbank
- Sat 28** **Mingus Underground** £15/12
sensational octet returns with Gilli Bloodaxe and new material



Eddie Myer 04



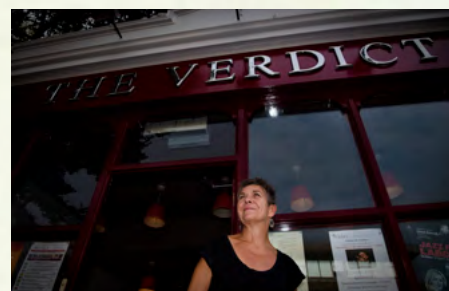
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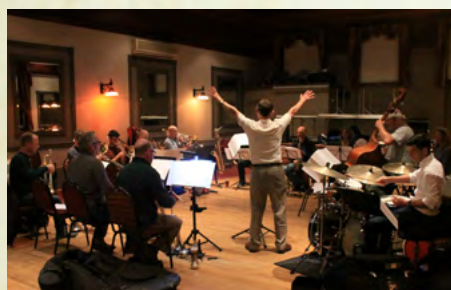


Damon Brown 12

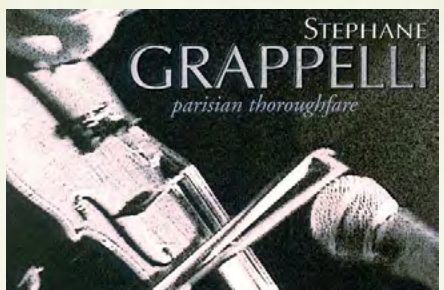


Laura Baker 16

OCTOBER



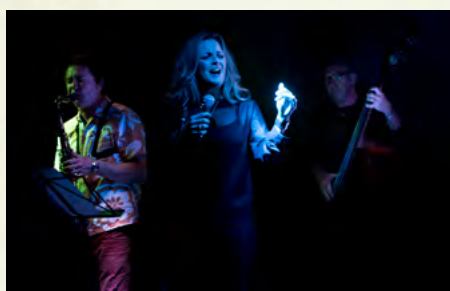
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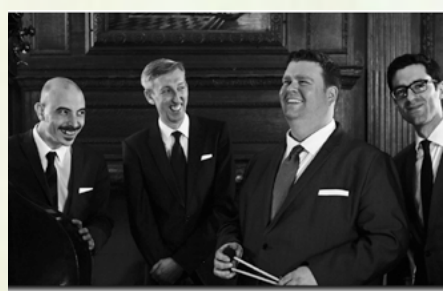
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Cover photo: Paul Booth
Photo by Lisa Wormsley

THE COLUMN

Eddie Myer

It's My Party and I'll Play Dominant Subs If I Want To



Party conference season is upon us once again, and the barriers have not yet been removed from outside the Brighton Centre, where they've been on duty all week protecting the Labour Party as they set out their stall before the public. Local musicians who've been on duty entertaining the public in their regular spots around the town centre will have benefitted as their audiences were swelled by the party delegates, easily recognisable by their red lanyards and air of new-found, unaccustomed confidence over a barely suppressed excitement, like previously unpopular teenagers who suddenly find themselves with the most Prom invites in their class and are starting to comprehend the magnitude of their potential rewards. Jazz musicians in the UK have long been drawn towards the political Left, and evidence that this affiliation continues could be found at The Walrus on Ship Street, where two nights of music were staged as a benefit for the Brighton and Hove Labour Party, organised by the tireless Terry Seabrook, Julian Nicholas and Jon Newey,

and headlined by two of Sussex's brightest musical stars, Claire Martin OBE and Liane Carroll. Both nights were well attended and supported by many of the local musical community - they also introduced many to the potential of The Walrus' spacious and well equipped downstairs bar, ideal for staging further events.

Of course, not all jazz fans are also Labour supporters, and the title 'Jazz For Labour' was the subject of some acerbic online repartee between supporters and those whose enthusiasm for jazz was not matched by a corresponding devotion to progressive politics. This column has already expended some energy in examining the long and complex relationship between jazz and politics; and in reconciling the two opposed yet coexisting truths that while artistic endeavour cannot be owned by any one set of political beliefs, yet art cannot exist in a vacuum and will always reflect the stresses and dialectical oppositions of the society in which it is generated. Jazz musicians in the UK tend to be liberal and progressive and sections of their audience tend

towards the conservative, whether you spell it with a small or a large 'C', and this tension generates its own kinetic energy which occasionally emerges in bursts of colourful recriminations, especially where funding is concerned.

Many jazz musicians will be de facto Labour supporters because of their Musician's Union membership, as the Union is an affiliated organisation and pays a fee to the party in return for all its members receiving the right to vote in Labour ballots and, musicians being what they are, those who don't actually embrace this eminently covetable privilege are likely to retain it through sheer inactivity. But if we are to take policy at face value, there's no doubt that the current Labour Party pledges directly address many of the issues affecting the UK's musical community to a far greater extent than those of any other party. Promises of a £1 billion Capital Development Fund and an Art Pupil Premium to make instrument classes available to all primary school pupils are included in the party manifesto as part of their pledge to end austerity, and one may of course question the affordability. Yet another less trumpeted, less costly but equally noteworthy proposition is a reform of licensing and development regulations to favour small venues in recognition of the essential role they play in fostering talent.

The pledges in question draw up plans for protecting and investing in music venues, to support grassroots and professional music, and ensuring a healthy music industry across the country, and for creating a review of the business rates system to make it fairer to organisations like music venues, extending the £1,000 pub relief to help small music venues that are suffering from rates rises. The MU has welcomed these proposals; we have examined the plight of small venues in this column, and can only agree. In the interests of balance, let's introduce a voice from another perspective, that of the exciting, dynamic world of online capitalism. The ticket sales website, WeGotTickets, has rapidly become a go-to resource for independent promoters, including our very own New Generation Jazz, due to its reach, transparency and ease of use. Their own blog's latest update addresses the issues confronting small jazz venues, and we make no apology for quoting extensively from it, not least because of the prominent mention it gives to The Verdict:

“Despite the genre's niche appeal, around the UK a number of excellent small clubs ensure jazz's grassroots scene is well catered for. In London, the Vortex Jazz Club is something of a flag bearer, hosting a broad range of jazz – from standards

through be-bop and hard-bop to spiritual jazz and the more avant-garde – in its intimate 100-capacity room. Other great clubs around the country include Fleece Jazz in Bristol, The Verdict in Brighton, Oxford's Spin Jazz, Jazz at the Cavern in Farncombe, Wakefield Jazz, and Jazz at The Crypt and Spice Jazz, both in London. Festivals such as the EFG London Jazz Festival and Cambridge Jazz Festival are also keen to support up-and-coming artists, often programming events into smaller clubs alongside their larger shows.

These clubs don't have it easy though. Speaking to us after being voted onto our INDIE50 – a list of individuals doing amazing work behind the scenes in independent music – the Vortex's general manager Kathianne Hingwan spoke of the tough times they're experiencing. "It's a bit of a hand-to-mouth organisation" she explained, "and that's because there isn't really that much money in jazz. Ronnie Scott said that if you want to make a million in jazz, you need to start with two – it was meant to be a joke but it's actually true".

Although the challenges facing the grassroots scene are numerous – jazz clubs obviously suffer the same well-documented stresses and strains that are affecting all small venues – it's imperative that these independent clubs are successful. Their importance to the whole jazz industry can't be overstated. "The

guys from Ronnie Scott's come over here, and when we thought we might disappear about 18 months ago they were very worried", remembers Kathianne, "They said that we couldn't disappear because it's very important what we do, because we give a lot of the young musicians their start".

It's always a pleasure to report good news. We've dedicated previous editions to documenting what we see as a genuine shift towards jazz-and-related-music among mainstream, younger audiences, and WeGotTickets' own data actually backs this up, citing the following stats:

"Our sales figures at WeGotTickets give reason to be optimistic. Working mainly with small clubs and festivals, we've seen almost a 40% increase in jazz ticket sales over the last two years. We have over 20% more jazz events on sale in September 2017 than we did in the same month in 2015, with more than half of that growth coming this year, and all signs point to a continued increase as small clubs are able to expand from one or two nights per week to a fuller events calendar."

As sad tidings reach us of the threat to the continuing existence of the Swanage Jazz Festival, it's good to hear of tales of growth in the sector we all love, regardless of political affiliation. Let's hope

that the political establishment will acknowledge and support this growth as we head forward into the uncharted waters of Brexit and beyond. And let's not forget how the seismic shifts in the way that recorded music is consumed have seriously affected the jazz community; Big Streaming, as represented by Spotify and Apple Music, does not serve jazz particularly well, as we have noted before. The recent decision by TfL to halt the Uber juggernaut and the willingness of Berlin and Barcelona to curb the spread of AirBnB until both companies can accept their burden of social responsibility, and the steps taken by the EU to restrict the monopolistic hegemony of Apple

and Google all provide an example of how disruptive tech doesn't always have to get it's own way. Surely all but the most dogmatically libertarian can support a measure of enlightened intervention in favour of the music we all love, regardless of what colour rosette we may be moved to adopt come convention time.

Eddie Myer

[Join Nigel Price and help save Swanage Jazz Festival via the Kickstarter page.](#)

Neal Richardson's

SPLASH POINT JAZZ

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

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

SEAFORD - 4pm, 1st Sunday of the month, At The View, Seaford Head Golf Club, BN25 4JS. Tickets £8 on the door.



new generation JAZZ
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Gigs and workshops from rising UK stars
The last FRIDAY of every month
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All gigs £5 Student Discount / £10 full price
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27th OCT Charlie Stacey
24th NOV Gesca
15th DEC Sam Barnett

Paul Booth



You're currently touring with Steve Winwood. How's that going?

It's going extremely well, thanks for asking. We are currently on a west coast USA tour and just a few nights ago played at the Hollywood Bowl, which was certainly one of this year's highlights. I've been with Steve for over ten years now, we tour every year but this year has been particularly busy. We toured the east coast of USA in April, then a European tour in July and now the west coast/Colorado/Texas then we finish up on the east coast again playing the Laid Back Festival at Jones Beach, New York.

Steve is a real gentleman and a pleasure to work with, extremely knowledgeable and an all round monster musician. Not only have we been touring together a long time now, but I also record all my projects at his studio out in the Cotswolds, using his master engineer/tour manager James Towler. Being part of such a great band and working with an artist of this level has made a big impact on my life as a musician, expanding my musical horizons and also helping me find a wider fan base for my own projects.

Tell us about the new project that you're putting together. How is it different from what you've done before?

The new project I've put together for this tour is a quartet of outstanding musicians. With this project I'm looking at dipping back into the origins of why I became a saxophone player in the first place. I'm going back to a quartet sound, just pure playing, no electronic toys or tricks. My last album, *Patchwork Project*, was the opposite of this album with multiple ensembles, overdubs, string quartet, songs and influences from multiple genres. This time I wanted something different again.

I've written some new music which is intended to let each musician have the freedom to express themselves without having the constraints of playing difficult individual parts. In a way I've written one page tunes, much like you'd find with the jazz standards we all know and love. I simply endeavoured to write strong melodies with strong harmony and leave the rest up to the band.

Will there be a recording released?

Yes indeed. I booked the tour first before the recording session, therefore we have 7 performances to develop the music live before we record the album. On the day of the recording we will set up in the round, no separation, all facing each other, lay down two takes of each song and do it all in one afternoon. This way there's

no room to “fix” anything, it is simply a snapshot of where we were on the day. This is how all of our favourite jazz albums were recorded back in the day, so why not record that way now? It’s going to be very interesting. I would say by the time we have recorded the album and mixed everything we will be looking for an early 2018 release on my label Pathway Records.

What else have you got planned in the future?

2018 is shaping up to be an interesting year of my own projects outside of what I do as a session musician. I’ll be booking more gigs around the UK for my new quartet along with releasing the debut album of my co-led big band album

Bansangu Orchestra .

I’m also starting to work on Volume 2 of my *Patchwork Project* and this group can be seen playing around the UK featuring the fabulous vocalist Jacqui Dankworth.

Aside from my own projects I’ll be touring again with Steve Winwood, can be seen with Incognito, Brand New Heavies, Marti Pellow, Clare Teal, BBC Big Band and more.

Paul Booth Quartet are at The Verdict, Brighton on Saturday 21st October.

Paul Booth Organ Trio are at Jazz Hastings on Tuesday 7th November.

www.paulboothsax.com

SNOW DROP JAZZ

Oct 2
Triversion *The Fusion Masters return!*
 Terry Seabrook (org) Andy Williams (gtr)
 Javier Forero (drs)

Oct 9
Terry Seabrook's T-Rio
(Latin Jazz on fire)
 with Davide Mantovani (special guest - bs)
 Tristan Banks (drums)

Oct 16
Jason Henson (gtr)
 Terry Seabrook (org) Darren Beckett (drs)

Oct 23
 From the USA:
Benn Clatworthy (sax)
 John Donaldson (pno) Simon Thorpe (bs)
 Mat Home (drs)

Oct 30
Mark Bassey (trombone)
 Terry Seabrook (org) Alex Eberhard (drs)

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 Jazz

Jazz News

Promoters **Kineojazz** are putting on a new event this month featuring saxophonist Geoff Simkins. Kineojazz have previously put on events in various venues around Brighton featuring Joe Lee Wilson, Dr. Lonnie Smith, Liane Carroll, Claire Martin amongst others.

Their latest promotion features 'The Jazz Workshop', an ensemble made up of members of Geoff's long-running Saturday jazz workshop, performing lesser-known jazz standards in an intimate venue, Brighton's Friends Meeting House on Sunday 22nd October.

The somewhat larger **All Saints Church** in Hove has hosted yet another great array of jazz talent in their lunchtime concert series this year, including Wayne McConnell's trio, bassist Andy Cleyndert, Jo Fooks, Gabriel Latchin's Trio, and Chris Coull.

Although the lunchtime concert season ends this month, it finishes in style with Nat Steele's Portrait of the MJQ group on Thursday 5th October at 1pm. The ensemble features vibraphonist Nat Steele and pianist Gabriel Latchin, who both featured in recent issues of SJM.

The series finishes on Thursday 26th October at 1pm with



Julian Nicholas's Jazz Party that will feature vocalist Imogen Ryall and pianist Mark Edwards.

Julian Nicholas has also been busy performing with his own band and helping organise the recent Jazz For Labour concerts, performing with Cloggz at the 606 in London and is likely to remain busy into the new year as co-director of the excellent **South Coast Jazz Festival** whom have recently announced their line-up for their festival to be held at the Ropetackle Arts Centre in Shoreham from 20th - 27th January, 2018.

The line-up includes Pee Wee Ellis, Georgina Jackson, Pete Long & The Jazz Repertory Company, Gwilym Simcock & Yuri Goloubev, Elliot Galvin Trio, Liane Carroll & Ian Shaw, Clark Tracey Quintet feat. Alexandra Ridout, Brotherhood of Breath Heritage Band and The Kansas Smitty's Big Four with Joe Stilgoe.

Tickets go on sale on Friday 6th October, available through the Ropetackle Arts Centre box office.

Damon Brown



Tell us about the gigs you're doing at The Verdict on Friday 6th October and at Hastings Jazz Club on Tuesday 17th October.

"Yeah, I've got a Korean drummer, Kim Minchan, that I've played a lot with over the past three or four years. I've put a lot of gigs together in October partly because he was over and I wanted people to hear him as much as possible. He's on both of our gigs at Hastings and at The Verdict."

How do you know him?

"I went to Korea because I was working fairly regularly and every year I was working in Japan. I was working in Japan a lot with Gene Jackson (the drummer from Herbie Hancock's

Quintet), tenor player Tim Armacost and Yutaka Shiina, a piano player who is quite well known in Japan. When I was working with them, Tim said 'why don't you go to Seoul, if you haven't been there yet. It's a really interesting place and has an interesting jazz scene'. So I ended up doing that, it took me a few years but I ended up going to Seoul about seven years ago and immediately fell in love with it. I started playing with and meeting Korean jazz musicians and started going over there a bit more each year. About two years ago I spent more time over there than in the UK. Minchan is one of the musicians that I met and started to play with. He's been over before and he's a great swinging sort of drummer. I would say that he's

the best straight-ahead jazz drummer in South Korea. He's a real personality. He's a regular member of the Jesse Davis Quartet and a really good friend, someone who has helped me out with a lot of the logistics over there, so it's nice to have him over for these dates."

How do you find the jazz scene in the Far East?

"For me, the greatest place on earth to play is Japan. I've been really, really lucky and played at really nice jazz venues up and down the country with some great musicians."

"There's nothing like it on earth. The total commitment and seriousness of the audience. But I suppose on the downside their jazz scene is getting tougher and tougher. It's hard to find promoters to put gigs on. It's still brilliant and I think it's the best in the world."

"The thing about Seoul is that its jazz audience is still very young and the interest is growing, which is exciting. Gigs don't cost much to go to, for example, hence young people choose to go to jazz gigs. It's in a different phase of its evolution. I love being in Seoul so that I can go to Japan as well."

You always seem to play in very international bands.

"I've lived in a few different places. Partly because of the jazz and partly because of relationships that I've had over the years. They've caused me to move out somewhere and it doesn't work out. I spent time in Paris and Barcelona and basically around Europe, places where I've lived and got to know the locals. I love it so much. I was very keen. Making good contacts is something that everybody needs to do. If you want to play abroad you have to have a strong

career in your own country so that you can invite people and then they can invite you. Then you get more gigs and everyone benefits and hopefully it's a mutually satisfying thing."

"To be honest I've only really been playing with the Korean guys for a little while and bringing them over as much as possible. It's quite hard to get gigs out there. For me, I'm out of the country a lot so I'm slowly losing contact with some of the venues. That's the downside."

Tell us about your recent recordings.

"I've made two albums recently in Korea. The one that I've been promoting here in the UK, is the one that Minchan is playing on. It's called *Han River Tales*. We recorded it a few months ago on the We Play Jazz label."

"I've actually been in England now for a year, because I went to Trinity to do a Masters in Music Education. That's why I've been back here."

How did you find it, doing your masters?

"It's been great. I had some great teachers. It took me a while to get my head back into the essay writing. That was a bit of a headache but it was great. Hopefully it will stand me in good stead if I do get asked to do more teaching then I'll be more prepared. I learnt some good things, it was a good experience."

So what kind of teaching are you hoping on doing?

"Well, I got offered a good teaching job in South East Asia and because I didn't have a functioning degree, or a degree that was recognised, I realised I couldn't take those jobs. I couldn't even go through with an application. I knew Simon Purcell at Trinity."

“Teaching-wise, if I got offered another position teaching jazz or teaching improvisation or trumpet at a music college or university then that would be great. Let’s see. It might not happen.”

What approach do you take to teaching jazz? Would you teach students to play by ear?

“I wouldn’t only teach to play by ear. I would recommend to anyone to play by ear as much as possible, I think it’s key to development. But there are many ways to do things. In a perfect world, if we had enough time then yeah but it depends on how much time people have. Certainly people who invest in listening to jazz and learning it by ear (not by rote) it doesn’t mean how many solos have you transcribed, that really doesn’t do it completely either. If you say ‘play by ear’ then you mean somebody who really focuses and listens to music and learns aurally. It is an aural music but it doesn’t mean that there can’t be great short cuts.”

“I think I would probably go with a mixture with an emphasis on learning to play by ear and exploring the possibilities of learning music that way. Sing everything. People say ‘play by ear’ but really it means ‘learning by ear’. If it’s just transcription then you can transcribe thousands of solos and miss the point. But it’s still good to do it!”

When you were learning the trumpet were there solos that you listened to over and over?

“There were a few records that I got very absorbed in and just couldn’t stop playing. Before I’d learnt the solos I’d already listened to them loads and they were ‘in my ear’. I just listened to them so they were in my vocabulary. Of course, transcribing them as well was

great. Early on it was Miles then later on I got into Woody Shaw and Clifford Brown and then Freddie. The usual suspects.”

Is there anything that you’re still working on?

“Yes definitely. I’ve mostly had a kind of ‘study head’ on for my academic thing recently so I can’t wait to go back to doing some more proper practice. I haven’t done enough for a while. I definitely want to expand my vocabulary a bit. I was really into the Miles thing at the beginning. That sort of romantic sound and space. I really went for that vibe and then there was a period where various people said ‘we like that element of your playing’ in that kind of respect but you haven’t got enough harmony down, then I went into a phase where I was like ‘I’ve got to get my changes playing together’ and getting really into Clifford Brown and bebop. I’d like to get back to working on some more modern vocabulary that I can try to make my own. Woody Shaw type stuff and trying to find my way through standards and stuff and a modern approach. I’d love to get back working on that.”

I’m looking forward to seeing you at The Verdict on 6th October.

“The Brighton band is pretty much my regular band, it’s just that we have Minchan over. Christian Brewer, Adam King, Leon Greening. We’re all old friends, although Adam’s a lot younger. We’re very cemented as a group of friends. I’m very excited to play music with my friends.”

[For more information visit Damon Brown’s website here.](#)



CROSSCURRENTS:
the jazz workshop

exploring lesser-known jazz standards

featuring **Geoff Simkins**

with

John Harris - Guitar

Alice Hawkes - Piano

Terry Pack - Bass

Andy Pickett - Tenor Saxophone

and special guest **Darren Beckett** - Drums

SUNDAY 22nd OCTOBER 2017, 2-4pm

The Friends Meeting House, Ship Street, Brighton

tickets: £7.50 from kineojazz.co.uk or on door

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Caramel
Cake

Fudge
Brownie

Fruit
Tarts

Fruit &
Cheesecake

monde's
cultural
heritage
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After a new refurbishment at The Verdict jazz club in Brighton, SJM editor Charlie Anderson sat down to talk to new café manager Laura Baker.

How did you get into jazz?

My parents were huge jazz fans. But of course, going back, that was something that I reacted against. My dad was a big fan of Dave Brubeck, Don Ellis and various people, my mum was a huge Frank Sinatra fan.

I was living in London and my mum (who'd come and stay with me fairly regularly) rang me up and said 'Laura, I'm coming up at the weekend of such-and-such, Ian Shaw is at the 606 Club'. I think at that point I hadn't even heard of the 606 Club or Ian Shaw. But she would listen to the radio and every jazz programme she could find, so she was always ahead of the game, in a way. And so we went to see Ian Shaw and fell totally in love with him. And became almost groupies, really. Every time he was performing at the 606 or the Vortex, she would come and stay with me. And I became a member of the 606 and lived so close, because I lived in Holland Park. My only regret about leaving London, really, is leaving behind the 606.

So then, of course, after having moved to Brighton in 2008, I discovered The Verdict. It's not quite up to the 606's standards in that there isn't quite jazz on every night of the week but I don't know that Brighton can support that, really. Obviously, we're not the only venue that puts on

jazz.

What have been the challenges and the sorts of things you've had to overcome?

Working alongside the refurbishment works. It's more than a refurbishment really because we've moved the serving counter from just inside the door to across the back. So many people walk in now and say 'there's so much more space' and it's weird because it feels like there's more space for customers and more space behind the counter. From the 26th June I had just been serving drink and hot food on gig nights.

Trying to keep my head above water between June, July and September was quite challenging and Andy, bless him, has been working very, very hard to complete the refurbishment and redecoration.

We're nearly there. We've now been open as a cafe, well this is day 7, our second week of being open Monday to Friday, 8-4pm serving sandwiches, coffee and cake, as well as gig nights. As we go into the autumn, I'm more likely to be in four nights a week. So I'm working quite hard at the moment.

Tell us a bit about some of the gigs that you're promoting.

Joss Peach was here last month. He would very much like to play once a month I think. And he's here again on Saturday [30th September] with Nigel Thomas and Milo Fell.

There are quite a few bookings. Dennis is organising his Smalls gigs,

every other Thursday and Andy normally takes charge of Fridays. So I've been looking at Saturdays. We had Chris Coull last Saturday which was a very exciting evening, with Sara Oschlag, Dan Sheppard, Dave Trigwell and Tim Wells.

Coming up we've got the man who started it all off for me, Ian Shaw. He's here on 14th October. A couple of other exciting ones for me are Sarah Moule and Simon Wallace who have recorded fantastic interpretations of Fran Landesman's poetry. They're here on 4th November and then the following week on the 11th is John Horler, fabulous piano player. He's here with Chris Laurence and Chris has asked to bring his quartet down, probably January/February. I've also been in touch with Polly Gibbons, Christine Tobin, Clare Teal, all of whom I know from the 606 and The Vortex. It got to a point where I was like 'oh, goodness, I can't really fit anything in this side of Christmas', which is very exciting in terms of the new year.

Do you have a particular policy or preference in terms of who you're going to book?

I don't think so. I must admit I'm quite fond of singers. That's the other end of the spectrum from Andy [Lavender] who is not a great one for singers but then again I've booked John Horler and Chris Laurence, who are instrumental all the way. And I love it.

What plans do you have for the

future?

Well, one idea is to open on a Sunday morning, not too early, obviously. For a jazz brunch and have acoustic jazz up in the cafe whilst people have a brunch, which would be quite a nice thing to do. But I'm probably not going to take that on just yet, because it's already quite a steep learning curve.

Until the 6th of June, I'd never ever pulled a pint or even poured a pint from a tap. I've never worked in a bar. I've never used a coffee machine! But, of course, it's all about the people that you employ. So I've got some fantastic baristas. My son taught me how to pour a decent pint. 'Angle the glass, mum!'

Obviously I'll also be offering the space for private hire and catering for private functions. One of Andy's ideas, which I think is a very exciting one, is to see if we can get permission to have a jazz festival in Dorset Gardens, next summer, which would be really great fun. There are lots of possibilities, but I shall try walking before I try running.

Is there anything else that you'd like to talk about?

I think everybody who knows The Verdict knows that the tickets are on sale at WeGotTickets or I'm perfectly happy for people to ring up and reserve and then pay on the night. I just want to get as many people in as possible, enjoying the jazz and eating my food. We're going to have such a variety that the audience will change and develop and expand.



Photos: Lisa Wormsley

Tell us about the food.

Well, I started off working really, really hard and offering four choices on gig nights. And they would vary. But this has now given me a lot of insight.

All the food is cooked here by me, although that of course might change. But I'm pretty keen to show my staff what I do and how I do it, 'this is the recipe, this is how I want it done'. I've had lots of compliments about the food. I've whittled it down, in a way, to about a dozen dishes that will be on offer more or less every Friday and Saturday night with the odd special if there's something at the market that I like. So there's a good variety of vegetarian options such as butternut squash and chick pea curry or squash and aubergine tagine. And meat dishes like moussaka and beef

lasagne are very popular. Thai red and green chicken curries always go down very well.

I think one of the keys to cooking delicious food is knowing how to pick your recipes. There was a time when I had 40 or 50 cookery books but I have now whittled that down to about a dozen (because they are the most beautifully presented - such as the Roux Brothers on Patisserie). I might, after trial and experiment - and getting friends round to give their opinions - revert to Claudia Roden's recipes, but then, sharing food with friends is half the fun.

The Verdict Café, 159 Edward Street, Brighton is now open for business.

<http://www.verdictjazz.co.uk>



Big Band Scene

Patrick Billingham looks forward to the New World Orchestra, applications for the Eastbourne bandstand in 2018 and revisits the legacy of Glenn Miller.

Sadly, the weather intervened on the 3rd of last month, so Super Sunday was downsized to just three big band gigs. The last of which was in the evening featuring Terry Pack's magnificent Trees. Their repertoire continues to expand with three additions: Eleanor Rigby, Palimpsest and Dakar.

The following evening, I had the privilege and pleasure of being at a rehearsal of the New World Orchestra, where they were looking at brand new Paul Busby charts in preparation for their Big Band@Brunswick gig on 12th November. This new music reflects Paul's wit and musicality.

Due to unforeseen circumstances, Straight No Chaser is unavailable for this month's Big Band@Brunswick and The Chris Coull Big Band has stepped in at the last minute.

You may have noticed in the big band listings at the foot of this column during the summer months, mention of the Big Band Sound Thursday evening series on Eastbourne Bandstand. Planning the 2018 programme is under way. If you are interested in taking part, you should download the application forms from <http://www>.

eastbournebandstand.co.uk/contact-us/performer-pages/. State which dates your band is available, and once the applications are in, you may be offered one. Or, if as in the past, only a couple of local bands apply, as many as five.

There are a few points to remember. The band must be made up of a balanced combination and a minimum of 17 players (18 including a conductor). Inform them if you are an ensemble, whatever that means. The music played should follow a Big Band sound theme with a selection of the great hits from this memorable era. The concerts start at 8 pm and finish by 9.30pm without an interval. The set list, with composers and arrangers, must be submitted, for obvious reasons, at least two weeks before the gig to: prs@eastbournebandstand.co.uk. There is a £300 fee for each performance. If you want to apply, the closing date is the 23rd of this month. These shows are aimed at what is, these days, mainly an elderly audience. And to let them feel that their money has been well spent, the majority of the charts should be familiar to them. Inevitably this means that there should be some of the better known Glenn Miller tunes. If you are not sure about these, look up the music played

on the 1954 film *The Glenn Miller Story*, and make sure at least four of these are in your pad.

As they say on the B.B.C., other bands are available. Including the likes of Goodman, The Dorseys, Basie and Ellington, and not forgetting British bands such as Ted Heath, Joe Loss and Ken Mackintosh. The important thing is the big band & swing sound, so there is no reason why suitably arranged rock numbers or TV or film themes should not be included.

The topic of Glenn Miller brings me to the harmless diversion in the August column. To which the underwhelming response continued. In the April column I discussed attitudes towards Miller. Unfortunately there are some in the big band community whose antipathy to his music is matched only by that of the more rabid brexiteers to those who wish to retain close links to the rest of Europe. It was as an attempt to ameliorate that attitude that I devised the diversion.

A few Christmasses ago, circulating the dance floor at a ball, I was near the piano when I heard what seemed to be Thelonious Monk's *Straight No Chaser* theme (August SJM, extract A, copied from *The Real Book*) for a few bars, while the band were playing Jerry Gray's arrangement of *American Patrol*; Extract B is taken from that score.

The question is did Monk (whose centenary is on the 10th of this month) deliberately take this riff and develop it? Or, having heard it

A

Medium up-tempo swing



B

Medium Jump Tempo



on the radio, was he subconsciously inspired by it when he composed *Straight No Chaser*? Either way, to my mind, evidence that Glenn Miller has influenced jazz. And deserves honourable mention in this magazine.

Provided that Rocket Man and the Deranged Dotard fire off nothing more concrete than invective, we should still be around next month. In which case, more news and views, including the distinction between New World and Nu Civilisation, 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 November's Big Band Scene, please send it to me by Wednesday 25th October. My email address is, as ever, g8aac@yahoo.co.uk.

Big Band Gigs

October - early November

† a regular monthly gig

bold italics part of a regular series

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, Big Band @ Brunswick: The Chris Coull Big Band 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

Sunday 8th October

†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.

7:00 - 9:00 pm, The Sussex Jazz Orchestra with Mark Bassey at The Round Georges, 14-15 Sutherland Road, Brighton BN2 0EQ, (01273 691833). Free entry with collection.

Tuesday 10th October

†8:00 - 10:30 pm, The Ronnie Smith Big Band at The Humming Bird Restaurant, Main Terminal Building, Shoreham Airport, West Sussex, BN43 5FF (01273 452300). Free entry with

collection.

Sunday 15th October

4:00 pm, The B.B.C. Big Band with Claire Martin O.B.E at The Pavilion Theatre, Marine Parade, Worthing, West Sussex BN11 3PX, (01903 206206). £24.50/£23.50.

Friday 27th October

†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 29th October: Clocks go back to Greenwich Mean Time.]

Wednesday 1st November

†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 2nd November

†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 5th November

†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.



Left: The New World Orchestra in rehearsal. Photo: Patrick Billingham.



Pete Recommends...

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

Stephane Grappelli *Parisian Thoroughfare*

My recent recommendations keep bringing back memories of the critic Alun Morgan. When I acquired this CD, quite recently in a sale, my memory took me back to an evening in 1978. Alun had invited me to a monthly meeting of jazz collectors who were interested in learning more about Bebop in the 1940s. They met at a quiet pub in Chelsea. The guest that evening was the trumpeter Jon Eardley, who recorded with Gerry Mulligan in the 1950s. He had some fascinating stories to tell. During a break in the conversation someone, probably the producer of this CD, Alan Bates, asked for our help. He was about to record Stephane Grappelli with the rhythm section of the Thad Jones/Mel Lewis Orchestra, which was then at Ronnie Scott's. But he wanted to record some tunes that Stephane, with his enormous repertoire, had not recorded before. Suggestions please!

But it is not just pleasant memories which lead me to recommend this CD. The Rhythm men in question, - the great Mel Lewis on drums, Jiri [George] Mraz on bass, and the somewhat forgotten Roland Hanna on piano, - formed an exceptional unit. It is fascinating to hear them away from the Orchestra and using



their great power and imagination to bring a special performance from Stephane. That is obviously what the record producer had in mind. What he did not anticipate was that admirers of this rhythm section might value the session for the chance to hear them in a new setting. From the opening title, "Love for Sale", it is obvious that Stephane is going to be challenged. He rises to the opportunity, but the special interest of the session is listening to the rhythm section.

[Stephane Grappelli, "Parisian Thoroughfare" is on Black Lion CD BLCD 760132]

Pictured opposite: pianist Roland Hanna.

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/>

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>



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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), Eddle Parker (Loose Tubes), Seb Rochford (Polar Bear) for even more inspiration.



Live Reviews



**Ian Price Charity
Celebration**

Hare & Hounds, Worthing
Tuesday 5th September, 2017

Now an annual event at the Hare and Hounds, this tribute to saxophonist Ian Price sees a number of musicians who performed with him join forces in his memory and raise money for MacMillan Cancer Support.

Mark Basseby's band played a set of contrasting pieces including the catchy *Recordame*, a funky upbeat version of *Body and Soul* and the old standard *Just Friends*, which featured a beautiful solo by pianist Simon Robinson.

Vocalist Sara Oschlag, whose excellent album *My Little Boat* features the late Ian Price, gave some wonderful renditions of well-known standards, including Hoagy Carmichael's *The Nearness of You*, Monk's *Straight, No Chaser* and the standard *I'm Old Fashioned*, before being joined by trombonist Basseby for a brisk version of *Honeysuckle Rose*.

As well as providing some excellent music the evening also raised a few hundred pounds for charity.

Charlie Anderson

**Sam Braysher/Michael
Kanan Quartet**

The Verdict, Brighton
Friday 8th September, 2017

American pianist Michael Kanan is known for his appearance at New York's Smalls, as well as his work with vocalist Jane Monheit. For the launch of his new duet album with UK saxophonist Sam Braysher, he was joined by bassist Dario Di Lecce and drummer Steve Brown.

Beginning with the lesser-known standard *There's a Small Hotel*, this was a confident quartet, capable of anything, from interpreting Songbook standards such as *Like Someone In Love* to playing *C Jam Blues*.

The Sam Braysher tune *BSP* is the only original on the excellent album *Golden Earrings*, a contrefact based on *Love For Sale*. The second set featured a stunning solo piano performance by Michael Kanan on *Somewhere Over the Rainbow* and a beautiful rendition of the Victor Young classic *Golden Earrings*, first made famous by Marlene Dietrich.

Charlie Anderson



Previous page: Sam Braysher at The Verdict.

Above: Michael Kanan, Dario De Lecce, Sam Braysher and Steve Brown at The Verdict.

Below: Terry Seabrook, Jason Henson, Dan Sheppard, Spike Wells at The Hare & Hounds, Worthing.

Photos: Lisa Wormsley.





Jazz for Labour at The Walrus. Above: Julian Nicholas and Claire Martin.
Below: Jon Newey. Photos: Lisa Wormsley



Jazz For Labour

Monday 25th & Tuesday 26th

September, 2017

The Walrus, Brighton

The brainchild of Jazzwise editor in chief and Brighton resident Jon Newey, and organised by Newey, Terry Seabrook and Julian Nicholas, this two-evening event helped raise more than £1,300 for the local Labour party, in the same week that Labour had their annual conference in Brighton.

Kicking off on Monday night with Terry Seabrook's excellent fusion group Triversion, playing entirely original material written by Seabrook and performed with guitarist Andy Williams and drummer Javier Forero.

The jam session that followed featured a selection of fine local singers including Lucy Pickering. The support band of Terry Pack and Milo Fell were also joined by local saxophonists. Tenor saxophonist Dan Cartwright combines a classic tone with a modern approach and interacts expertly with other musicians.

This was followed by the

headline act Liane Carroll singing a selection of some of her favourite tunes, in an engaging solo performance before she was joined by husband/bassist Roger Carey.

Tuesday night saw an even larger audience and began with the eclectic sounds of the Julian Nicholas Band which featured Mark Edwards on keyboards, vocalist Imogen Ryall, Jon Newey on congas and drummer Buster Birch.

The jam session afterwards featured performances by more great local singers, including Louis Checkley, Emily Farrar, Vikki Parker and a conference delegate from the Musicians Union.

The evening was rounded off by a fantastic performance by world-class vocalist Claire Martin performing a selection of standards with Julian Nicholas.

Overall, the event showcased the amazing talent of the musicians that we have in the Sussex area, and also showed that jazz fans and musicians were willing to come out on a week night to see quality live music that was both entertaining and inclusive.

Charlie Anderson



Lizz Wright
Grace
(Concord Records)

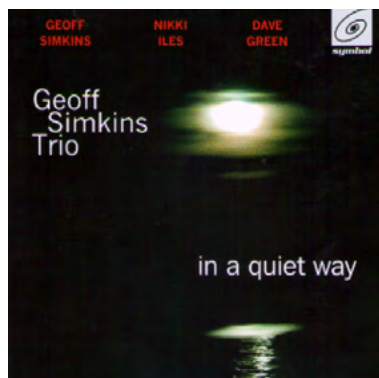
Each of the songs on this album is composed by a different songwriter, ranging from Sister Rosetta Tharpe to Bob Dylan and k.d. lang. But all of them have the common theme of the

American South.

Georgian native Lizz Wright is the perfect vocalist for this project, a collaboration with Americana producer Joe Henry.

Singing In My Soul is given the full Tharpe guitar treatment whilst Allen Toussaint's *Southern Nights* features church organ and *Seems I'm Never Tired of Loving You* features a full-sounding gospel choir. All of this contrasts with a delicate guitars and voice only rendition of *Stars Fell on Alabama*, making for an eclectic mix which all ties together due to Wright's vocal strength and soulfulness.

Charlie Anderson



Geoff Simkins Trio
In A Quiet Way
(Symbol Records)

Geoff Simkins' love of more obscure (but beautiful) repertoire shines through on this album, beginning with *Make Someone Happy*, which opens with a lovely solo piano intro by Nikki Iles.

The gently played waltz *Elsa* is one of two compositions by Earl Zindars on the album, and also one of the catchiest tunes, on an album full of beautiful melodies and solos.

Fans of Nikki Iles will know of her love for the music of Kenny Wheeler and this is represented here by Wheeler's *Old Ballad*, which Wheeler recorded on his own trio album, *One of Many*, with John Taylor and Steve Swallow. Dave Green's double bass on this track blends beautifully with the piano.

An uptempo version of Lee Konitz's *Friend-Lee* sees bassist Dave Green duetting with Simkins before the piano enters. This is West Coast-style bebop at its best, with Simkins, Iles and Green in full flight.

Nelson Cavaquinho's delicate bossa nova *Beija Flor* is introduced by

Dave Green's full-sounding bass with Iles entering before Simkins plays the melody followed by Iles' solo full of flourishes and beautifully punctuated chords.

The upbeat *Nobody Else But Me* is introduced with bass and piano and is yet another understated and beautifully played tune.

Sareen Furer is the other Earl Zindars tune, another one made famous by Bill Evans and another gentle waltz and one of the few tracks on the album to feature a bass solo.

Mooch Too Early, Josh Ruttner's hybrid of Moose the Mooche set to the chords of *Very Early* is a tricky and quite quirky experimental juxtaposition that works well.

For DJC, dedicated to Dave Cliff, is a gentle modal piece and a fitting tribute to the guitarist.

The album has a good balance of contrasting tunes as well as variations on the solo/duo/trio format and is recorded in such a way as to capture the tone and unique sound that each member of the band has.

Charlie Anderson



Geoff Simkins Trio at The Verdict. Photo: Lisa Wormsley.

Listings

October 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. (c) = collection

Listings

All listings in Sussex Jazz Magazine are free of charge.

Send your listings to:

sussexjazzmag@gmail.com with the heading 'Listings'

Sunday

1

Savannah/Assorted

Nuts

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

Raul d'Oliveira & Neal Richardson Trio

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

Lawrence Jones All Stars

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

Sunday Night Jazz

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

Monday	Nils Solberg- Mick Hamer trio The Paris House, Brighton 2-5pm Free[R]	Triversion Snowdrop, Lewes 8pm Free [R]	Simon Spillett The Paris House, Brighton 8-10pm Free	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
2				

Tuesday	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Alan Barnes Quartet Hare & Hounds, Worthing 8:30pm Free (c)		
3				

Wednesday	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]	Charlotte Glasson & Paul Richards The Independent, Hanover, Brighton 8pm Free [R]	Matt Holborn The Paris House, Brighton 8-10pm Free	
4				

Thursday	Portrait of the MJQ All Saints Church, Hove 1pm Free [c]	Karandash The Paris House, Brighton 8-10pm Free	Julian Nicholas & Paul Richards West Hill 8pm Free	Elks & Benjamin The Bee's Mouth, Hove 9pm Free [R]	Charlotte Glasson & Neal Richardson Trio The Master Mariner, Brighton Marina. 8:30pm Free [R]
5					

Friday	Chris Coull Quintet The Palmeira, Hove 8pm Free	Damon Brown The Verdict, Brighton 8:30pm £15/12	Phil Brown Swingtet Steyning Jazz Club 8:30pm £12/7	
6				

Saturday	Mark Bassey's Jazz Tea Ropetackle, Shoreham 2pm Free	Sat. Jazz Queen Victoria, Rottingdean 2:30-5pm Free [R]	Gypsy Swing at Paris House The Paris House, Brighton 4-7pm Free [R]	Tali Atzmon's Talinka Quartet The Verdict, Brighton 8:30pm £10/5
7				

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

Monday	Andy Woon trio The Paris House, Brighton 2-5pm Free [R]	Nigel Price The Paris House, Brighton 8-10pm Free	Terry Seabrook's T-rio The Snowdrop, Lewes 8pm Free [R]	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
9				

Tuesday	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Martin Shaw Quartet Hare & Hounds, Worthing 8:30pm Free (c)	Meier Budjana Group feat. Jimmy Haslip JazzHastings 8:30pm £10
10			

Wednesday	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]	Paul Richards & Andy Williams The Independent, Brighton 8pm Free [R]	Sara Oschlag The Paris House, Brighton 8-10pm Free
11			

Thursday	Luke Rattenbury & Neal Richardson Trio The Master Mariner, Brighton Marina. 8:30pm Free [R]	Ken Peplowski/ Julian Stringle Smalls @ The Verdict, Brighton 8pm £16	Mike Hatchard Robertsbridge Jazz Club 8pm £10/8	Pollito Boogaloo The Paris House, Brighton 8-10pm Free
12				

Friday	XPQ: Xenopoulos/ Price Quartet The Verdict, Brighton 8:30pm £15/12	Jazzmin Jazz Dinner @ Pavave Tennis Club, Hove 7pm £12 (with meal)
13		

Saturday	School of Jazz St. Paul's Arts Centre, Worthing 11:45am-1:30pm Free	Sat. Jazz Queen Victoria, Rottingdean 2-5pm Free [R]	Gypsy Swing at Paris House The Paris House, Brighton 4-7pm Free [R]	Ian Shaw The Verdict, Brighton 8:30pm £15/12
14				

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]
15			

Monday	Al Nicholls trio The Paris House, Brighton 2-5pm Free [R]	Oli Howe The Paris House, Brighton 8-10pm Free	Jason Henson/Terry Seabrook/Darren Beckett Trio The Snowdrop, Lewes 8pm Free [R]	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
16				

Tuesday	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Afro-Blue Hare & Hounds, Worthing 8:30pm Free (c)	Damon Brown Quintet JazzHastings 8:30pm £10
17			

Wednesday	Steve Thompson & Paul Richards The Independent, Hanover, Brighton 8pm Free [R]	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]	Trevor Watts & Simon Grew The Verdict, Brighton 8:30pm £6/5	Darren Beckett The Paris House, Brighton 8-10pm Free
18				

Thursday	Jo Fooks & Neal Richardson Trio The Master Mariner, Brighton Marina. 8:30pm Free [R]	Steve Thompson & Paul Richards West Hill Tavern 8pm Free	Tudo Bem The Paris House, Brighton 8-10pm Free
19			

Friday	Benn Clatworthy Quartet The Verdict, Brighton 8:30pm £13/10	Lila Ammons with The Tom Waters Quartet Under Ground Theatre, Eastbourne 8pm £12/11	Tom Millar Chichester Jazz Club 7:45pm £12/7
20			

Saturday	Sat. Jazz Queen Victoria, Rottingdean 2-5pm Free [R]	Gypsy Swing at Paris House The Paris House, Brighton 4-7pm Free [R]	Paul Booth Quartet The Verdict, Brighton 8:30pm £13/10
21			

Sunday	Savannah/Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R] Julie Roberts & Michael Hinton Ropetackle, Shoreham 2-3pm £7	KineoJazz: Geoff Simkins & The Jazz Workshop Friends Meeting House, Brighton 2-4pm £7.50	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R] Stacey Dawson The Hand In Hand, Brighton 8:30pm Free [R]
22			

Monday	Mike Piggott trio The Paris House 2-5pm Free [R]	Stacey Dawson The Paris House, Brighton 8-10pm Free	Benn Clatworthy The Snowdrop, Lewes 8pm Free [R]	Jazz Jam with One Hat Trio The Bee's Mouth, Hove 9pm Free [R]
23				

Tuesday	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, 8:30pm Free [R]	Benn Clatworthy Quartet Hare & Hounds, Worthing 8:30pm Free (c)
24		

Wednesday	Lou Beckerman & Paul Richards The Independent, Hanover, Brighton 8pm Free [R]	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]	Paul Richards Trio Fisherman's Club, Eastbourne. 8pm £10 [R]	Ghost Notes The Verdict, Brighton 8:30pm £10/5	Geoff Simkins The Paris House, Brighton 8-10pm Free
25					

Thursday	Julian Nicholas Jazz Party All Saints Church, Hove 1pm Free [c]	Imogen Ryall sings Ella Smalls @ The Verdict, Brighton 8pm £15	Son Guaranchando The Paris House, Brighton 8-10pm Free	Elks & Benjamin The Shakespeare's Head, Brighton 9pm Free [R]
26		Jeff Williams & Neal Richardson Trio The Master Mariner, Brighton Marina 8:30pm Free [R]		

Friday	Charlie Stacey The Verdict, Brighton 8:30pm £10/5
27	

Saturday	Saturday Jazz Queen Victoria, Rottingdean 2-5pm Free [R]	Gypsy Swing at Paris House The Paris House, Brighton 4-7pm Free [R]	Mingus Underground The Verdict, Brighton 8:30pm £15/12	Neal Richardson Quartet The Bull Inn, Battle 7:30pm Free to diners.
28				

Sunday	Savannah/Assorted Nuts The Six Bells, Chiddingfold 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]
29			

Monday	Terry Ede trio The Paris House 2-5pm Free [R]	Sam Carelse The Paris House, Brighton 8-10pm Free	Mark Bassey/Terry Seabrook/Alex Eberhard The Snowdrop, Lewes 8pm Free [R]	Jazz Jam with One Hat Trio The Bee's Mouth, Hove 9pm Free [R]
30				

Tuesday	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, 8:30pm Free [R]	Lee Goodall Hare & Hounds, Worthing 8:30pm Free (c)		
31				

On The Horizon

Jazz Hastings

Tuesdays

7th Nov. Paul Booth Organ Trio
5th Dec. Andrea Pozza Trio

Splash Point, Battle

29th Nov. Andy Williams

Splash Point, Brighton

2nd Nov. Mandy Bell
9th Nov. Mark Bassey

Splash Point, Eastbourne

29th Nov. Adam Glasser & Andy Panayi

Splash Point, Seaford

5th Nov. Tommaso Starace

Ropetackle, Shoreham

8th Nov. Nicole Henry
10th Nov. Barb Jung Sing Dylan

KineoJazz

10th Dec. Three Little Birds

Chichester Jazz Club

17th Nov. Sara Dowling

The Verdict, Brighton

4th Nov. Sarah Moule & Simon Wallace
11th Nov. John Horler

Hare & Hounds, Worthing

7th Nov. Dan Cartwright
14th Nov. Andy Woon
21st Nov. Quincesensual
28th Nov. Derek Nash

South Coast Jazz Festival

20th - 27th January 2018

Pee Wee Ellis
Georgina Jackson
Pete Long & The Jazz Repertory
Company
Gwilym Simcock & Yuri Goloubev
Elliot Galvin Trio
Liane Carroll & Ian Shaw
Clark Tracey Quintet feat. Alexandra
Ridout
Brotherhood of Breath Heritage Band
The Kansas Smitty's Big Four with Joe
Stilgoe

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

Friends Meeting House, Ship St, Brighton BN1 1AF

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

Martha Gunn, 100 Upper Lewes Rd, Brighton BN2 3FE

Martlets Hospice, Wayfield Avenue, Hove, BN3 7LW

Morleys, 42 High Street, Hurstpierpoint BN6 9RG

Patcham Community Centre, Ladies Mile Road, Brighton BN1 8TA

PavAve Tennis Club, 19 The Droveaway, Hove BN3 6LF

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

Steining Jazz Club, Steining Centre, Fletchers Croft, Church St., Steining 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, Piltown, Uckfield TN22 3XL
The Lamb in Lewes, 10 Fisher Street, Lewes BN7 2DG
The Latest Music Bar, 14-17 Manchester St., Kemp Town, Brighton BN2 1TF
The Lord Nelson Inn, 36 Trafalgar St., North Laine, Brighton BN1 4ED
The Mad Hatter Cafe, 38 Montpelier Road, Brighton BN1 3BA
The Mad Hatter Inn, 7 Rock St., Kemp Town, Brighton BN2 1NF
The Master Mariner, 7 Western Concourse, Brighton Marina BN2 5WD
The Mesmerist, 1-3 Prince Albert Street, Brighton BN1 1HE
The Nightingale Room, 29-30 Surrey Street, Brighton, BN1 3PA
The Office, 8-9 Sydney Street, Brighton BN1 4EN
The Old Market, 11a Upper Market Street, Hove BN3 1AS
The Palmeira, 70-71 Cromwell Rd., Hove BN3 3ES
The Paris House, 21 Western Road, Brighton BN3 1AF
The Plough, Vicarage Lane, Rottingdean BN2 7HD
The Prestonville, 64 Hamilton Road, Brighton BN1 5DN
The Queen's Head, The Hollow, West Chiltington, Pulborough RH20 2JN
The Real Eating Company, 18 Cliffe Street, Lewes BN7 2AJ
The Red Lion (Arundel), 45 High Street, Arundel BN18 9AG
The Red Lion (Stone Cross), Lion Hill, Stone Cross, near Eastbourne BN24 5EG
The Regency Tavern, 32-34 Russell Square, Brighton BN1 2EF
The Roebuck Inn, Lewes Road, Laughton BN8 6BG
The Roomz, 33 Western Road, St. Leonards TN37 6DJ
The Ropetackle, Little High Street, Shoreham-by-Sea, West Sussex, BN43 5EG
The Rose Hill, Rose Hill Terrace, Brighton BN1 4JL
The Round Georges, 14-15 Sutherland Road (corner of Canning St.), Brighton BN2 0EQ
The Shakespeare's Head, 1 Chatham Place, Brighton BN1 3TP
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



A vocalist performing at the Jazz for Labour jam session. Photo by Lisa Wormsley.

October Quiz

Who is the vocalist pictured above?

September Quiz Answer

The guitarist pictured was Clement Regert.



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Next Issue

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

Sussex Jazz Magazine

Issue 69

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Thelonious Monk

**Born 10th October, 1917
Died 17th February, 1982**