

# SJM

December 2017



**Terry Seabrook's  
T-Rio  
Latin Jazz**

At The Verdict Jazz Club  
Sat Dec 2nd 8:30-11pm £10  
Tickets:  
<http://www.wegotickets.com/event/420506>



Tristan Banks

Terry Seabrook

Davide Mantovani

**T-Rio**

A trio mixing the exciting rhythms from South America and Cuba with the harmonies and melodies of jazz and featuring 3 musicians who have played together over the years in Terry's larger "Cubana Bop" ensemble: Davide Mantovani, on bass, Tristan Banks on drums are two of the country's most accomplished musicians in this genre with Terry on piano.

An exciting of music featuring music by Michel Camilo, Chick Corea, Clare Fischer, Pat Metheny and Terry himself.

**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 <sup>th</sup> 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 <sup>th</sup> August	John Poulter Simon Williams	Hampton Hawes – West Coast pianist Lucky Thompson
14 <sup>th</sup> September	Darrell Suttle David Stevens	Buck Clayton Andrea Motis from Catalonia
12 <sup>th</sup> October	Cyril Pelluet Howard Marchant	Big bands we should listen to more Billy Strayhorn
9 <sup>th</sup> November	Peter Taylor Jim Burlong	David Murray Jazz Contrasts
14 <sup>th</sup> 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](mailto:peter.taylor@ucl.ac.uk) or

John Speight on 01273-732782 or [j.speight@sky.com](mailto: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:– 8<sup>th</sup> June 2017

**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. 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 January – June 2018**

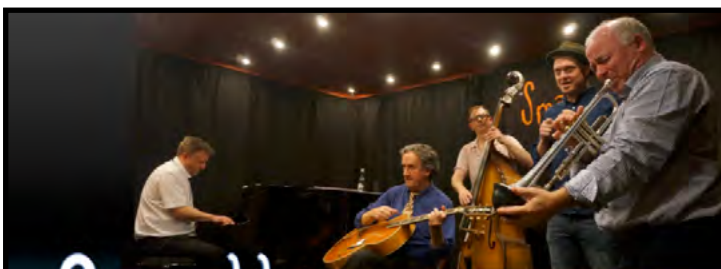
11 <sup>th</sup> January	John Speight Howard Marchant	1959 – The Year that Changed Jazz – maybe! Horace Silver
8 <sup>th</sup> February	All present	What got us interested in jazz? Members are invited to bring along recordings that got them hooked.
8 <sup>th</sup> March	Cyril Pelluet Morris Baker	The MJQ's final concert Charles Mingus – Part II
12 <sup>th</sup> April	Jim Burlong Simon Williams	European Contemporary Jazz Today Lucky Thompson – Part II
10 <sup>th</sup> May	David Stevens Peter Taylor	Hiroimi on Video Andrew Hill
14 <sup>th</sup> June	John Speight John Poulter	Eric Dolphy (1928-64) Frank Strazzeri – veteran session pianist

For more information contact Peter Taylor on 01403-784478 or [peter.taylor@ucl.ac.uk](mailto:peter.taylor@ucl.ac.uk) or

John Speight on 01273-732782 or [j.speight@sky.com](mailto: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:– 31<sup>st</sup> October 2017



**Smalls**

at The Verdict  
[www.smallsjazzbrighton.com](http://www.smallsjazzbrighton.com)

December 7

Alex Garnett / Freddie Gavita with the Smalls Rhythm Section

Instantly recognisable sax man and Ronnie Scott's house band leader teams up with "one of the hottest trumpets in British jazz" £15

All at Smalls wish you all a cool and swinging festive season and remember

Scott Hamilton on January 11



159 Edward Street Brighton BN2 0JB  
doors / food 6.30 music 8.00  
bookings [www.smallsjazzbrighton.com](http://www.smallsjazzbrighton.com)  
tel 07984 881561 or  
email [dennis.simpson100@gmail.com](mailto:dennis.simpson100@gmail.com)



Eddie Myer

04



Dave O'Higgins

08



Jazz News

12



Buster Birch

13



Sam Barnett

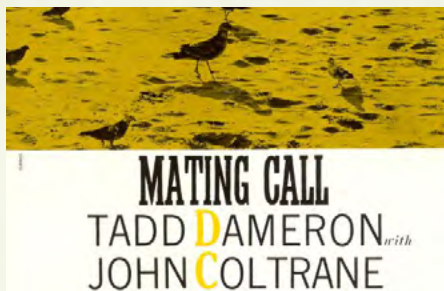
18

# DECEMBER



Big Band Scene

22



Pete Recommends...

26



Jazz Education

28



Reviews

31



Listings

38

Cover photo: Dave O'Higgins  
Photo by Christine Ongsiek

# THE COLUMN

## Eddie Myer

### Hat and Beard



This year would have been Thelonious Monk's 100th birthday, and the plethora of tributes from critics, musicians and fans alike have been ample evidence of his continuing importance on the contemporary scene. It's interesting to compare his current stature with that of his contemporary, Dizzy Gillespie, also born in 1917. It could be fairly said that Gillespie's career was more successfully managed than Monk's, and his reputation more consolidated, during his own lifetime - both started out being labelled as bebop rebels, yet Gillespie managed to move into the mainstream while simultaneously gaining the lion's share of the accolades as bebop's founding father, while Monk, despite his Time magazine cover and long-standing contract with Columbia, struggled financially throughout his career. Yet this year's EFG London Jazz Festival accorded Gillespie a single concert in tribute, while Monk's celebrations spread over two whole days, cumulating in

a re-creation of his legendary 1959 Town Hall concert with a specially-convened big band of foremost UK players led by Strata-East kingpin Charles Tolliver. Jazz musicians return again and again to Monk's repertoire; he holds the distinction of being the second most recorded jazz composer after Duke Ellington, but while the Duke's composing credits run into the high hundreds, Monk's entire output consists of around 70 tunes. Once seen as an eccentric outlier, as known for his fancy headgear and bizarre behaviour both on and offstage as his artistic output, he has moved closer and closer to the centre of jazz's core identity as the years have passed, as each succeeding generation of musicians finds themselves drawn to try and interpret the musical conundrums he set up.

Monk's life and legend alone are enough to fascinate; as more details emerge of the man behind the myth, so do the contemporary resonances in his story. As a black man in America, he suffered from police harassment and

racial discrimination, as still sadly evident in today's USA; his eccentric behaviour is now interpreted as a consequence of mis-diagnosed and mis-treated mental illness, possibly bi-polar disorder, reflecting our own contemporary willingness to acknowledge the often unseen prevalence of such issues. His biographer Robin Kelley mentions possible prescriptions for Thorazine (an amphetamine) and Librium (a depressive), and his son T.S. Monk has also confirmed his father's struggles with mental health. In contrast to the very masculine world of 20th century jazz, Monk's life story was dominated by women, from the Harlem neighbour who taught him stride piano to the un-named evangelist whose tent show provided his first experience of touring, to his early mentoring by Mary Lou Williams, to his wife and lifetime companion Nellie, and the Baroness Pannonica who gave him shelter in his final years when he withdrew into silence and isolation. He was a musical rebel who never altered his vision to suit contemporary tastes, a proud black man who refused to knuckle under, a self-contained mysterious presence who gave few interviews; yet also a hardworking, jobbing musician and family man, who sustained his marriage,

shared hands-on childcare duties, and put his children through private school; a loyal friend who sheltered the vulnerable Bud Powell from drugs charges by taking the rap himself; and a sly, humorous joker who wasn't averse to acting up for the cameras when it suited him.

Monk's piano style is as hedged around with legend, conflicting opinion and contradiction as his personal life. Early critics thought he sounded heavy-handed, clumsy and wrong, and criticised his supposedly limited ability. At the EFG Centenary concert in Cadogan Hall, longtime Monk aficionado Jonathan Gee's interpretations of classics like 'Blue Monk' and 'Rhythm-a-ning' were spiced with the smooth, fluidity of touch, and the lush extended chord voicings that have become the standard language of jazz piano, deriving from Debussy and Ravel by way of the timeless mastery of Bill Evans. Monk's own playing, full of awkward pauses, unexpected intervallic jumps and stark root-position chords delivered at sledgehammer intensity, is far harder to assimilate; you can here echoes of it in the playing of Stan Tracey, but tellingly his nearest stylistic twin is Ellington, whose own unorthodox voice on his instrument is often

overshadowed by his importance as a composer. To ears accustomed to the immaculately poised performances of the post-Evans school, Monk's hesitant, crashing solo recordings sometimes invoke comparisons with the deliberate ham-fistedness of Les Dawson, and many contemporary critics - in particular the acidic anti-modernist Philip Larkin - assumed that he simply couldn't play properly. Yet this was a man who at thirteen was apparently banned from the legendary Harlem Apollo talent contests because he always won, who was equally able as a teenager to perform works by Rachmaninoff, and mastered the demanding stride style of James P Johnson and Teddy Wilson early in his career. Biographer Kelley refers to rehearsal tapes in the possession of Nellie and Baroness Nica, which document how Monk methodically and laboriously practiced his ideas, deliberately developing his stiff-fingered, hammer attack, stripping out more and more notes from his voicings to arrive at his unique creations of ordered space and dissonance. Even the basic details are contested - Leonard Feather claimed that Monk's technique was due to his unusually large span, Kelley speaks unequivocally of his 'small hands'.

If Monk's piano technique remains as difficult to quantify

and unapproachable as the man himself, the continuing fascination of his compositions endures and deepens as their deceptive simplicity continues to reveal layers of depth and relevance. You can hear intimations of the next 60 years of jazz in everything he wrote, from the modal explorations hinted at in the bridge of *Monk's Dream* to the challenges of complex form in *Criss Cross* and the rhythmic displacement in *Straight No Chaser* and the deliberate challenge in his embrace of angularity, straining at the boundaries of conventional harmony. Even at his careers' height, Monk always seemed like an outsider - as time goes by the centrality of his legacy becomes ever more apparent.

I must admit to a certain prejudice in favour here, as the first jazz record I ever bought was by Monk. It was the Columbia issue *Monk* from 1964, with Charlie Rouse, Larry Gales on bass and the sadly recently deceased Ben Riley on drums, and had been misfiled in the reggae section of the Notting Hill Record and Tape Exchange. The black and white cover photo featured Monk smoking a suspiciously hand-rolled cigarette and fitted in neatly between the Peter Tosh and Burning Spear records. The music inside was a revelation; in the overcast monochrome

musical climate of the post-punk early 80s, it was like a refreshing shaft of light breaking through the clouds. Here was a joyful embrace of melody allied to a tough, assertive musicality; a confident, self-contained hipness worlds away from the shouty orthodoxy of the time; a sense of virtuosity borne lightly, committed yet nonchalant at the same time; and above all, a glorious flexible rhythmic dexterity. At the time, my acme of musical sophistication was the rambling mono-chordal prolixity of Frank Zappa, or the elephantine, self-important galumphings of King Crimson's '21st Century Schizoid Man' - Monk's music seemed at once lighter in spirit but deeper

in meaning. His 60s Columbia output isn't generally reckoned to be his best, but it's deserving of re-evaluation, not least because the recording quality makes them an easier listen than some of the harsh-sounding Blue Note and Riverside issues, and Rouse has been consistently under-rated - after all, it's hard not to suffer by comparison when you're in a chair previously occupied by both Coltrane and Rollins. Monk's music seems to me to contain the very essence of what makes jazz so special, and his continuing relevance is tied in with the enduring appeal of the music.

**Eddie Myer**

Neal Richardson's

# SPLASH POINT JAZZ Club

<p><b>SEAFORD</b> 4pm 1st Sunday of the month</p> <p><b>NEAL RICHARDSON TRIO + GUESTS</b></p> <p><b>JULY 2nd</b> Nicola Emmanuelle (vocals)  <b>AUG 6th</b> Jim Mullen (guitar)  <b>SEPT 3rd</b> Karen Sharp (tenor sax)  <b>OCT 1st</b> Raul d'Oliveira (trumpet)  <b>NOV 5th</b> Tommaso Starace (saxen)  <b>DEC 3rd</b> Christmas Special with Sue Richardson (vocals/trumpet)</p> <p><small>£10 the View The View, SEAFORD HEAD GOLF CLUB BN25 4JS 01323 890139</small></p>	<p><b>EASTBOURNE</b> 8pm Last Wednesday of the month</p> <p><b>JULY 26th</b> Ian Shaw  <b>AUG 30th</b> Hexagonal  <b>SEPT 27th</b> Terry Seabrook Quintet  <b>OCT 25th</b> Paul Richards Trio  <b>NOV 29th</b> Adam Glasser with Andy Panayi  <b>DEC 13th</b> Christmas Special! - Buster Plays Buster. Special screening of Buster Keaton's silent movie 'Steamboat Bill Jr', with live jazz from the Buster Birch Quartet (£12)</p> <p><small>£10 Upstairs at THE FISHERMEN'S CLUB Royal Parade, Eastbourne, BN22 7AA *XMAS SPECIAL £5.00</small></p>
<p><b>BRIGHTON</b> Every Thursday Night 8.30pm</p> <p><b>NEAL RICHARDSON TRIO + GUESTS</b></p> <p><b>Nov 2nd</b> Mandy Bell (vocals)  <b>Nov 9th</b> Mark Bessy (trombone)  <b>Nov 16th</b> Sara Oschlag (vocals)  <b>Nov 23rd</b> Christian Brewer (sax)  <b>Nov 30th</b> Chris Coull (trumpet)  <b>Dec 7th</b> Zena James (vocals)  <b>Dec 14th</b> Mike Piggott (violin)  <b>Dec 21st</b> Sue Richardson (trumpet &amp; vocals)  <b>Dec 28th</b> Jeff Williams (trombone)</p> <p><small>FREE The Master Mariner Brighton Marina, BN2 5WD 01273 818563</small></p>	<p><b>BATTLE</b> 7:30pm Last Wednesday of the month</p> <p><b>NEAL RICHARDSON + GUESTS</b></p> <p><b>Aug 30th</b> Sue Richardson melodic trumpet/vocals  <b>Sept 27th</b> Susannah Flack amazing jazz steel pan  <b>Oct 28th</b> BATTLE FESTIVAL SPECIAL SATURDAY Neal Richardson Quartet  <b>Nov 29th</b> Andy Williams jazz guitar supreme  <b>Dec 20th</b> XMAS SPECIAL - Andy Panayi top UK sax/flute player</p> <p><small>FREE The Bull Inn, 27 High Street, Battle, TN33 0EA 01424 775171</small></p>

Buy online at [www.wegotickets.com/splashpointjazz](http://www.wegotickets.com/splashpointjazz)

SplashPointJazz.club #SplashPointJazz Find us on facebook Brought to you by Neal Richardson & ASK Jazz

# SNOW DROP JAZZ

**Dec 4**  
Nigel Price (gtr)  
Milo Fell (drs) Terry Seabrook (org)

**Dec 11**  
Julian Nicholas (sax)  
Spike Wells (drs) Nigel Thomas (bs)  
Terry Seabrook (pno)

**Dec 18**  
Simon Spillett (sax)  
Terry Seabrook (org) Alex Eberhard (drs)

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

# Dave O'Higgins





Saxophonist Dave O'Higgins recently released his new album *It's Always 9:30 in Zog*, his 19th album as leader. "It was time for a new album and I wanted to get back to writing some more original tunes. I've done that quite a lot in the past but the last few albums that I've presented as leader have either been contrafact (which are new melodies written on existing chord progressions) or standards, or other people's material. So this time I wanted to get back to more of an original statement. I've had the same working band for about five or six years. I built it all around getting a big tour organised. About a year ago, maybe a little more, I started to try and get as many dates together as I could. I amassed a 34 date tour, which we're in the middle of right now. I took two weeks off last Christmas time to write the album and we recorded it in January over two days."

Of the 12 tracks on the album, "There are two standards, eight originals and one track by South African musician Bheki Mseleku, and one tune by the Brazilian musician Chico Chagas. Probably the tune of mine that I most enjoy playing is Morpheus, which is a groovy bossa nova tune with a slightly unusual structure."

O'Higgins often finds it difficult to find the time to do his own music, because he's always working on other people's

projects. "It's one of the reasons why I made such a big effort to organise this 34 date tour because obviously that's 100% my own project. But also the new Matt Bianco project is 50% mine because I've co-written all the material, done all the arrangements and I MD the band. When I play with Darius Brubeck's quartet and The Brubecks Play Brubeck, I don't write with those groups but I'm a very integral part of the sound. As the saxophone player in a quartet you're bound to be. I have a lot of creative involvement in most of the main projects that I do, which I really enjoy."

Rather than compose on the saxophone, O'Higgins will often sit at the piano with pencil and manuscript paper. "I mess around and ideas tend to come out quite fast. I've got what they call 'arranger's piano skills' so I can play bass lines, harmonies and melodies. I can pretty much perform them in real-time on the piano so it helps me get a really good overview and I find that a real piano is a great instrument to just sit at and get an idea of how things work together. Before I sit down I tend to have a nugget of an idea in my head. Either a simple phrase or a groove or a little harmonic idea that I'm hearing in my mind's ear. I approach composition a little bit like I do improvisation, in that I

try to start with a strong motif and then just develop it organically. I find that if I trust my instincts and commit fairly quickly to things, it tends to come out better than if I pore over them too much.”

“So I’ve learnt to be quite quick at it now, actually. It’s a fun process for me now. It was like pulling teeth initially. When I started trying to write, I had no idea how to do it. It was a struggle but now it’s quite an easy process.”

Asked if he was ever taught composition whilst a student at City University: “No is the simple answer to that but I’m a keen studier. I feel like I’ve studied music my whole life because I enjoy researching things and anytime I hear something that I like, I really get into it. I either transcribe it or I find scores, and study them. I’ve been to all sorts of lessons with people at odd times so it’s been a big voyage of self-discovery, that whole process. I teach it a lot now at the London College of Creative Media (LCCM) as well. I don’t teach composition but I teach harmony and the basics of arranging skills. I’ve learnt a lot on the fly, in the process of helping other people to do it. Initially it was through trial and error, which is sort of the old fashioned way of doing it.”

Halfway through his tour, O’Higgins was in Devon about to perform at the Teignmouth Jazz

Festival when we spoke. “We played in Calstock last night which is technically, just, in Cornwall, just over the border. This next week we go as far as Aberdeen and then back again. So we’re travelling the length and breadth of the UK. It’s great to be on the road with the same band for so many gigs, playing jazz. It’s a real privilege.”

Even when the tour finishes, before Christmas, O’Higgins will still be busy. “I’ve still got quite a lot going on. I’ve co-written the new Matt Bianco album and my quartet are at the core of that band as well. So we’re off to Spain just after the end of our quartet tour with Matt Bianco. And then just before Christmas I’m in the studio with Geoff Gascoyne who is doing a 1950s jazz library album and then in the early new year I’ve got a tour with Brubecks Play Brubeck. We’re playing six shows at Ronnie Scott’s and then I go on a tour of Holland with Matt Bianco, then I’m recording an album with Tommaso Starace in Italy. And that’s all before the end of January so I’m pretty busy!”

O’Higgins is also keen to give credit to the other musicians in his regular quartet. “The band is only as good as all the constituent parts in it and how we interact. On the road with me are Sebastiaan De Krom on drums who is from Holland and is absolutely the most swinging drummer

around, I think, with a great sense of form and dynamic and incredible concentration levels. Geoff Gascoyne on bass who does himself a lot of band leading and arranging and has got a very good producer-type overview of what is going on. And on piano there are two different piano players, who are sharing the tour on account of their other commitments. Graham Harvey, who is on the record, and Rob Barron. They're both terrific piano players and great soloists but also really importantly very sympathetic compers, which makes an enormous difference in the context of the band. If you're a piano player then you're doing that more often than you are


soloing.”

Looking forward to his appearance at The Verdict on 8th December, O'Higgins is characteristically upbeat, “When we play live we try and play acoustic as much as we can so there's a really nice acoustic sonority to the group.”

The Dave O'Higgins Quartet are at The Verdict on Friday 8th December.

The album *It's Always 9:30 in Zog* is out on the JVG label.

[www.daveohiggins.com](http://www.daveohiggins.com)



**JAZZ JAM SESSION**  
St Paul's Worthing

Last Monday of Every Month - Pro Rhythm Section  
All welcome to play or listen  
8pm-11pm - Free Entry

**BJS**

Neal Richardson's

# SPLASH POINT JAZZ Club

<p><b>SEAFORD</b> 4pm 1st Sunday of the month</p> <p><b>NEAL RICHARDSON TRIO + GUESTS</b></p> <p>JULY 2nd Nicola Emmanuelle (vocals) AUG 6th Jim Mullen (guitar) SEPT 3rd Karen Sharp (tenor sax) OCT 1st Raul d'Oliveira (trumpet) NOV 5th Tommaso Starace (saxes) DEC 3rd Christmas Special with Sue Richardson (vocals/trumpet)</p> <p>£10 the View The View, SEAFORD HEAD GOLF CLUB BN25 4JS 01323 890139</p>	<p><b>EASTBOURNE</b> 8pm Last Wednesday of the month</p> <p>JULY 26th Ian Shaw AUG 30th Hexagonal SEPT 27th Terry Seabrook Quintet OCT 25th Paul Richards Trio NOV 29th Adam Glasser with Andy Panayi DEC 13th *Christmas Special! - Buster Plays Buster: Special screening of Buster Keaton's silent movie "Steamboat Bill Jr.", with live jazz from the Buster Birch Quartet (£12)</p> <p>£10 Upstairs at THE FISHERMEN'S CLUB Royal Parade, Eastbourne, BN22 7AA *XMAS SPECIAL 18 £12</p>
<p><b>BRIGHTON</b> Every Thursday Night 8.30pm</p> <p><b>NEAL RICHARDSON TRIO + GUESTS</b></p> <p>Nov 2nd Mandy Bell (vocals) Nov 9th Mark Bessey (trombone) Nov 16th Sara Oschlag (vocals) Nov 23rd Christian Brewer (sax) Nov 30th Chris Coull (trumpet) Dec 7th Zena James (vocals) Dec 14th Mike Piggott (violin) Dec 21st Sue Richardson (trumpet &amp; vocals) Dec 28th Jeff Williams (trombone)</p> <p>FREE £10 The Master Mariner Brighton Marina, BN2 5WD 01273 818563</p>	<p><b>BATTLE</b> 7:30pm Last Wednesday of the month</p> <p><b>NEAL RICHARDSON + GUESTS</b></p> <p>Aug 30th Sue Richardson melodic trumpet/vocals Sept 27th Susannah Flack amazing jazz steel pan Oct 28th BATTLE FESTIVAL SPECIAL Neal Richardson Quartet Nov 29th Andy Williams jazz guitar supreme Dec 20th XMAS SPECIAL - Andy Panayi top UK sax/Rite player</p> <p>FREE £10 The Bull Inn, 27 High Street, Battle, TN33 0EA 01424 775171</p>

Buy online at [www.wegotickets.com/splashpointjazz](http://www.wegotickets.com/splashpointjazz)

LAWLER DAVIS Brighten Piano Warehouse  
REID BRIGGS Newberry's Pub  
Jessica Hylands CONFERENCE COACH #BrooklynHyundai

SplashPointJazz.club #SplashPointJazz Find us on facebook Brought to you by Neal Richardson & ASK Jazz

# Jazz News

A whole host of musicians will be raising money for fabulous vocalist **Abi Flynn** at The Walrus on Wednesday 6th December. The event is open to everyone and tickets are £10 on the door. It starts at 8pm so please show your support.

Promoters Kineojazz are putting on another event in December featuring vocal trio **Three Little Birds** at Brighton's Friends Meeting House on Sunday 10th December, from 2pm. They will be joined by Matt Wall and Dan Sheppard.

Legendary record label **ECM** have released their entire back catalogue on streaming services Apple, Amazon, Spotify, Deezer, Tidal and Qobuz. In a statement from the label they said: "Although ECM's preferred mediums remain the CD and LP, the first priority is that the music should be heard. The physical catalogue and the original authorship are the crucial references for us: the complete ECM album with its artistic signature, best possible sound quality, sequence and dramaturgy intact, telling its story from beginning to end. In recent years, ECM and the musicians have had to face unauthorized streaming of recordings via video sharing



websites, plus piracy, bootlegs, and a proliferation of illegal download sites. It was important to make the catalogue accessible within a framework where copyrights are respected."

Clark Tracey's long awaited biography of his father, the aptly titled **Stan Tracey: The Godfather of British Jazz** has been released in time for Christmas by Equinox publishers (who also published the excellent biography of Tubby Hayes by Simon Spillett back in 2015). The book is available to order from their [website](#).

**Charlie Anderson**

# Buster Birch



Photo: Lisa Wormsley

## **How did you get started on the drums?**

I started off playing snare drum in school, taught by a very old-school military fife and drum player, for two years, learning traditional technique and rudiments and playing in the school orchestra. And then I worked in a green grocers to save up some money to buy a drum kit. I got a drum kit after a couple of years and started working around that, playing in bands with friends. And then as I got a bit older and more serious about it I started getting into jazz, left school, was gigging with a few bands on the rock and pop scene. I tried to get a record contract with a pop band. That

didn't work out so I decided to go back to music college to study more seriously. I enrolled on a part-time course, transferred to full-time, then did a degree in music, a traditional bachelors degree in music playing in a symphony orchestra, studying composition, harmony and everything. That was for four years, then I went to New York for a year. I lived out there in Manhattan and studied with some quite famous drummers there. Then I came back and enrolled at music conservatoire, the Guildhall School of Music and Drama. I did the postgraduate jazz diploma there and that's really where a lot of things came together for me as a musician, working

with some of the music greats, visiting artists that we had coming there. And we had some fantastic teachers that really taught us about music rather than just playing the drums. On from there I've been constantly gigging and working, playing and working with some really fine musicians that I'm still learning from now.

**Since 2011 you've put music to a Buster Keaton film with your project Buster Plays Buster. How have you scored the music?**

What I've done for these films is I've arranged and scored music for the quartet. All music for the movies are jazz standards and bebop, modern jazz, I suppose repertoire. What I've done is arranged all the music and scored it all so that it matches all the timings of the scenes of the movies but also allows for some improvisation within the quartet, so it's different every time. There's a lot of improvised solos but it's all within a framework so that it fits and syncs with the film. What we're not doing, which a lot of bands do, is that they sit and watch the film and improvise along to it. We're not doing that. There's much more that's been put into it. It all syncs and it's all done to click track and scored, which is kind of weird for jazz because it does mean you're limited on the format but it works really well and it's very effective. People are very knocked out with how the music fits with the film. The idea is that the music enhances every scene and the mood of the scene, and it syncs in with the timing of everything that is going on, on the screen. At the same time I wanted the music to be equally as important. We're not like

a pit orchestra, sitting down in the dark. They're fantastic musicians in the band. The challenge was making the music fit the film but also have enough space to make it work on its own. The premise that I set myself was that you could turn the film off and it would still work, as a well balanced programme and concert of jazz. I don't know anyone else who does this, in this way. It's pretty challenging to pull off.

**How did you first get the idea to do it?**

It was just one of those eureka moments, I suppose. I've always enjoyed Buster Keaton's films, out of all the great silent classics. I got a box set and then the more I started getting into it, and him as an artist and a person. He directed all of those films. For the time, it's incredible what he does. You're talking the early 1920s and he's doing some quite amazing camera tricks and stunts, and his presence on screen is incredible.

I began reading more about his life and basically the music that I know and play and love is modern jazz so I just thought 'why not?' and 'why does it always have to be plinky-plinky ragtime piano?'. Who made that rule? There's nothing wrong with that. I just wanted to do the music that I know and understand and do a proper job of it. Sometimes people within the film world have this whole idea of being 'authentic' and 'original' but that doesn't really make much sense with the music because the pianist back then improvised a lot of music anyway. So there aren't any scores, as far as I know, of any of Keaton's films. It's different with Chaplin because

Chaplin wrote a lot of his music and you can't actually change it. When you show those films you have to use the original music. But with Keaton, certainly with the silent stuff it was very much improvised by whoever happened to be the pianist on the night in the particular venue where it was shown. So if you were showing it now you'd be doing it with different music, so why not do some modern jazz?

The band features Jo Fooks on saxophone, Neil Casey on piano, Pete Ringrose on bass and myself Buster Birch on drums.

### **Tell us about the Buster Keaton film that you've chosen.**

*Steamboat Bill Jr.* is the movie that we're using for the main feature of my *Buster Plays Buster 2* show. It's from 1928 and it's the last movie of what many consider to be his 'golden era', which was the 1920s when he made about a dozen feature-length films which he had complete artistic control over. They were large-scale and now considered absolute classics. Most people will of course know *The General*, so it's from that era. This is the last one he makes. He threw everything at it because at this point, during the filming of this movie, he found out that his contract was being sold on (which is what they did back then). A bit like the old Premiership players, there's lots of horse-trading going on. The studios pass each other's contracts on. Keaton was being moved to MGM which he later described as the worst decision ever made, because they immediately took away any input that he could have on any of his films. That followed a very dark period of his life. But this movie is the last one



of that golden era. The famous scene from this is when the house falls on him but there's a window and it falls around him. What a lot of people don't realise is that it weighed 2 tonnes and would have killed him. He was within an inch of getting hit by it. His stunts are absolutely incredible. He had an entire town built and then destroyed it all in a big storm scene. A hurricane comes and blows everything away. The scale and the budget was huge for the time, which is one of the reasons why the film companies were not so tolerant with him. They made the money back in the long run but it didn't immediately make a huge profit for them so they didn't look at it too favourably at the time. Now it's considered one of his masterpieces.

There are lots of chasing scenes and some fantastic stunts and there are some fantastic performances by his other character players. Astonishing acting for silent film, the expression on their faces. They could say so much without speaking. I really think these films are amazing.

The hard thing for me was making a lot of these artistic choices. The first one was very challenging, putting the whole show together. But for the second show, I'd already

learned a lot so I had a much clearer vision of what I could do. It still took me a long time. I worked out that it took me about 350 hours of my time to put the whole thing together. There's a lot of work that's gone into it but it was worth it and it shows. It's the timing and the lovely little moments that make it worth every hour that I've spent on it.

### **Are there other projects that you're working on at the moment?**

I'm very busy touring at the moment with different bands. I play in a number of bands. I've just been on tour down in Cornwall with the Alison Rainer Quintet. There's a latin jazz band called Head South that I work with a lot. My wife, Jo Fooks, is the saxophone player in my band, and is also quite busy doing her own gigs. She has three of her own albums and I play in her band.

### **Tell us a bit about the Jazz Summer School that you co-run.**

I'm co-director with my friend and co-director Dave Wickins, who has been running it for many years before I was involved with it. It's the longest running jazz summer school in the UK. It's now known as the Original UK Jazz Summer School. It started as the Barry Summer School in South Wales and then spent a lot of time in Glamorgan at the University, then it moved to Trinity in London and now we're back in Cardiff at the Royal Welsh College of Music and Drama. It's the last week of July every year. Next year will be our 52nd year. I've not been doing it that long! But it's been running continuously every year without a gap

for that long. It's the absolute cream of jazz educators that are there every year. We've got a very solid, regular team of tutors who are all absolutely amazing musicians and experts in their field. And we have a great time.

The website is <http://theoriginalukjazzsummerschool.webs.com>.

I also run three jazz workshops for people interested in learning to play. So I keep pretty busy.

### **And there are also some 'extras' in your presentations?**

My first show featured the *Sherlock Jr.* film by Buster Keaton plus a little presentation I put together celebrating the lives of nine of the jazz legends.

This show that we're doing in December at Splash Point, Eastbourne is the screening of *Steamboat Bill Jr.* and as well as that I've put together a short presentation for the first half highlighting the life of Buster Keaton telling his life story, which is absolutely incredible. He had a remarkable career. His career straddled all three major forms of entertainment from vaudeville through the movies (silent and sound) and through to television. And he worked constantly and prolifically from the age of three to 70. I don't think there's anyone who has had a career quite like that. It's a remarkable story and I felt it needed telling. There was a Hollywood movie on the life of Buster Keaton but anyone who knows will say that it's quite a travesty. He had very little input so it's not really an accurate biography by any stretch of the imagination.

### **What has the audience reaction**



## been like for the Buster Plays Buster presentations?

People have been really enjoying it. We've played this show quite a few times now. We did the International Film Festival at Chichester, we've done a number of summer festivals and in October we played a few theatres and jazz clubs and things like that.

We get a real broad mix of audience. When we're playing in more established jazz venues, people come for the music and they see the film and think it's fantastic. And then we get people who come for the film and they say 'oh, I really enjoyed that music'. We've also got young kids and families and the kids of course are amazed by Buster Keaton and all his stunts. It's a really nice mix of family entertainment. The jazz is not completely too far out, it's all

very tonal and it's a nice mix of latin jazz, modern jazz, bebop, swing and mainstream. There are some great tunes, all the classics.

This new show that we're presenting in Eastbourne on 13th December is very much played in, tried and tested. It's going really well and we're really enjoying bringing it out to people.

*Buster Plays Buster: Steamboat Bill Jr.* is on 13th December at Splash Point Jazz, The Fishermen's Club, Eastbourne.

For more information on Buster Plays Buster:

[www.busterplaysbuster.com](http://www.busterplaysbuster.com)



**Abi  
Flynn**  
the benefit concert  
an evening of inspired music

Wednesday December 6<sup>th</sup> 2017  
The Walrus, Ship Street, Brighton  
8-11.30pm all comers £10  
please buy tickets on the door - cash only - this is a fundraiser - all proceeds to support our friend



Learn how to play Jazz with us!

## COURSES IN JAZZ IMPROVISATION

Open to all instruments and vocalists

**Brighton Jazz School**  
Now Recruiting For Jan 2018!

WWW.BRIGHTONJAZZSCHOOL.COM



# Sam Barnett



16 year old saxophonist **Sam Barnett** recently released his debut album, *New York - London Suite*. Currently studying at The JazzCampus in Basel, Switzerland, he spoke to SJM editor Charlie Anderson.

## **How did you first get into playing saxophone?**

When I was 3 I heard this saxophone being played through a stereo and I thought ‘this has got to be the instrument for me’ but my hands weren’t big enough to reach the keys so I had to wait until I was 7. And on my seventh birthday I

got a saxophone. I started lessons. I skipped to grade 3 and I moved progressively further, quickly, through the basics. When I was 8 I started to jam at The Spice of Life.

## **Who were your favourite players growing up?**

Back then I don’t think I was

really engaged in the listening process a lot. It was more just about the saxophone itself, and just learning technique. I was into a lot of different types of music. I wouldn't say jazz in particular. I wanted to play jazz, sure, and I wanted to hear jazz a lot but I was never conscious of who was playing until I was a bit older.

**You've been through the Royal Academy Jazz For Juniors programme, Tomorrow's Warriors, played with NYJO. What have you learnt from doing each of those?**

I've learnt that it's great to have diversity of teaching, it's okay to go to different courses at the same time and just really expand your knowledge and just meet. It's about the meeting, really. I think that's really important. It's great to just play with other musicians and just dig the atmosphere. London's kind of unique in that way. It sprouted a whole new generation of players with a different kind of thinking. I was lucky to be one of them. I grew up alongside some good players who are now professional musicians, doing gigs. They're not really straight ahead jazz but that's irrelevant. They're creating their own style and it's great just to be part of that whole movement and generation. So it was really just about meeting and developing your arts and musicianship in the same way as all the more dry theory stuff.

Actually the Spice of Life is where I came from, to go to

Tomorrow's Warriors. I was jamming there and I met Gary Crosby, the bassist and educator, a fantastic man and a great musician. He brought me into Tomorrow's Warriors. That's where it started for me, education-wise.

**In terms of your playing career, what do you think have been your biggest breakthroughs, where you felt you'd moved on the most?**

Firstly it was coming out of NYJO and Tomorrow's Warriors and getting better gigs and starting to write. I went to Berklee for five weeks and I went to New York for a week and that kind of changed things for me, in terms of realising how much culture there was out there and experiencing a different side to jazz, which I hadn't really done at that point. I realised how amazing it was.

At that point, it's got to be joining Royal Academy. That was a big one for me, even though it was a lot of pressure, a lot of new stuff, new material. But it was the right thing to do. It was really, really good music. Great education from Gareth Lockrane, a fantastic player and educator. It was a lot of stuff to take in but it came out the right way.

From there, releasing the album, that was a huge step as well. Going into the studio and recording it with the band. Just playing and being able to hear it back properly in a studio. That was a huge confidence boost as well, just hearing it and being able to go 'it sounds good'. I'm

proud of that achievement.

And now moving out to Basel in Switzerland. I feel much more independent. I can really focus on what kind of player I want to be. In fact I've got a lesson with Mark Turner in a couple of hours. I'm very happy with my trajectory at the moment.

### **Tell us about your new album and the inspiration behind it.**

The album is in two parts. I wrote the first two tracks while I was in New York during that Berklee/ New York trip. When I stayed in New York for a weekend, I just wrote one tune a day and came up with the first two tracks. That really captures what was going on in my head at that time, in the moment. When I came back to London I felt that it needed clarification of where my roots are, so I composed two pieces about childhood and growing up in London and about London itself, which is *London Meditation (Theme for Hope)*, which was originally titled *Theme for Home* but I changed it to make it sound nicer. That was really the inspiration.

Going into specifics about the first two tracks. The first one is *Morning Shadowplay* which is about shadows cast in the morning from the skyscrapers, cutting shapes out of the sun. That was really inspirational, just seeing those giant shadows displayed on the adjacent buildings. *Liberty* is about the Statue of Liberty. It's about the haunting figure of old New York against the massive skyline of these giant



skyscrapers. This was at night so it was a really haunting scene, this giant lit up figure in the sea.

The piece in the middle of those two cities, which are two pieces each, is *Maiden Flight* and that's based off *Maiden Voyage* and I thought it was just a nice way to link them together in itself.

### **You're performing at The Verdict, Brighton in December. Tell about the band and the music that you'll be putting on.**

I'm going to be debuting some new material. I've been writing a lot more since I've been in Switzerland and that's important for me I think. It's a very creative environment. So I'll be sharing some of that. Some more recent stuff that's not on the album as well, that was written after the album and the album itself of course. Maybe some standards thrown in there.

The band itself, it's not going to be the one off the CD but it is very similar. They're all fantastic musicians. It's going to be all young guys, guys my age. I've played with them for quite a few years now. We

know each other's music well.

### What are your plans for next year?

I'm going to focus and work hard at really what I want to get out of college. And I just want to keep on playing, keep getting out there, keep getting as much experience as I can and thinking down the line, I might even set up another band in Switzerland, a Swiss quartet or quintet, whatever I decide. But it's just so amazing to be in the position that I'm in. I have all this stuff to choose from and all these guys to play with. It's really all that I can hope for.

Sam Barnett performs at The Verdict, Brighton on Friday 16th December as part of New Generation Jazz.

Sam Barnett's album *New York - London Suite* is available now on iTunes and Spotify.

For more information on Sam Barnett:

[www.sambarnettsound.wordpress.com](http://www.sambarnettsound.wordpress.com)



Wednesday December 6<sup>th</sup> 2017  
The Walrus, Ship Street, Brighton  
8-11.30pm all comers £10  
please buy tickets on the door - cash only - this is a fundraiser - all proceeds to support our friend

A vibrant poster for New Generation Jazz events. At the top is the 'New Generation Jazz' logo, a stylized flower, with the website 'newgenerationjazz.co.uk'. Logos for 'LOTTERY FUNDED' and 'ARTS COUNCIL ENGLAND' are also present. The poster lists three events: Charlie Stacey on 27th Oct 2017 (described as a 'Stunning keys prodigy'), Gesca on 24th Nov 2017 (described as 'Three young dudes bring the house down with 21st century fusion'), and Sam Barnett on 15th Dec 2017 (described as a 'Young sax star building an international reputation'). Each event is accompanied by a small photo of the performer. The background features silhouettes of domes and minarets. At the bottom, it says 'THE VERDICT, 159 Edward St, Brighton BN2 0JB • £5 Student Discount / £10 full price'.



# Big Band Scene

Patrick Billingham looks back on 2017 and reviews some recent big band performances.

2017 has not been a good year for the United Kingdom, with uncertainties over the future of this country's relations with Europe and the rest of the world, and the economic uncertainties resulting. It has not been a good year, with Britons failing to be reappointed to international organisations, and international organisations relocating their headquarters away from Britain. Leaving resident taxpayers to foot the bill for renting the vacated offices. Still, 2018 is likely to be a better year. Than 2019.

On the other hand, 2017 has been a good year for the big band scene in Sussex, and the prospects for 2018 should be even better. From the lists at the foot of these columns, this year there have been over 160 big band events scheduled within the borders of the county. Already there are almost 100 confirmed for next year. The true figures are likely to be higher for two reasons. The first: bookings for private functions which I don't list. The second: events that I don't hear about so get left out. So if you know of any upcoming one-off big band events open to the public, please let me know well in advance to ensure that they can be included in the lists. Don't worry about me already knowing about them. I would rather receive a dozen notifications than miss one altogether.

There have been suggestions

about holding a whole day big band event. There are enough active big bands locally to spread it to a full weekend. Or longer. I plan to discuss this in more detail in future. Meanwhile, I am happy to receive any suggestions about timings and venues. Or, better still, offers to arrange something.

The first half of the 2018 **Big Band @Brunswick** programme has been announced. Bands confirmed include Big Band Sounds, The Brighton Big Band, The Chris Coull Big Band, The One World Orchestra and Terry Pack's Trees. Just a reminder that these are on the first Sunday of each month, with a 7:30 pm start time.

A sad item of news I have just received. Trombonist 'Jasper' Franklin, who was 88, has died.

I went to see the two performances that I mentioned last month. At The Brunswick, The One World Orchestra played a selection of Paul Busby's charts, including some of his more familiar ones and the new ones referred to in the column. The band experimented with a new layout. The rhythm section were at the front, as is fairly common these days. The trombones were immediately behind them, and in the back row, the saxes. The trumpets were in an inward facing line to one side of the stage.

The Nu Civilisation Orchestra, playing at The Brighton Dome a couple of evenings later, just about fitted the

template that I outlined in the first Big Band Scene (SJM38 April 2015) with three saxes and four brass. But certainly producing, as it says in the programme notes, exhilarating big band sounds in the second half. The first half was performed by ensembles from local schools, who had been guided by mentors from Tomorrows Warriors.

This is in line with the Jazz Ticket programme aiming to bring young people, their families and friends into contact with jazz. It seems a shame that the majority of the young musicians and their parents didn't stay for the second set to hear high quality jazz performed by a professional band most of whom had come through the scheme.

The music was a celebration of the centenary of the births of Tadd Dameron, Ella Fitzgerald, Dizzy Gillespie, Thelonious Monk, Buddy Rich and Mongo Santamaria, the last of whom, I admit, I had not heard of. But I am now aware of his influence, in particular on Herbie Hancock's *Watermelon Man*.

The set opened with a choir of primary school children singing the specially commissioned *Giants of Jazz*. Followed by ensembles from six secondary schools each performing a tune associated with one of the aforementioned giants. The music was well played and swung, thanks to the high standard of the rhythm sections. In particular the drummers, all of whom kept excellent time. As to be expected from school jazz ensembles some solos had been learned note by note, but it was encouraging to hear several who were clearly improvising and knew what they were doing. It is to be hoped that these musicians will find their way into local big bands soon.

The outstanding performance from my point of view was the quartet from AudioActive playing an exciting interactive fusion style *Afro Blue* (Mongo Santamaria). I haven't forgotten this column is supposed to be about big bands, but I am making an exception because of where, as they say, it's coming from.

AudioActive is a music organisation, working with young people, especially those in challenging circumstances rarely getting the chance to shine. Access is provided to state of the art resources, high profile opportunities and professionals at the top of their game so that the youngsters can really show what they are capable of, when given the right support.

A justified criticism of the big band scene is that the musicians and audiences tend to come from the more mature sections of society. We need to get youth involved on a regular basis. If you agree with this, think that AudioActive has worthwhile aims, want to find out more about them, and, perhaps offer financial support, please go to <http://audioactive.org.uk/>.

Next month: more news and views, and a list of the active Sussex based big bands with their contact details. If you know of any such bands not on the list, 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 January's Big Band Scene, please send it to me by Saturday 24th December. My email address is, as ever, g8aac@yahoo.co.uk.

Seasonal Greetings and a happy new year to you all.

# Big Band Gigs

December 2017 - early January 2018

† a regular monthly gig

***bold italics*** part of a regular series

## **Friday 1st December**

8:00 pm, EBO (The Easy Beat Orchestra) at The British Legion, Meads Road, Little Common, Bexhill, East Sussex, TN39 4SZ, (01424 842710). Free entry.

## **Sunday 3rd December**

†12:45 - 3:00 pm, Sounds of Swing Big Band at The Horseshoe Inn Hotel, Posey Green, Windmill Hill, Herstmonceux, East Sussex BN27 4RU (02035 645225). Free entry.

7:30 - 10:30 pm, Big Band @ Brunswick: The Brighton Big Band with Dave Williams at The Brunswick, 3, Holland Road, Hove BN3 1JF (01273 733984). Free entry with collection.

## **Wednesday 6th December**

†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 December**

†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

8:00 pm, The CH Big Band at Christ's Hospital Theatre, Christ's Hospital School, The Avenue, Horsham, West

Sussex RH13 0YP (01403 247434).  
£12/£11

## **Friday 8th December**

7:30 pm, Christmas Trees with Cloggz On at St. Nicholas of Myra Church, Church St., off Dyke Road, Brighton BN1 3LJ (07746 198026) £10/£8. (Doors open 7 pm)

†8:30 - 11:00 pm, The Les Paul Big Band at Patcham Community Centre, Ladies Mile Road, Patcham, Brighton BN1 8TA, £5. For further details contact Steve (01273 509631) [steven\\_paul1@yahoo.co.uk](mailto:steven_paul1@yahoo.co.uk) (Bring your own refreshments.)

## **Saturday 9th December**

1:00 pm Christmas Trees at The Ropetackle Arts Centre, Little High Street, Shoreham-by-Sea, BN43 5EG (01273 464440). Free Entry with collection (Doors open 12:30 pm)

## **Sunday 10th December**

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

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



## **Tuesday 12th December**

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

## **Thursday 14th December**

8:00 - 10:15 pm, Mingle and Jingle with the Phoenix Big Band at The White Swan, 16, Chichester Road, Arundel, West Sussex, BN18 0AD (01903 882677). Free entry.

## **Saturday 16th December**

8:00 - 11:00 pm, doors open 7:30 pm, The Milestone Big Band Christmas Party with Georgie Fellows and Mark Nesbit, at The Drill Hall, Denne Road, Horsham, West Sussex, RH12 1JF (02035 645225). £25 (including fish & chips supper). Admission by advance tickets only, obtainable from <http://bit.ly/2BdoqoW> or [www.milestoneband.org.uk](http://www.milestoneband.org.uk). This is traditionally a black tie event.

## **Sunday 17th December**

12:45 - 3:00 pm, Sounds of Swing Big Band Seasonal Special at The Horseshoe Inn Hotel, Posey Green, Windmill Hill, Herstmonceux, East Sussex BN27 4RU (02035 645225). Free entry.

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

## **Wednesday 20th December**

7:30 pm, Frankly Sinatra: Stephen Triffitt with big band, at The Assembly Hall, Stoke Abbott Road, Worthing, West Sussex BN11 1HQ, (01903 206206). £25.50/£24.50.

## **Thursday 28th December**

8:00 - 11:00 pm, Skakestra at The Roebuck Inn, Lewes Road, Laughton, Lewes, East Sussex BN8 6BG, (01323 811081). Free entry.

## **Wednesday 3rd January 2018**

†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 4th January**

†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 7th January**

†12:45 - 3:00 pm, Sounds of Swing Big Band at The Horseshoe Inn Hotel, Posey Green, Windmill Hill, Herstmonceux, East Sussex BN27 4RU (02035 645225). Free entry.

7:30 - 10:00 pm, Big Band @ Brunswick: (band to be confirmed) at The Brunswick, 3, Holland Road, Hove BN3 1JF (01273 733984). Free entry with collection.



# Pete Recommends...

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

## **Tadd Dameron & John Coltrane** *Mating Call*

Here is another little gem to match last month's "Thelonica". Some reissues of this session have sold it as a Coltrane session, but it is definitely Tadd's date from 1956. He produced a fine set of new compositions and recruited strong rhythm support from John Simmons and the great Philly Joe Jones. The quartet works perfectly.

For collectors of John Coltrane this is a fascinating session. In contrast with his work with his work for Miles and Monk, he is called upon to interpret music of a different, but equally strong, character. The challenge brings out the strength and melodic invention which we now acknowledge as his greatest gifts. The results are outstanding examples of the work of two great musicians. If



you are tempted to buy this session I would recommend that you search for "Tadd Dameron: Four Classic Albums" on Avid. You will get the bonus of a live club session from 1948 with Alan Eager and Fats Navarro, plus some excellent examples of Tadd's skills as composer and arranger.

[“Tadd Dameron: Four Classic Albums” is Avid AMSC 1175]

Pictured opposite:  
Tadd Dameron.

# 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](http://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](http://www.brightonjazzschool.com)

Contact:

brightonjazzschool@gmail.com

## **Chichester College**

Full-time Jazz Foundation Course

“It is nearly 30 years since Chichester Polytechnic opened its doors to a jazz course with an inclusive and non-elitist ethos.

With an ever-developing, well-resourced faculty of great teachers and star visiting tutors, the Jazz Foundation has become the first choice of both mature students who really want to make something of their long term interest in jazz, and younger musicians leaving V11th-form who are maybe not ready for the plunge into a 3 or 4-yr course, but who want excellent one-to-one tuition combined with a professional jazz program of industry-standard training

in arranging, composition and performance practice at a level (at least) on par with university year 1.

Teaching takes place 10.45 – 4.15 on Tues/Weds/Friday. Fees are half that of all other universities.”

## **Geoff Simkins Jazz Course**

“I’ve been running the Saturday classes for over 20 years.”

“They are now held at The Bridge Community Centre, Lucraft Road, Brighton and this year I’m running an Intermediate and an Advanced class on alternate Saturdays.”

“It’s aimed at serious musicians who want to improve all aspects of their playing and so students sign up for a year’s classes (5 classes per term, 3 terms) but the coming course is fully subscribed already and, like every previous year, there’s a waiting list.”

“My teaching is based on the knowledge/experience acquired over nearly 40 years as a professional jazz musician and as a teacher at conservatoires, including The Royal Academy, Trinity Laban, and The Royal Welsh College of Music.”

If anyone would like more information about the Saturday classes or one-to-one lessons they can contact Geoff Simkins at [geoff.simkins@ntlworld.com](mailto: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](http://www.jazzacademy.co.uk)

Contact:

[gabsgarrick@yahoo.co.uk](mailto:gabsgarrick@yahoo.co.uk)

## **Jazz Singing Workshops**

Tutor: Imogen Ryall

Location: Rottingdean, East Sussex

Website: [www.imogenryall.com](http://www.imogenryall.com)

Contact: [imogenryall@gmail.com](mailto: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](http://www.jazzenthusiasts.com)

Contact: [jazzsmugglers@yahoo.co.uk](mailto: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](mailto: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](http://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](http://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/](http://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](http://www.brunswickpub.co.uk)

[www.paulrichardsguitar.com](http://www.paulrichardsguitar.com)

## Every Other Wednesday

Venue: A Train Jam Session, Martha Gunn, 100 Upper Lewes Rd, Brighton BN2 3FE

Host: guitarist Tony Williams

Time: 8:30pm

Dates: November 1st, 15th, 29th

## Monthly

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/>

Venue: Dorset Arms, 58 High Street, East Grinstead RH19 3DE

Host: vocalist Jenny Green

Time: 8pm

Date: Tues. 21st Nov.

Guest: Richard Shelton; £7/£5 admission

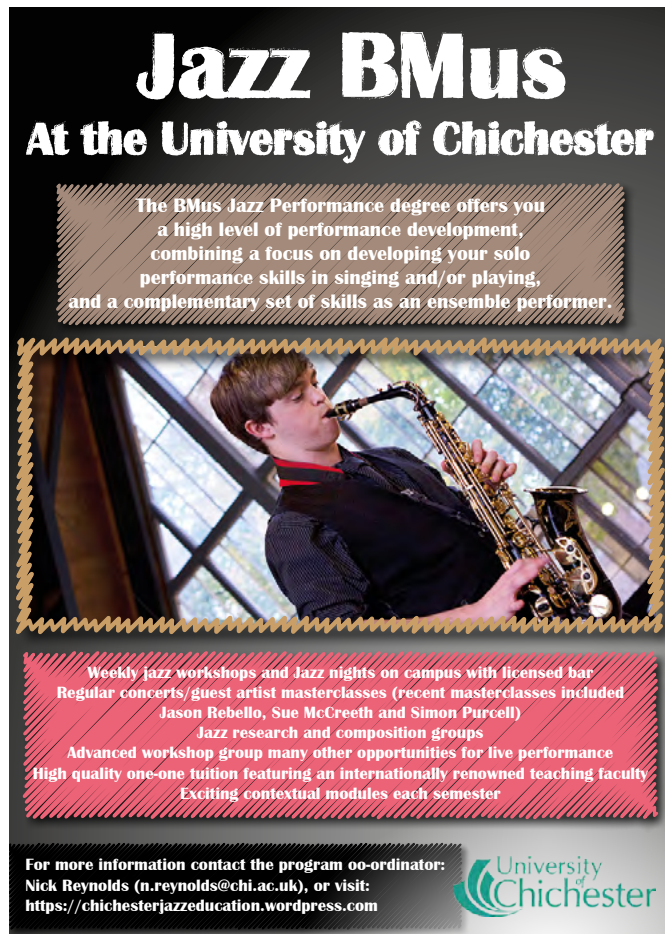
See [www.jennygreensings.com](http://www.jennygreensings.com) for more info.

Venue: St. Paul's Arts Centre, 55b Chapel Rd., Worthing BN11 1EE

Host: pianist Wayne McConnell


Time: 8pm - 11pm.

Date: Last Monday of the month



**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>

University of Chichester



**professional**

**JAZZ & Session**

**Musician 1 & 2-yr**

the Foundation Degree available as an  
HNC 1-yr and HND 2-yr programme  
performance:theory:arranging:improvisation:  
professional tutors:gigs&tours:one-to-ones:

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



Photo: Brian O'Connor

# Live Reviews

**Nicole Henry**

*Ropetackle Arts Centre,  
Shoreham-by-sea*

*Wednesday 8th November, 2017*

I'd not heard of Nicole Henry until it was announced that she was to perform the opening gig at the London Jazz Festival. I then found out that two days before, the Ropetackle Arts Centre in Shoreham-by-Sea had gained the distinction of booking her for a UK debut performance.

A powerful voice, great range, and with total control, she

covers jazz standards, blues, the American Songbook and cabaret. From ballads to a belter, she can perform the lot. I find it hard to understand why she is not better known over here. That will surely change now. Well done the Ropetackle.

Nicole Henry, vocals; Chris Ingham, piano; Paul Higgs, trumpet; Arnie Somogyi, bass; George Double, drums.

**Brian O'Connor**

**Dan Cartwright Quartet**  
*The Verdict, Brighton*  
Friday 17th November, 2017

Even comparatively hyped new artists can really struggle to fill jazz clubs outside our major cities, let alone an unknown tenor player on his very first headline engagement. Despite the chilly ambient temperature, caused by an overzealous aircon unit, there's a warm welcome and a full house for Dan Cartwright. There's a mixed age demographic - the younger audience members look like friends and contemporaries of the 24-year-old leader, while the more seasoned attendees have the air of connoisseurs, drawn to chance their evening's entertainment on the promise of promoter Andy Lavender and the implicit endorsement of the personnel now warming their hands onstage. Joining bassist and educator George Trebar are a pair of players who bring with them a considerable freight of reputation in their own right, but whom together constituted part of the last band led by that titan of UK tenor players, Bobby Wellins. From the opening bars of *I Remember You* there is no mistaking the supple, driving but infinitely flexible groove that Spike Wells has been creating on drums for nearly half a

century - nor the rich, creative voicings and subtle touch of pianist Mark Edwards. With the band settled behind him, Cartwright has all the space and support he needs. His tone is clear and true with an attractively gruff edge - think early Rollins, though he's yet to develop the master's pinpoint precision - and there's no flash or showboating, just a succession of unhurried, beautifully turned phrases. He's sparing with the 16th note passages, resists exaggerated dynamics, but demonstrates the instinctive sense of space and timing that are at the heart of the music. *It Could Happen To You* features a perfectly pitched, melodious solo from Wells on brushes and a logical, clear-toned and swinging statement from Trebar - Edward's solo on *Out Of Nowhere* demonstrates the limitless fertility of his musical imagination. The seldom-played Frank Rosolino composition *Blue Daniel* requires a brief onstage talk-through, demonstrating the ad-hoc nature of the event, but it's all about the spontaneity, and the relaxed togetherness of the band proves to be more than equal to the challenge. The evergreen *I Can't Get Started* allows Cartwright to really play to his strengths - beautifully turned phrases precisely played against



the rhythm - and the band take up the baton and play up magnificently till Wells calls time at the exact right moment.

The second set has everyone really getting into their stride *Recorda Me* is warmly romantic, showing Cartwright's affinity for an older tradition than that embodied by its composer - *Portrait Of Jenny* is a highlight, a typically inventive solo by Edwards takes the tune somewhere else entirely with Wells and Trebar willing partners - *Ask Me Now* rises to a climax of percussion and rippling piano. Throughout Cartwright's musicality, command of language and unaffected sincerity are

apparent - his tone and approach reminiscent of the underrated Charlie Rouse's contributions to Monk's Columbia recordings. You might search in vain for the imprint of post-Coltrane harmonic language or contemporary polyrhythmic shifts in Cartwright's playing, but why would you when the results are this swingingly sincere? The community's backing felt thoroughly justified by the evening's end.

**Eddie Myer**

This review was originally published by [Jazzwise](#).





The Vitor Pereira Quintet performing at The Verdict in Brighton.  
Above, left to right: Vitor Pereira, Mick Coady, Alam Nathoo, Mike Chillingworth.  
Below: Alam Nathoo and Mike Chillingworth. Photos by Lisa Wormsley.



**Vitor Pereira Quintet**  
*The Verdict, Brighton*  
Saturday 25th November,  
2017

Portuguese guitarist and composer Vitor Pereira has already recorded two albums featuring his own compositions: his debut *Doors* from 2012 and last year's *New World*, the title track of which opened his return to *The Verdict*, where club owner Andy Lavender is an enthusiastic champion of his music.

It was Pereira's latest compositions that featured the most prominently and formed the basis for an enjoyable evening of highly melodic pieces with a contemporary feel. The catchy bass line of *Anima* gave way to powerful horn lines that died down to reveal an emotive solo from bassist Mick Coady.

Other memorable originals included the precisely punctuated *Refreshments* that featured a rhythmically diverse and original solo from tenor saxophonist Alam Nathoo, and the fraught and tense-sounding *Alternative Facts*.

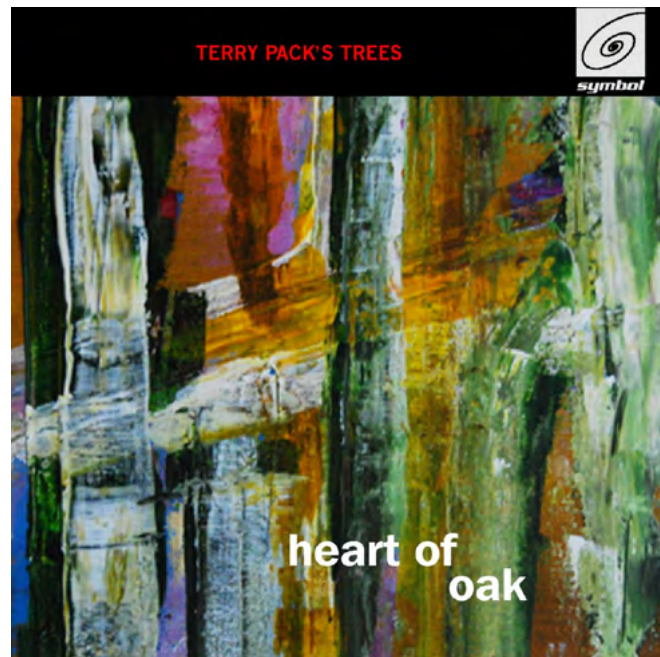
Saxophonists Mike Chillingworth and Alam Nathoo often performed esoteric interweaving lines that sometimes veered close to the precipice of chaos but were brought back by the driving bass lines of Mick Coady, the rhythmic stabs of Adam Texeira and the revolving chord voicings of Pereira.

The piece *Better Late Than Never* merged a number of devices that Pereira uses frequently in his compositions, such as bass hooks played in the lower register of the guitar, tightly interwoven horn lines, a sense of space and depth during the solos, accompanied by distinctive comping with carefully chosen chord voicings.

What also stood out was the fantastic fluid soloing, particularly from alto saxophonist Mike Chillingworth who has blended the stylings of Eric Dolphy with his own mix of influences to create a unique voice.

**Charlie Anderson**

# Album Review



Lou Beckerman reviews *Heart of Oak* by Terry Pack's Trees. An 'unfeasibly large ensemble' delivers a most feasibly fine album.

**Terry Pack's Trees**  
*Heart of Oak*  
(Symbol Records)

I can recall Trees as a freshly-planted seedling concept. It swiftly found fertile ground for robust growth in the musicianship, dedication, diversity and generous - spirited involvement of numerous talented musicians (up to forty) here along the South Coast.

*Heart of Oak* is the first album from this warm, inspiring and superbly evolving collective. I initially took it for an in-car

test drive before some intense listening at home. First overall impression: a rich, sumptuous and exciting layering of textures and compelling grooves. The opening section of the first track, *The Long Man*, could be part of a classical overture and there is a genre - defying doggedness about this eclectic collection of contemporary tracks. Incorporated is a mosaic of elements: rock through to tango. The tag on their website is 'jazz', with the overall orchestral makeup comprising jazz musicians, as the showcasing of

several phenomenal improvised solos testifies.

The album evokes landscape, taking us on a journey – sometimes contemplative and atmospheric; sometimes fun; often stirring - with each track having its own musical and emotional momentum. Most of the music has been composed and arranged by Terry Pack and Hilary Burt, with the exception of Pack's expressive re-working of the traditional *Scarborough Fair* with added material by Mark Edwards. Other band members have also made significant compositional contributions. There are some wide-ranging clear-cut vocals adding instrumental colours which I enjoy. A particular hats off from me for the gorgeous and sensitive use of percussion throughout.

Often ignored in reviews is the care given to design and presentation of a CD. The physical album comprises an audio CD and DVD - a splendid live film of the album being recorded (though I was secretly hoping for some moments of the band in relaxation mode!) with gorgeous artwork by Lee Roussel. Do read the beautifully written and typically descriptive



Trees at The South Coast Jazz Festival. Photo: Lisa Wormsley.

foreword by bassist Eddie Myer which puts into context and brings alive the much-loved local geographical setting for these compositions. There is a comprehensive list of band members and the featured soloists together with full-of-interest notes about each track, and the lyrics (by Imogen Ryall) are there to read.

Congratulations to the Keeper of the Forest, Terry Pack, and to each and every section of the orchestra and soloists who shine with innovation.

Release date: June 2017.  
Both the digital album (£10) and physical album with bonus DVD (£12) are available from [www.treesensemble.org](http://www.treesensemble.org) and very soon from Amazon and iTunes.  
And of course at their gigs.  
Go see and hear!

**Lou Beckerman**

# Listings

December 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'

<b>Friday</b>	<b>Chris Coull</b> + <b>Seabrook/</b> <b>Davies/ Beckett</b> The Palmeira, Hove 8pm Free	<b>Neal Richardson</b> <b>(solo piano)</b> Bannatyne Spa Hotel, Hastings 7pm Free	<b>Ed Jones</b> <b>Quartet</b> The Verdict, Brighton 8:30pm £15/12	<b>Dave Chamberlain/</b> <b>Danny Moss Jnr.</b> <b>Quartet</b> Steyning Jazz Club 8:30pm £12/7
---------------	--	---	--	--

<b>Saturday</b>	<b>Fleur de Paris</b> Queen Victoria, Rottingdean 2:30-5pm Free [R]	<b>Gypsy Swing at</b> <b>Paris House</b> The Paris House, Brighton 4-7pm Free [R]	<b>Terry Seabrook's</b> <b>T-Rio</b> The Verdict, Brighton 8:30pm £10/5
-----------------	--	---	---

<b>Sunday</b>	<b>Mike Hatchard</b> Ropetackle, Shoreham 11am £10	<b>Savannah/Assorted</b> <b>Nuts</b> The Six Bells, Chiddingly 1-3pm Free [R]	<b>Lawrence Jones All</b> <b>Stars</b> Lion & Lobster, Brighton 8-10pm Free [R]
<b>3</b>	<b>Neal Richardson</b> <b>(solo piano)</b> Deans Place Hotel, Alfriston 12:30pm	<b>Sue Richardson:</b> <b>Screen Sirens</b> Splash Point Jazz, Seaford, 4pm £10 (under 16s free)	<b>Sunday Night Jazz</b> The Hand In Hand, Brighton 8:30pm Free [R]

<b>Monday</b>	<b>Al Nicholls Trio</b> The Paris House, Brighton 2-5pm Free[R]	<b>Nigel Price, Terry Seabrook, Milo Fell</b> Snowdrop, Lewes 8pm Free (c) [R]	<b>Jack Kendon</b> The Paris House, Brighton 8-10pm Free	<b>Jazz Jam</b> The Bee's Mouth, Hove 9pm Free [R]
<b>4</b>				

<b>Tuesday</b>	<b>Lou Beckerman &amp; Joss Peach</b> The Verdict, Brighton 11am £5	<b>The Brunswick Jazz Jam hosted by Paul Richards</b> The Brunswick, Hove 8:30pm Free [R]	<b>Art Themen Quartet</b> Hare & Hounds, Worthing 8:30pm Free (c)	<b>Andrea Pozza Trio</b> JazzHastings 8:30pm £10
<b>5</b>				

<b>Wednesday</b>	<b>Liane Carroll</b> Porters Wine Bar, Hastings 9pm Free [R]	<b>Paul Richards &amp; Sarah Harris</b> The Independent, Hanover, Brighton 8pm Free [R]	<b>Sam Carelse</b> The Paris House, Brighton 8-10pm Free	<b>Abi Flynn Benefit Concert</b> The Walrus, Brighton 8pm £10
<b>6</b>				

<b>Thursday</b>	<b>Tudo Bem</b> The Paris House, Brighton 8-10pm Free	<b>Alex Garnett/ Freddie Gavita</b> Smalls @ The Verdict, Brighton 8pm £15	<b>Zena James &amp; Neal Richardson Trio</b> The Master Mariner, Brighton Marina. 8:30pm Free [R]	<b>Lawrence Jones</b> La Fourchette, Hove 7:30pm Free [R]
<b>7</b>				

<b>Friday</b>		<b>Dave O'Higgins Quartet</b> The Verdict, Brighton 8:30pm £15/12	<b>Dixieland Express</b> Chichester Jazz Club 7:45pm £12/7	
<b>8</b>				

<b>Saturday</b>	<b>Paul Richards &amp; Steve Thompson</b> Queen Victoria, Rottingdean 2:30-5pm Free [R]	<b>Gypsy Swing at Paris House</b> The Paris House, Brighton 4-7pm Free [R]	<b>Mingus Underground Octet</b> The Verdict, Brighton 8:30pm £15/12	<b>Shane Hill Trio</b> Queen Victoria, Rottingdean 10pm Free
<b>9</b>				

<b>Sunday</b>	<b>Savannah/Assorted Nuts</b> The Six Bells, Chiddingly 1-3pm Free [R]	<b>Lawrence Jones All Stars</b> Lion & Lobster, Brighton 8-10pm Free [R]	<b>Sunday Night Jazz</b> The Hand In Hand, Brighton 8:30pm Free [R]	
<b>10</b>	<b>Three Little Birds Quintet</b> Friends Meeting House, Brighton 2pm £7.50			

<b>Monday</b>	<b>Andy Woon Trio</b> The Paris House, Brighton 2-5pm Free [R]	<b>Sara Oschlag</b> The Paris House, Brighton 8-10pm Free	<b>Julian Nicholas/ Terry Seabrook/Nigel Thomas/Spike Wells</b> The Snowdrop, Lewes 8pm Free [R]	<b>Jazz Jam</b> The Bee's Mouth, Hove 9pm Free [R]
<b>11</b>				

<b>Tuesday</b>	<b>The Brunswick Jazz Jam hosted by Paul Richards</b> The Brunswick, Hove 8:30pm Free [R]	<b>Jo Fooks Quartet + Xmas Dinner Special</b> Hare & Hounds, Worthing 8:30pm Free (c)
<b>12</b>		

<b>Wednesday</b>	<b>Liane Carroll</b> Porters Wine Bar, Hastings 9pm Free [R]	<b>Sam Carelse &amp; Jason Henson</b> The Independent, Brighton 8pm Free [R]	<b>Paul Richards</b> The Paris House, Brighton 8-10pm Free	<b>Jen Allum &amp; David Toop</b> The Verdict, Brighton 8pm £6/5	<b>Buster Plays Buster 2</b> Fisherman's Club, Eastbourne. 8pm £12 [R]
<b>13</b>					

<b>Thursday</b>	<b>Lawrence Jones</b> La Fourchette, Hove 7:30pm Free [R]	<b>Sue Rivers</b> Robertsbridge Jazz Club 8pm £10/8	<b>Wayne McConnell Trio &amp; Guests</b> The Verdict, Brighton 8pm £5	<b>Babou with Abraham de Vega</b> The Paris House, Brighton 8-10pm Free	<b>Mike Piggott &amp; Neal Richardson Trio</b> The Master Mariner, Brighton Marina. 8:30pm Free [R]
<b>14</b>					

<b>Friday</b>	<b>Sam Barnett Group</b> The Verdict, Brighton 8:30pm £10/5	<b>The Drawtones Xmas Show</b> Under Ground Theatre, Eastbourne 8pm £12/11
<b>15</b>		

<b>Saturday</b>	<b>Nigel Broderick Duo</b> Queen Victoria, Rottingdean 2-5pm Free [R]	<b>Gypsy Swing at Paris House</b> The Paris House, Brighton 4-7pm Free [R]	<b>Zhenya Strigalev's Never Trio</b> The Verdict, Brighton 8:30pm £15/12
<b>16</b>			

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



<b>Monday</b>	<b>Mike Piggott Trio</b> The Paris House, Brighton 2-5pm Free [R]	<b>Chris Coull</b> The Paris House, Brighton 8-10pm Free	<b>Simon Spillett/ Terry Seabrook/Alex Eberhard</b> The Snowdrop, Lewes 8pm Free [R]	<b>Jazz Jam</b> The Bee's Mouth, Hove 9pm Free [R]
<b>18</b>				

<b>Tuesday</b>	<b>The Brunswick Jazz Jam hosted by Paul Richards</b> The Brunswick, Hove 8:30pm Free [R]	<b>Jim Mullen Quartet</b> Hare & Hounds, Worthing 8:30pm Free (c)		
<b>19</b>				

<b>Wednesday</b>	<b>Ela Southgate Sings Xmas Favs.</b> The Independent, Hanover, Brighton 8pm Free [R]	<b>Liane Carroll</b> Porters Wine Bar, Hastings 9pm Free [R]	<b>Andy Panayi &amp; Neal Richardson Trio</b> The Bull Inn, Battle 7:30pm Free to diners	<b>Will Gardner</b> The Paris House, Brighton 8-10pm Free
<b>20</b>				

<b>Thursday</b>	<b>Lawrence Jones</b> La Fourchette, Hove 7:30pm Free [R]	<b>Pollito Boogaloo</b> The Paris House, Brighton 8-10pm Free	<b>Abi Flynn Sings Xmas Favs.</b> West Hill Tavern 8pm Free	<b>Sue Richardson &amp; Neal Richardson Trio</b> The Master Mariner, Brighton Marina. 8:30pm Free [R]
<b>21</b>				

<b>Friday</b>	<b>Neal Richardson (solo piano)</b> Deans Place Hotel, Alfriston 12:30pm	<b>Neal Richardson &amp; Sue Richardson</b> Bannatyne Spa Hotel, Hastings 7pm Free	<b>Alan Barnes/Art Themen +3</b> The Verdict, Brighton 8:30pm £25	
<b>22</b>				

<b>Saturday</b>	<b>The Balladeers</b> Queen Victoria, Rottingdean 2-5pm Free [R]	<b>Gypsy Swing at Paris House</b> The Paris House, Brighton 4-7pm Free [R]		
<b>23</b>				

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

<b>Monday</b>	<b>Christmas Day</b>		
25	No jazz at The Snowdrop, Paris House or Bee's Mouth.		

<b>Tuesday</b>	<b>Boxing Day</b>	<b>The Brunswick Jazz Jam hosted by Paul Richards</b>
26	No jazz at Hare & Hounds.	The Brunswick, Hove 8:30pm Free [R]

<b>Wednesday</b>	<b>Rachel Myer &amp; Pete Lorenz</b>	<b>Liane Carroll</b>	<b>Oli Howe</b>
27	The Independent, Hanover, Brighton 8pm Free [R]	Porters Wine Bar, Hastings 9pm Free [R]	The Paris House, Brighton 8-10pm Free

<b>Thursday</b>	<b>Lawrence Jones</b>	<b>Jeff Williams &amp; Neal Richardson Trio</b>	<b>Son Guaranchando</b>
28	La Fourchette, Hove 7:30pm Free [R]	The Master Mariner, Brighton Marina 8:30pm Free [R]	The Paris House, Brighton 8-10pm Free

<b>Friday</b>	<b>Poetry &amp; Jazz Layer Cake</b>		
29	Under Ground Theatre, Eastbourne 8pm £12/11		

<b>Saturday</b>	<b>Terry Seabrook</b>	<b>Gypsy Swing at Paris House</b>
30	Queen Victoria, Rottingdean 2-5pm Free [R]	The Paris House, Brighton 4-7pm Free [R]

<b>Sunday</b>	<b>New Years Eve</b>	<b>Lawrence Jones All Stars</b>	<b>Sunday Night Jazz</b>
31	Check with venues first.	Lion & Lobster, Brighton 8-10pm Free [R]	The Hand In Hand, Brighton 8:30pm Free [R]
	<b>Savannah/Assorted Nuts</b>	<b>Neal Richardson Trio + Dean Ager</b>	
	The Six Bells, Chiddingly 1-3pm Free [R]	Deans Place Hotel, Alfriston 8pm	

# On The Horizon

## **Jazz Hastings**

*Tuesdays*

9th Jan. Olie Brice Quintet feat. Jason  
Yarde  
13th Feb. Geoff Simkins/Nikki Iles/  
Dave Green  
6th March John Etheridge Trio  
10th April Alexandra Ridout  
1st May Martin Speake Quartet feat.  
Ethan Iverson  
5th June Theo Travis Double Talk

## **Pavilion Cafe Bar, Worthing**

Fri. 23rd Feb. Vasilis Xenopoulos

## **The Hawth, Crawley**

Sun. 14th Jan. Derek Nash

## **Smalls @ The Verdict**

11th Jan. Scott Hamilton

## **Brighton & Hove U3A @ The Verdict**

*Tuesdays 11am £5*

6th Feb. The Paul Whitton  
Trio, featuring Mark Edwards  
3rd April: Jo Kimber & Mick Hamer  
5th June: The Jane Tuff Group

## **Chichester Jazz Club**

12th Jan. Paul Higgs Quartet  
26th Jan. Nigel Thomas Quartet  
16th Feb. Alison Rayner

## **Hare & Hounds, Worthing**

2nd Jan. Matt Wates Quartet  
9th Jan. Sam Walker  
16th Jan. Sue Richardson  
23rd Jan. Derek Nash/Martin Shaw  
Quartet  
30th Jan. Arthur Catt Jazz Quintet

## **Watermill Jazz Club, Dorking**

9th Jan. Liane Carroll  
16th Jan. Jim Mullen Organ Trio  
23rd Jan. Terry Pack's Trees  
30th Jan. Mark Nightingale/Martin  
Shaw  
6th Feb. Yazz Ahmed  
13th Feb. Art Themen  
20th Feb. Clark Tracey Big Band  
27th Feb. Geoff Simkins/Nikki Iles/  
Dave Green

## **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
- Bannatyne Spa Hotel**, Battle Road, Hastings TN38 8EA
- 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 Fourchette**, 6 Queen's Place, Hove BN3 2LT
- 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 Droveway, 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
- Players Theatre**, 147 High St., Hurstpierpoint BN6 9PU
- 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

## Venue Guide

- The Bull Inn**, 27 High Street, Battle TN33 0EA
- 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, 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



Photo by Brian O'Connor

**December Quiz**

Who is the pianist pictured above?

**November Quiz Answer**

The vocalist and multi-instrumentalist pictured was John Mayall.



[www.sussexjazzmagazine.com](http://www.sussexjazzmagazine.com)



[www.facebook.com/TheSussexJazzMag](http://www.facebook.com/TheSussexJazzMag)



[www.twitter.com/SussexJazzMag](http://www.twitter.com/SussexJazzMag)



## Next Issue

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

## Sussex Jazz Magazine

Issue 71

December 2017

### Editor

Charlie Anderson

### Photography & Proofreading

Lisa Wormsley

### Regular Columnists

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

### Reviewers

Charlie Anderson, Eddie Myer, Brian O'Connor

### Masthead Design

Stuart Russell

### Technical Director

Steve Cook

### Photography Credits

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

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

A special thanks to Brian O'Connor of [www.imagesofjazz.com](http://www.imagesofjazz.com) for allowing SJM to use his extensive catalogue of photographs. All album covers courtesy of the respective record labels and artists.

We try to credit all photographers where possible.

All publicity photos and thumbnail images are used under the fair use terms of Copyright Law.



Copyright © Bob Rosenbaum 1985

# Joe Farrell

Born 16th December, 1937

Died 10th January, 1986