

SJM

Sussex Jazz Magazine

October 2018



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featuring Julian Nicholas and Poppy Rawles



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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 August**). 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 2018 – Second Revision

12 th July	John Speight David Hilton	Louis Armstrong – recordings from the 1920s Jazz at the Philharmonic
9 th August	John Speight Simon Williams Morris Baker	Treasurer's Report – Year 2017-18 Art Pepper – Part I Charles Mingus – Part II
13 th September	Jim Burlong John Poulter	Oscar Peterson and Friends Gary Burton
11 th October	John Speight Howard Marchant	Jazz Guitarists – ancient & modern Has Jazz forgotten the Blues?
8 th November	David Stevens John Speight	Hiroimi on video Jazz Contrasts
13 th December	All present	Personal choice (please try to limit your track playing time to five minutes max.)

For more information contact John Speight on 01273-732782 or j.speight@sky.com

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

Issued:— 16th June 2018

the Verdict

159 Edward Street, BN2 0JB
01273 674847 www.verdictjazz.co.uk
café/bar: roxanne@theverdict.com
book online via WeGotTickets

student discounts, door/food 7.0, music 8.0* or 8.30 till late

October 2018

Tuesday 2nd £8/4 Roxanne presents **Snazzback** • afro-funk, psych-jazz, free improv • [info & book online](#)

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Thursday 4th £10 Alternative Brighton Jazz Festival presents **Trevor Watts & Veryan Weston** plus support from Entropi and In Threads • [info & book online](#)

Friday 5th £15/12 Verdict Jazz presents **Nigel Price Organ Quartet** featuring Vasilis Xenopoulos • "Wow, prepare to be taken by storm!" – The Jazz Mann • [Info & book online](#)

Saturday 6th £8/5 Roxanne presents **Beggars Belief** • passionate folk music from all corners of the world • [info & book online](#)

Friday 12th £15/12 South Coast Jazz presents **Jonathan Gee's Italian Quartet** • Gaetano Partipilo, Joseph Bassi and Fabio Accardi play The Beatles • [Info & book online](#)

Saturday 13th £10/5 Roxanne presents **Jim Watson Trio** • supreme pianist with Orlando Le Fleming and Tristan Maillot

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Saturday 20th £10/5 Roxanne presents **Dale Storr** • New Orleans piano master and raconteur • [info & book online](#)

Friday 26th £10/5 New Generation Jazz presents **Binker Golding New Quartet** • MOBO award-winner goes from straight-ahead to soul to grime • [info & book online](#)

Saturday 27th £12/8 Roxanne presents **Helen Anahita Wilson** • sensational pianist launches album Bhooma • [info & book online](#)

SNOW DROP JAZZ

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Nigel Thomas (bs) Bobby Worth (drs)
Terry Seabrook (pno)

Oct 8
James Osler (gtr)
Alex Eberhard (drs) Terry Seabrook (org)

Oct 15
Sam Miles (sax)
Darren Beckett (drs) Terry Seabrook (pno)
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Jason Henson (gtr)
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Terry Seabrook Trio
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Eddie Myer

Masters of Our Domain



Autumn brings many harvests in its wake; not least the publication of numerous surveys and reports, the pages of which drift across the digital realm like the falling leaves. With the Brexit deadline drawing ever nearer and inconsistency remaining the only consistent factor in approach from both government and opposition, the uncertainties that the whole nation faces in March 2019 are already having an impact. A survey of 1,600 musicians by the Incorporated Society of Musicians, published this August, finds more than 40% report a negative impact on their careers, mostly arising from uncertainties around visa issues for future bookings; the July 26th report from House of Lords EU Home Affairs Sub-Committee also warns of the consequences of visa restrictions on the UK's cultural sector as a whole, and urges clarity on the continuation

of free movement after Brexit - clarity which is sadly unlikely to be forthcoming at any time soon.

Touring abroad is a vital component of many professional musician's incomes; music in general, and jazz music in particular, is a cultural form that can appeal across national boundaries, and jazz occupies what is known as a global niche - audiences may be small, but they can be found, sharing their common culture, across the world. Access to these transnational markets has long been a valuable resource for jazz musicians, ever since Sidney Bechet took up residence in Paris and opened the door for so many other US players when the home scene went through barren periods - let us hope that our UK talent continues to have access to the educated, engaged and passionate European audiences on our doorstep.

Of course, we also have our homegrown scene, and there exist also the boundless virtual prairies of the digital realm to be exploited. Good news from the latter realm, as in a July report, Spotify told the BBC Newsbeat service that in the past six months, the number of UK users aged 30 and under listening to their flagship Jazz UK playlist had increased by 108%, and smaller streaming platforms such as Deezer and Amazon Music reported similar increases. The growth has been attributed to “a flourishing UK scene which fuses jazz with a variety of genres”, and a Dr Peter Elsdon, a musicologist at the University of Hull, has been quoted in the report describing jazz as “a chameleon” that constantly changes colour to reflect its environment. “Because of the way streaming services work, people can find out about jazz more easily and quickly than they might have been able to in the past”, he explains, referring one assumes, both to the search n’ suggest algorithms that bring new artists to your desktop or hand-held device, and also to the availability of so much previously hard-to-find jazz music via the services themselves. One might add here that a certain generation of jazz musicians still persistently demonstrate a negative attitude towards streaming; while it is true that niche musics are not always well served by current

streaming models, for reasons discussed in earlier editions of this column, realism surely compels us to acknowledge that the hope that consumers will obligingly boycott Spotify and return to buying CDs, as in days of yore, is very unlikely ever to be fulfilled. Visibility and engagement are the essential stepping stones towards audience progression - JazzFM reported its highest audience figures for the past four years, and in July an unlikely milestone was reached when John Coltrane scored his first ever UK Top 40 album chart placement, crashing in at number 21 with the belatedly rediscovered *Both Directions At Once*. One may slice and dice the analysis of what this really means, and find positives or negatives to suit one’s own temperament, but the unmistakable message is that both the media landscape and the recorded music industry are changing, and that opportunities are being thrown up for those astute or engaged enough to exploit them. As popular music tends increasingly towards blandness and homogenisation, a sector of the youth market responds by developing a hunger for more challenging and sophisticated forms, and jazz can benefit by satisfying that hunger if it is prepared to array itself, attractively garnished, upon the cultural smorgasbord.

While foreign markets and online presence are important to the scene as a whole, it's the UK market where the majority of our players will find their sustenance. A picture of the whole is provided by the recently published UK Live Music Census - the first of its kind. Let's hear what it did, in its own words:

“For 24 hours from noon on Thursday 9th March 2017, volunteers in cities across the country went out and about to live music events, from pub gigs to massed choirs to arena concerts. Live music censuses took place in our three primary snapshot cities of Glasgow, Newcastle-Gateshead and Oxford, while affiliate censuses also ran in Brighton, Leeds and Southampton on 9-10 March, and in Liverpool on 1-2 June, the affiliates led by members of UK Music's Music Academic Partnership (MAP). Nationwide online surveys for musicians, venues, promoters and audiences were online from March until June. The intention of the census project was to help measure live music's social, cultural and economic value, discover what challenges the sector is facing and inform policy to help live music flourish.”

We should note the inclusion of Brighton as a location - a reflection of the flourishing sector

in the town across all genres, jazz being no exception. The research was exhaustive and the findings comprehensive, but we can but summarise a few points here. It will come as no surprise to our esteemed and discerning readers to learn that the report concluded that live music has 'significant economic, social and cultural value' - the annual live music spend in Oxford alone is estimated at over 10 Million GBP, supporting over 350 full-time equivalent jobs. More is now spent on live than recorded music, with nearly half (47%) of respondents to the audience survey spending more than £20 on tickets for concerts/festivals each month while only a quarter spend the same on recorded music. On average, nearly half (49%) of the annual income of those respondents to the musician survey who identify as professional musicians comes from performing live, compared to only 3% from recording.

The survey is unique in its breadth, gathering data and stories from all those involved in music, from audiences to promoters, council licensing boards to venue owners, and even including the rarely heard voices of the musicians themselves. The survey's analysis divided musicians into three categories - professional, semi-professional and amateur. Some results may come as a



Photo: Lisa Wormsley

surprise, others less so - the sector is still male-dominated, with men accounting for 68% of professional and 81% of semi-pro players - men and women earned roughly the same per gig, but fascinatingly and perhaps unexpectedly, male singers tended to average more than female ones (100 GBP compared to 85), whereas for instrumentalists the positions and earnings were reversed.

Although individual earnings spread across a far wider range, it is significant that this average figure is well below the Musician's Union suggested rate of 121.50 for casual engagements, reinforcing the commonly acknowledged heuristic conclusion that this rate is effectively a nominal one only that in practice is seldom adhered to. In

addition, while 78% of professional musicians are self-employed, the survey found that 66% of those respondents to the musician survey identifying as professional musicians earn less than £15,600 direct from live music each year and 28% earn less than £5,200 direct from live performance; indeed, research by the Musicians' Union in 2012 found that 56% of the musicians surveyed earn less than £20,000 in total per year, with music teaching being the primary means of supplementing income - accounting for typically up to 50% - and maintaining their professional status.

Analysis by genre provided further insights. Perhaps unsurprisingly, it suggests that

the four most lucrative genres for respondents to the musician survey overall are: rock, pop, blues and classical, with 40% of all respondents earning money from rock, 26% from pop, 22% from blues, and 21% from classical music. However, another, rather different picture emerges when the musician's own preferences are examined - when asked to choose which genre they identify with the most, 29% identify most with classical music, 14% with jazz, 11% identify with rock music, 8% identify as a singer/songwriter, and a measly 7% are happy to openly identify most with pop. Furthermore, 38% of respondents to the musician survey identifying as professional, currently earn money from classical music, 31% from pop, 31% from jazz, and 22% from blues. For respondents to the musician survey identifying as semi-professional, however, the most lucrative genre is rock music: 48% earn money from rock music, while only 9% earn money from classical music. While jazz accounts for a small proportion of overall financial turnover from the sector as a whole, it holds its own as the genre that many musicians would rather be playing - and earning their living from - and a gratifying proportion of those musicians are successful in this ambition.

Where are these dedicated,

jazz-loving professionals performing? The survey's findings highlight unequivocally the importance of small venues:

“Over three-quarters (78%) of respondents to the online audience survey had visited small music venues (under 350 capacity) for live music in the past 12 months, and three-quarters (74%) had visited pubs and bars (for live music). Two-thirds (67%) of respondents to the musician survey had performed in small music venues in the past 12 months while nearly two-thirds (64%) had performed in pubs or bars.”

Here in Brighton we are lucky to have a scene that is supported by so many dedicated musicians, where the audience is eclectic, sophisticated and willing to engage with niche music, and where there is a plethora of grassroots venues. The Verdict deserves special recognition as a dedicated, musician-friendly venue, where musicians can stage their own concerts, playing the repertoire they want with the band of their choice; but equally, the flourishing pub and bar scene plays a part in developing new talent and sustaining existing players. Research from PRS for Music shows that live music can be a very good way of increasing publican's

sales; 24% report an increase of 25 to 50% in sales on music nights and 71% reporting an increase of 10 to 25%. This economic viability provides a different, parallel model to ticketed gigs, where there is a constant risk that the promoters/musicians may sustain a loss if they fail to sell enough tickets. As jazz audiences are small, jazz musicians can be particularly susceptible to this risk, and the readiness of landlords willing to offer a fixed fee for a free-entry gig provides a secure alternative. The danger, of course, is that a free-entry gig will deter audiences from a door charge gig - in addition, the economic realities of the licensed trade in Brighton (and across the UK) mean that the fees offered by landlords can never in practice approach the MU recommended minimum. This tension provokes lively debate within the community; we would suggest that, as with the scenario with recorded music detailed above, astute musicians will use the available resources to manage their careers to their best advantage. The casual, free-entry pub session has been a long-established feature of the jazz landscape, with a tradition traceable back to the 1950s at least; ticketed gigs will thrive on their own merits if they offer something exceptional; both have a role to play in the wider picture to progress both careers

and audiences. The challenges of wage stagnation, competition and venue closure are all too familiar to anyone who works in the sector, and all are detailed in the report, but perhaps further citations are un-necessary. While you have been kind enough to spend time reading this column, gentle reader, some jazz musicians in your area have been rehearsing for a gig, setting up for a gig, playing a gig, or packing down from a gig and preparing for the next one - why not find out where they are, and set out to join them? If we don't use it, we're sure to lose it, so let's Keep Music Live.

Read the full report here: <http://uklivemusiccensus.org/wp-content/uploads/2018/03/UK-Live-Music-Census-2017-full-report.pdf>

Eddie Myer

On The Corner

Sam Carelse



My name's Sam and I'm a singer. But I'm a real musician too. Eagle-eyed readers will spot that I've referenced the name of an instrumental album in the name of this column so I'm definitely the real deal (note: I wanted Bitches Brew but that was taken). I've practiced 25 hours a day for the last 78 years, and my vocal calluses are pretty thick at this point. All this is to say: please take me seriously at the jam.

Do you like singers? No? You must be really hip and intellectual. Congratulations on not having a soul! I'll let you know if your shadow turns up around town.

What did you think of my performance? My self-esteem depends on the opinions of random drunk men. Also, your unsolicited advice is very welcome at this stage in my career. How can I improve? A red dress you say? I'd love to

oblige you with a new clothes purchase but it turns out having food improves my singing more than shopping. Please tell me what the song I just sung means right in the middle of my set. Oh, sexual connotations? How convenient!

Explain my repertoire to me. I was singing European jazz? Well, if European jazz means material written by American composers in the early 20th century, then yes. Ah, you say, but I was singing in Spanish at one point. Well, Portuguese but yeah I know it all sounds the same. Well then, you say, it **was** European jazz. News to me! (I can't wait to tell the Brazilians, they **will** be pleased).

Now we've established how smart you are, I'll let you have the rest of this column with both barrels. Charlie says it's got to be about 800 words so do try and stay conscious.

Despite repeated attempts to enjoy a 'proper job' over a number of years, my first love, music, ruthlessly hunted me down when I moved to Brighton for a second time and immersed myself in its healthy* jazz scene (*the scene that is, not the musicians). My hobby, singing, got out of hand in 2016, much like just about everything that year, and when I came round I found myself in the middle of my own gig with a full setlist and everything.

Before that, I worked in arts marketing. It was an exciting time where many arts organisations were being dragged kicking and screaming into the 21st century, 11 years after the rest of the world. 'New Media' departments were working with technology that was old enough to take its GCSEs. Arts marketing was having a hard time letting go of the old 'make-a-poster-and-cross-your-fingers' school of thought. Fortunately, I ended up in some forward-thinking organisations that had pools of data to play with, and huge banks of audiences to



survey, meaning that campaigners could make informed decisions about the best places to spend their money to get the word out.

One curious quirk about a lot of arts organisations, is that every year they would use their strictly-labelled training budget to send out teams of young marketers to arts marketing conferences to hear about developments in arts marketing and inspirational case studies. On their return, newly enthused, they were met with the inertia of the arts marketing cycle. It's just considered too risky to do anything different, too time-pressed to reflect. And who can blame these managers in a world where

arts organisations are fighting over the same ever-dwindling pool of cash, constricted by budgets sitting in siloed pots? It's enough to drive you a bit crazy.

The lessons and case studies I learned on conferences resonated with me however, and my time in the larger arts organisations showed me the power of, amongst other things, quality over quantity.

Better to talk to smaller groups of people well, than shower a huge email list with a metaphorical hose of bland.

Now I am freelance, I am my own marketing project. I don't have much budget but I have an insane amount of data obsessiveness and patience that I will bring to bear on my singing career, fuelled by a deep desire to eat and have shelter. I've experienced the deep satisfaction of trying out marketing practices I didn't get the chance to do when I wasn't self-employed, and seeing them work (yes, I know, I'm a geek, this is my idea of fun). I *wasn't* going mad all along.

I don't know what direction this column is going to take, but I have a feeling I'll be looking closely at the point where self-promotion and the practice of being a jazz musician meets, and sharing my experiences as someone whose dream career is a hilarious choice for someone who gets palpitations at the thought of having to talk to strangers face-to-face.

Tl;dr: Singer talks about herself

Sam Carelse

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Jazz News

Charlie Anderson rounds up the latest jazz news

Claire Martin OBE and Pete Long have started a new jazz podcast, entitled [Croydon Omelette](#), which aims to be both informative and fun. Last year they presented the Christmas show on Jazz FM, and previously Claire was a regular host on BBC Radio 3's Jazz Line Up. I asked her how it compared to shows that she's done in the past.

"Well it's like a breath of fresh air as Pete and I can totally improvise the script, choose our own material and not worry about making the odd boo-boo. I can also enjoy a good laugh and it stays in the programme and isn't edited out. Without any disrespect to the BBC, they do have a LOT of red tape!!! This is just the best fun I've had broadcasting and with Pete who I feel is a national treasure, it's an utter joy."

The new show will be one episode per season. Their autumn episode features food-themed music and special guest Nigel Price, while the next one will be their 'Christmas Stocking Special' in December.

Claire Martin is also a co-director of the [South Coast Jazz Festival](#), which, although not happening this January should return at some point next year. In the meantime it's been nominated



Photo: Lisa Wormsley

for Jazz Venue/Promoter of the Year at the [Parliamentary Jazz Awards](#), alongside Jazz Re:refreshed and Sheffield's Jazz At The Lescar. The awards ceremony takes place on 16th October at Pizza Express Live, Holborn. Also nominated for a Parliamentary Jazz Award is the amazing Liane Carroll. Following on from her successful album *The Right To Love*, she is nominated for Jazz Vocalist of the Year, alongside Georgia Mancio, Zara McFarlane and Ian Shaw.

Last year's Vocalist of the Year winner, Cleveland Watkiss, appears in the theatre production of [Trench Brothers](#) at Brighton Dome on 17th October. The show, which commemorates the contributions of ethnic minority soldiers during the First World War, features music by Julian Joseph and Richard Taylor with words by Tertia Sefton-Green and coincides with the Trench Brothers Exhibition at Newhaven Fort.

Joe Armon-Jones



*Interviewed by
Charlie Anderson*

SJM caught up with Ezra Collective keys player **Joe Armon-Jones** after the release of his solo debut, *Starting Today*.

What do you get from playing music, as an experience, that you don't get from doing anything else?

I get a feeling of connection to other people through improvised music that I don't feel through any other medium in life. Being able to connect with somebody and communicate with them without using words is a very special thing.

How would you describe your music?

My music is music to enjoy. I need to enjoy making it and I want other people to enjoy listening to it. If you wanna dance then you can dance. If you want to sit at home with headphones and get deep that's also cool.

What makes your solo project different to what you do with Ezra Collective?

The main difference I would say is that my solo project has a varying line up. I choose different musicians for different gigs, so the line ups are never quite the

same.

Ezra Collective is 5 members that will always stay the same. I appreciate both of these methods when it comes to setting up a band. I appreciate the freedom and on the edge-of-my-seat nature of having different musicians on different gigs, as long as they're musicians I trust, and it's exciting for me to hear and perform the songs with different feeling each time. But I also enjoy the connection that I've built with the other members of Ezra, which wouldn't have happened without years of playing in the same band together. So definitely appreciate both ways of going about it.

***Starting Today*: how did you go about composing the tracks and what inspired you?**

Starting Today was all written at home in Hither Green. I took a month off gigs, said no to some stuff that I actually wanted to do, in order to stay at home and let the music happen without too much pressure. Ran out of money the next month tho ;) *Starting Today*, the song, was written after hearing a Theo Parrish tune called *Footwork*. *London's Face* I wrote with Oscar



Jerome in my room. *Almost Went Too Far* I wrote in the living room when I was hanging out with Maxwell Owin, my housemate.

How do you choose who to collaborate with?

Collaborations seem to happen naturally in general. I only work with people I actually think are nice people, and can usually tell pretty quickly if somebody's just trying to work with me to get a leg up in the music world, or if they actually want to collaborate and make something beautiful.

In terms of your daily routine, what do you feel you need to do to keep on top of things? Daily routine is always different. I basically don't have one, every day is mad different. Today I woke up in Switzerland and as I type this I'm on my way to Cologne on a tour bus, so it's harder to have a routine in this environment. But I'm getting better at eating well and exercising more, cause if you forget to do that stuff your life will just make you ill.

What was it like playing at Outlook & Dimensions festivals



Photos: Lisa Wormsley

this year?

Outlook & Dimensions was incredible, had the most relaxing week I've had in a long, long time. And saw some wicked musicians play too. Shouts to Shy One and Tash LC both sets were incredible.

Is there anything that you enjoy doing that isn't related to music?

Nah not really. Music seems to work its way into every corner of my life. Not mad about it tho.

Tell us about Tomorrow's Warriors and the impact that

it's had on you.

Tomorrow's Warriors is where I met most of the musicians that I play with today to be honest. Gary Crosby was very welcoming when I first started going to the sessions, and it's a mad essential service for young musicians because it's free of charge! Many of the musicians I know and love today owe their musical beginnings to Gary and Tomorrow's Warriors.

Mr. Bongo Presents...

Joe Armon-Jones

Patterns, Brighton

Thursday 4th October.

Gary Crosby OBE



*Interviewed by
Charlie Anderson*

Photo: Steve Cropper

In 1951, Jamaican-born music lover Lee Gopthal, part of the Windrush generation, arrived in England and, frustrated by the lack of Jamaican music in Britain, opened up a chain of record stores. In 1968 he joined forces with Chris Blackwell (of Island Records) and set up Trojan Records as a way of distributing Jamaican music to British audiences. Bassist and founder member of Jazz Jamaica All Stars, Gary Crosby OBE, remembers the importance of the music and the effect that it had on him. "There was always music in the house and there was always an awareness of Island Records, and then Trojan, and its connection with my family." Crosby's uncle, guitarist Ernest Ranglin performed on, and arranged, the hit record *My Boy Lollipop*. "That was the song that made me think about playing music. There was just a buzz in the house that I became aware of. I would have been about 7 or 8 and I remember seeing the guitar one day in the kitchen. That was the first time I saw it. That was my connection with wanting to become a musician, seeing that big red

guitar. You can imagine, it would have been about the same size as me. I fell in love with music then, so *My Boy Lollipop* plays a big part of my life."

The Jamaican music of Trojan Records has also played a big part in British cultural life. The Liquidator by Harry J's All Stars, for example, has famously been a Chelsea football anthem for decades. "I grew up right next to Chelsea football ground, for my sins. There was a large Irish community, a large Polish community, and quite a few Portuguese around Stamford Bridge. We were all going to the same parties, listening to the same music, which was *Liquidator*, *Double Barrel*, *Monkey Man*, all those songs. The Trojan 50th Celebration is about about saying to the UK, our country, there are lots of good things about diversity, and Trojan music was one of those. It introduced Jamaican music to England. All of us working class kids in London listened to this music and it holds a very special place in a lot of peoples' minds. We're celebrating 50 years of Trojan music, not only to celebrate the music but also

to make a statement about the things that we have in common.”

Whilst the Jazz Jamaica band began back in 1991, the Jazz Jamaica All Stars have been going for more than a decade and have featured a host of guest soloists. For the celebration of Trojan Records, the band features two veterans of the British soul and reggae scene, Brinsley Forde and Noel McKoy. “They’re not only great musicians and great singers but they’re also great friends of mine. I’ve known them well over thirty years. We all have very similar backgrounds. We’re all West Londoners, first generation Black British, so we have that in common, and a love of reggae music. A lot of people have heard of Brinsley because of his connection with Aswad, but Noel McKoy too has a deep connection with this music, through his brothers and sound systems. It’s great for me to be on stage with people I like, people I trust and people I know that really support this project. It’s not just a gig for them, there’s something more, they’re bringing something

special to this.”

“I don’t think there are any survivors from the original band but we have a lot of young players who have come through Tomorrow’s Warriors that have listened to the music over the last couple of years and have been doing rehearsals with us. As part of their learning they would have been introduced to Jazz Jamaica’s music, five or six years ago. We’re now ready to present some of this new talent beside us.”

Crosby started Tomorrow’s Warriors with his partner, Janine Irons MBE FRSA, 28 years ago and the premier jazz education organisation in the UK is largely responsible for the recent wave of younger talent on the current jazz scene, as well as a number from previous generations. “I tend to use ‘generations’ in a very loose way, for us whenever we change the band, which is every four years, we tend to call it a new generation. The first band featured Denys Baptiste, Byron Wallen, Tony Kofi, Robert Fordjour, Alex Wilson. The next generation was Jason Yarde, Robert Mitchell, Julie Dexter. Then the next one was Soweto



Photo: Steve Cropper

Kinch and so on. As we come up to today, I think we're in our seventh or eighth generation."

He credits the philosophy behind Tomorrow's Warriors to the teaching that he had when he was younger. "I had a great teacher, Peter Ind, who now lives in Brighton. I learnt a lot from him. What I learnt from him, even though he didn't say this directly, you have to allow the people you're teaching to discover the magic for themselves. That's exactly the philosophy of how and what we do at Tomorrow's Warriors. The student has to discover the magic, because there is a magic in jazz music. My true love is bebop and straight ahead music. I've produced or worked with people who are from many other areas in music. It's not for me to decide how they

should play or what style they should play. That's not my job. My job is to say 'look, discover the magic'. That's how I look at it. I know it's really difficult on paper to how people would be able to read into it and say 'The Gary Crosby Technique' or The 'Tomorrow's Warriors' Technique', I'm going to use this. It's not that easy. It's a lot of trial and error. I've been really fortunate to have people who trusted it, like Denys Baptiste and Jason Yarde. There have been loads of people who have trusted it, but there's also been people who haven't been able to gain from it. Some didn't get it. It's a type of osmosis. A lot of the kids that come to these classes, I know exactly what they're going through. Many of us come from the same background."

Crosby is also honest

about what he thinks is the formula for developing young talent. "It's about trusting them. This may sound like a paradox or egotistical but the technique is to drop your ego. Remember that we are artists and basically we want to tell the world how fast we play, how much harmony I got. If you're focussing on that while you're teaching, then your ego is getting in the way of that other person's development. You're not actually concerned about that person's development, what you're concerned about is getting across how great a teacher you are, how great you are as an individual. That's the key: it's not about us, it's about those people in the room. If you're really honest about it, you'll give up all of your own insecurities, hopes and wishes. I came up in the 70s. I was a teenager in the 70s so I was influenced by that type of philosophy, and I've kept it with me the whole way. I want to introduce as many people as possible to this great music. That's more important than my own artistic endeavours, to be honest."

He is also keen for students to pass on what they have learnt. "The technique that I've always used, as well as 'each one, teach one', is that those who have developed through Tomorrow's Warriors should go on to be teachers. Not everybody, but the ones that are capable of it. I expect them to come back and help. I don't insist on it but I try and instil that in them while they're learning with us. The next group of players to come out of Tomorrow's Warriors, who'll be ready in the next four or five years, they are Binker Golding's students.

Seeing young talent develop is, says Crosby, something that gives its own reward. "The young people I've been working with have really given back something. I'm very proud and happy to be around such wonderful young talent. It's just been great fun for me. Sense of duty, yes, but it's also fun. I do find it quite satisfying to watch a young talent come in and in five or six years time be out there playing on the jazz circuit, or at college studying. I like to see young people



Photo: Steve Cropper

develop. That's why I started it and that's why I'm still doing it."

Crosby suffered a stroke in January which has stopped him playing this year, but he remains sanguine. "I had a little experience early this year that's taking me out for a few months but I'm keeping an eye on it. I won't be playing in Brighton but I will be there, possibly MC-ing the show."

Jazz Jamaica All Stars will be presenting a show that is meant for audiences to enjoy. As Crosby says, "Jazz can be fun. Jazz has its roots in dance music and we are a part of that

tradition. We're still soloing like jazz players but there's this incredible groove going on at the bottom which people will get up and dance to. That's what we're there to do. I know what the audience is like in Brighton, I know it's going to be an audience that is open-minded and up for having a good night. It's going to be great fun. We're really looking forward to it."

**Jazz Jamaica All Stars:
The Trojan Story**
Brighton Dome Concert Hall
Sat. 29th September

Binker Golding



*Interviewed by
Charlie Anderson*

Tell us about the Binker Golding Band.

On piano is Joe Armon-Jones, on double bass is Dan Casimir and on drums is Sam Jones. They all appear on the album and it's just the four of us on the whole thing. Generally, when we do live shows it's that band as well.

They're all musicians that I get on with very, very well, musically speaking and personality-wise so that makes it a lot easier. It's probably the most easy-going band I've ever had. There are no clashes of personality or anything like that. They're all very nice guys and easy to work with. I don't have to give them much direction or how to play, I just let them get on with it.

How is it different to what you've

done before?

Pretty different, in every way, really. Most people know me now from Binker & Moses, so in that band it's always been sax and drums centric. We've had some guests along the way, but we've never had a piano or a bass as a guest, so it's completely different to that. It's a traditional quartet line up of acoustic piano, double bass with drums and sax.

It's far more composed music than what I've been doing before, at least with the duo in recent years. It's a lot more composed, more thorough and more thought out. It's less of a jam band situation, which is often how the Binker & Moses stuff tends to be, deliberately.

There's plenty of improv but it's more of a straightforward jazz

quartet sound, that you'd be familiar with, from the 1950s and 60s, but with, hopefully, modern material and new material.

How do you go about composing?

I never compose at the saxophone. I tend to sit at the piano and write with just pen and paper, and without a piano as well. I find that to be really useful, sometimes way more useful than sitting at the piano. I try and work out ideas. I keep a notebook, and sometimes write down fragments, then review them and basically work the material at the piano. I try and work out all the useful options and permutations of the core material, and what potential it might have, what it's trying to say, if anything at all.

I'm a very slow writer these days. I used to be very fast years ago when I was in my early twenties at Guildhall and Middlesex. Now, I don't think I'm any slower, I just think the quality control has gotten stricter, so it takes me a long time to write. There's only seven tunes on the album. I think there were about 30 tunes to choose from.

Do you have a favourite tune on the album?

I wanted there to be eight tunes on the album but I couldn't fit the eight to a vinyl because the other tracks were too long. The one I thought was best didn't make it to the record. Basically, it didn't really fit the

character.

Of the ones that did make it, my favourite is probably *You, That Place, That Time*. I think it was the best written. If I could go back, I would re-write parts of it, but I still think it's my favourite of the bunch.

Tell us about the role Tomorrow's Warriors has played.

Tomorrow's Warriors, and in particular Gary Crosby, have made such a tremendous contribution to the UK jazz community. There are so many musicians on the scene today that have at some point been part of Tomorrow's Warriors. I greatly enjoy teaching there and I'm looking forward to the generation I'm currently teaching becoming the next generation of players at the forefront of the music.

What are your plans for the future?

We're looking at a release next year, probably March/April and hopefully some reasonably intense touring around that time. In a perfect world I'd like to be in a recording studio making the second album on the same day that this one comes out. I'll try and think ahead and hopefully that will work.

The Binker Golding Band

New Generation Jazz at The Verdict

Friday 26th October

Skinny Pelembe



Photo: Auriane Defert

Doncaster musician **Skinny Pelembe** spoke to SJM editor Charlie Anderson.

Tell us about your influences.

The first thing that I was really into was hip hop. My brothers are, like, ten years older than me so they have massive heads for that, they're really into it, properly. So I got that second-hand, even though my dad hated it. They'd blast it and I'd hide in their room and listening to Redman and Onyx and stuff like that. When I got a little bit older I started listening to just everything that they listened to. Me and all my

mates were like wannabe mods so it was all the Motown and Northern Soul compilations and all the bands associated with that. Then I got into deeper stuff, Mos Def, The Biker Boyz soundtrack is a Mahavishnu Orchestra sample, so I found out about it through that.

How did the collaborations come about on your EP *Sleep More, Make More Friends?*

We finished the solo EP, then I started doing the album and we had a bit of time in between, so I thought we might as well do another EP.

I took four tracks that I'd written and gave them to four other people that I'd met since moving to London: Hejira, Yazmin Lacey, Sonia Bernardo and Emma-Jean Thackray.

Hejira are fronted by Rahel who used to run the music collective along with Wayne from United Vibrations and Steam Down. It was a little bit of a dream to have her on the track, and I really like her band Hejira. We just took one of those tracks and jammed it out in their studio.

Yazmin Lacey was in the first

year of Future Bubblers so I met her through that when I started doing it. We just get on. She's like a bit of a big sis. I'm really chuffed to just be her mate so it was really good to do a track with her.

I think I met Sonia Bernardo through Instagram and we just started hanging out. She's well into John Logan podcast as well, so we talked about that for ages and then had a little jam. That's how we did *Live From the High as a Kite*.

The Emma-Jean Thackray one, I met her just through the scene. She's from Leeds so it's good to keep it a bit Yorkshire, which is good.

When you sit down to do a track, what process do you go through?

It depends, but mostly my favourite thing to do is digging for samples. So I'll start off making beats with samples and then the next thing to do is play guitar on it. Normally I'll sample something, make a beat, not necessarily a hip hop thing, just something, and then have that on repeat for ages. Put it on before I go to bed and then sleep with it and hope I'll wake up and have an idea. Then

I'll play some guitar or some keys, play some chords then get rid of the sample so there's a bit more space (also because I can't really afford the sample). Then I just keep building from there.

How does it work when you play live?

When we play live it's kind of a different thing. I would get a little bit bored with just doing an Ableton set or a laptop controller kind of thing. You can't really beat having a live band. They're all proper jazzers, they're all really good so there's no point in me telling them exactly what to do. We'll just jam it out and they'll do a great job so I'm not going to interfere, apart from the overall structure.

The live stuff tends to be quite different, sometimes quite similar but other times it'll just veer off. You've got the record anyway so there's no point in listening to a carbon copy when you come to see it live. You might as well do something different.

Skinny Pelembe

Green Door Store, Brighton
Wednesday 26th September

Words... Jennifer Left



I have worked at The Hand in Hand on and off for over the last ten years. I first came here when my friend said that he knew of a little place that sold Cherry Beer, and being fresh of the train from Newcastle, I hadn't really heard of Cherry Beer before... but by god it was delicious! As a treat I would pop in for half a cherry beer as I couldn't find it anywhere else. That's when I became friends with Matty the manager at the time. Matty is simply a beautiful human. From what I understand he really brought The Hand in Hand back from the brink. I loved the place so much I asked for a job, which helped me out of a few scrapes. Turned out Matty and I were also bass players, so would often be on the same circuit performing. I think it may have been Dai Reese (his best mate and assistant manager living upstairs at the time) that suggested getting a piano and putting some live jazz on a Sunday. Matty and Dai has seen Sara [Oschlag], Dan [Sheppard] and Jason [Henson] performing outside of English's and invited them to perform on Sunday's. That was ten years ago now. The ten year anniversary party was brilliant! I cooked up a huge gumbo, and everyone was taking turns performing (I even sang a tune!) I loved that night. Sunday's are super special here. When maybe

everywhere else folk are turning in early for work on Monday, we have a little corner of Brighton that is going crackers and soaking up some sweet jazz. The jazz community are just brilliant. I see the same wonderful faces every week and it really feels like big family. The Hand in Hand is a very special place in a lot of people's hearts. It's been here over 200 years now I do believe, and I'm sure her walls have seen a thing or two! Matty made this an incredible place for so many, I spent my early 20's here, so it was a huge privilege to be able to buy it three years ago with my husband Clark. The last three years have been quite intense. Starting up the brewery with our business partner Jack Tavarè (the brewmaster) and getting married. It has been quite the shift in lifestyle (living above a pub can be tricky as you never really switch off) but The Hand in Hand has become such a massive part of my life. The customers are our family, and we really love and look after each other. When someone may be a little down on their luck, alone or they've had the best day ever, they know they can always come here and share it with us....

Words: Jennifer Left, owner at The Hand in Hand, Brighton

Photo: Lisa Wormsley

Big Band Scene

Patrick Billingham

Summer is officially over, with the final concert in the series of Thursday evening Big Band Sounds events on Eastbourne bandstand. The fine weather ensured good attendances, with audiences averaging well over 200. Hopefully these will continue in 2019. Autumn brings plenty of indoor big band gigs to look forward to.

Among these are the Big Band @ The Brunswick sessions on the first Sunday evening of each month, with the season kicking off with Big Band Sounds playing to a packed house in September.

I also went to see the Len Phillips Big Band Great American Swingbook Show, with singers Eleanor Keenan and Matthew Ford at the Devonshire Park Theatre in Eastbourne. Len retired a couple of years ago and the band is now directed by Joe Pettit. I'm not sure whether he was being serious when he introduced the opening number, *Strike Up The Band*, "written by George Gershwin and his lovely wife Ira". As I understand it, George and Ira were never married to each other, although it is believed they shared a bed when they were young.



The music covered the swing era ranging from Miller to Kenton and beyond. The soloists were excellent, and as one would expect from a professional touring band, the ensemble playing was tight. Both in the uptempo charts and the slower ones such as Neal Hefti's *Li'l Darlin'*. To me, the outstanding piece was the haunting rendition of Ellington's *Black and Tan Fantasy*.

At first, I thought the band wasn't paying enough attention to dynamics, but after a while, I realized that this was down to the sound system, which I thought would have been better with much less gain on the individual instruments thus involving less compression. Nevertheless the whole afternoon was a masterclass in how these charts should be played.

The **JP Big Band** was formed for a one off charity concert in the summer of 2017, to raise funds for,



Photo: Patrick Billingham

and awareness of, Cystic Fibrosis. Trombonist Jim Prior invited his musician friends from in and around Sussex, and managed to assemble a full big band with three guest singers performing to a sell out audience at their debut performance.

The band plays a mixture of old and new big band charts varying from Diane Schuur to Jaco Pastorius. Their aim is to cater for all ages that might want to experience a big band and to also introduce new music to everyone that comes and listens.

Currently they don't have a set rehearsal day or concert list, as Jim's plan for the band is just to hold the annual fundraising event.

You have the opportunity to hear this 25 piece big band including percussion and French horns and the legendary Steyning Steinway Grand Piano. Together with special guests Paul Newton on trumpet, Mark Bassey on trombone, and on the vocal front Bryony Prior and

vocal fusion Acapella and Saffron. And, of course, to support the charity at The Steyning Centre on Saturday 27th. Details are in the listings below.

I know of two musicians looking to join, or dep with, a band. Baritone sax player Eloise Francis, who used to play with JetStream Jazz Big Band. Her contact details are 07769 671450 littlebridges@hotmail.co.uk. She also plays alto and tenor.

Louisa Patient is a bass player, 07773 659421 loopybass@gmail.com.

Finally two items of sad news. The Ravenswood Hotel at Sharpethorne no longer hosts live music. Trumpeter Mike Nicholls died of an aggressive brain cancer in August. He was in his early sixties.

Big Band Gigs

October - Early November

[R] means a residency

bold italic type indicates part of a regular series

Monday 1st October

[R] 8:00 - 10:30 pm, The Rox Sessions Live at 'The Hoff': Bognor Regis Big Band open rehearsal at the Hothampton Arms, London Road, Bognor Regis, West Sussex, PO21 1PR, (01243 821434). Free entry with collection for the Rox music charity.

Wednesday 3rd October

[R] 8:30 pm, The Fred Woods Big Band at the Horsham Sports Club, Cricketfield Road, Horsham, West Sussex RH12 1TE (01403 254628). £2 (Club members free.)

Sunday 7th October

[R] 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 @ The Brunswick: The Brighton Big Band featuring Dave Williams on vocals and special guest Robin Blakeman playing the music of Oliver Nelson and Quincy Jones at The Brunswick, 3, Holland Road, Hove BN3 1JF (01273 733984). Free entry with collection.

Tuesday 9th October

[R] 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.

Saturday 13th October

8:00 - 10:30 pm, The Perdido Players Swing Band with the Sister Sister Singers at Queens Hall, High St., Cuckfield, West Sussex (01444 848156) RH17 5EL. Tickets £10 from Pepperbox, Peter Swann (01444 450335) or on the door. Proceeds for Friends of Holy Trinity Church Cuckfield.

Sunday 14th October

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

Sunday 21st October

3:00 pm, The Gordon Campbell Big Band with Matthew Ford at The Hawth, Hawth Avenue, Crawley, West Sussex RH10 6YZ, £18/£17.

Friday 26th October

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

Saturday 27th October

7:30 - 9:45 pm The JP Big Band, with special guests, at The Steyning Centre, Fletchers Croft, Steyning, West Sussex, BN44 3XZ. £15. Tickets available from The Steyning Bookshop (01903 812062) or online at www.justgiving.com/fundraising/JPBigBand, All profits to the Cystic Fibrosis Trust.

Clocks go back to Greenwich Mean Time.

Sunday 28th October

7:30 - 10:30 pm, The Studio 9 Orchestra at The Brunswick, 3, Holland Road, Hove BN3 1JF (01273 733984). Free entry with collection

Sunday 4th November

[R] 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 @ The Brunswick: The Sussex Jazz Orchestra, featuring guest star Henry Lowther, at The Brunswick, 3, Holland Road, Hove BN3 1JF (01273 733984). Free entry with collection.

Next month:

Hopefully another band profile, and more news about big bands based in, or appearing in, the county. If you would like your band featured, and I have not already contacted you, please get in touch. Anything else, such as gig news, or feedback on this column, that you would like me to include in November's Big Band Scene, please send it to me by Wednesday October 10th. This is much earlier than usual because I shall be away. My email address is g8aac@yahoo.co.uk.

Brighton Alternative Jazz Festival

Charlie Anderson



Brighton Alternative Jazz Festival returns this year with a programme of varied music that embraces free jazz, minimalism and contemporary jazz at four different venues across Brighton. The festival begins on 4th October at The Verdict with a performance by British saxophonist Trevor Watts, followed by two concerts by minimalist composer Terry Riley at St. Luke's Church, performing with his son Gyan, both of which are now sold out.

Saturday 13th October sees six ensembles performing at St. Luke's Church in Queen's Park, beginning with the legendary Peter Brötzmann. Festival director Daniel Spicer has said of him, "He is a towering figure in this music. He helped to birth European free music in the 1960s and his 1968 album *Machine Gun* is a stone cold classic of protest jazz. Since then he's toured tirelessly and collaborated voraciously." Also

on the bill are Keir Neuringer's Irreversible Entanglements, a rare UK performance from US duo Matthew Shipp and Ivo Perelman (see opposite), Laura Jurd's Dinosaur and an ensemble featuring David Birchall, Andrew Cheetham, Julie Kjaer and Hannah Marshall, and lastly a solo keyboard performance from Adam Fairhall.

The Rose Hill pub hosts an evening of Ashley Paul, Gwenifer Raymond and GOITT on 20th October with the festival ending on 30th October with Sons of Kemet at Komedia.

Inspired by Brighton Alternative Jazz Festival and the vibrant scene in the Sussex region, Sussex Jazz Magazine will be increasing its coverage of the alternative jazz scene, starting next month with a new monthly column by SJM writer George Richardson.

Charlie Anderson put questions to pianist **Matthew Shipp**, ahead of his performance with Ivo Perelman at this year's Brighton Alternative Jazz Festival.

Your association with Ivo Perelman dates back more than 20 years. What do you enjoy most about working with him? What I like about working with Ivo is that the two of us have made a commitment to developing a language over a long period of time - the commitment means everything - also we both have the same respect for our jazz ancestors - both have a background in classical music but we both don't want to sound like anyone who played our instruments before us. and we both are open to learning and growing.

Of all the albums that you've made together is there one that stands out as being particularly special to you personally?

In some ways the duo CD *Callas* was a real breakthrough for us - I think Ivo getting into the real vocal quality of the instrument opened up a whole new lyric phase for us and after *Callas* our interaction took on a whole new dimension.



Tell us about the latest album, *Oneness*. Will it really be your last collaboration together? *Oneness* is a continuation of the deepness we opened up to on *Callas* - it seems like we have a whole big canvas in front of us and we can paint our painting many ways. We went into the studio for a few days with the idea of picking one cut a day for one CD but we were very happy with how a lot of it came out and ended up with it as a boxset - we still have a lot more to say as a duo.

For your performance in Brighton on 13th October, what music are you likely to perform?

The gig in Brighton will be a continuation of our unique duo language - we have been in the studio doing some new stuff and we have developed since *Oneness*. If you are at this gig you will hear that development.

Live Reviews



Pete Hill Quintet
The Verdict, Brighton
Friday 31st August, 2018

Drummer Pete Hill made a name for himself on the Brighton scene as an experienced, contemporary drummer and since moving to London he's continued to develop both his playing and the variety of bands he performs with.

Performing as part of the excellent New Generation Jazz series, the quintet began the first set with Ben Williams' arrangement of Woody Shaw's *Moontrane*, which sets the tune in the framework of a straight-eighth

feel giving it a more upbeat, contemporary sound. Saxophonist Johnny Chung used a subtle range of pedalled effects in a tasteful way. He has a keen sense of melody, combining technical fluidity and a deep knowledge of the jazz tradition. This was evident on the tune *Spam-Boo-Limbo*, from EST's *Good Morning Susie Soho* album. Guitarist Ed Riches was given the opportunity to display his compositional skills and absorbing solo playing over his own original, whilst keys player Jack Stephenson-Oliver displayed his impressive technique on Nicholas Payton's *The Backward Step*.



Photo: Lisa Wormsley

With Nate Smith's tune *Bounce*, they began the second set in a similar vein to the first. Pete Hill's original, *Numb*, contained contrasting sections that gave each soloist room to improvise freely and build up tension. This illustrated Hill's excellent bandleading skills as he either drove the groove forward or was happy to hold back and give the soloist room to explore the melodic possibilities of the harmony. The combination of Gary Bartz's composition *Libra* with a contemporary arrangement (in the style of Kneebody) worked well, as did the closing number, Radiohead's *Bloom*.

Pete Hill is a creative drummer who listens and responds to what's going on around him and his sensitive playing blended with the other members of the band. What also stood out was the quality of the musicians he had assembled, and his ear for less well-known contemporary repertoire.

Johnny Chung, saxophone; Jack Stephenson-Oliver, piano & keys; Ed Riches, guitar; Rhys Lovell, bass; Pete Hill, drums



Peter Ind at 90
The Verdict, Brighton
Friday 14th September, 2018

“When I was younger, if I said ‘fuck’ it would be the end of the world. It no longer is, and I love saying it. Fuck!”

-Peter Ind

Peter Ind’s career began in 1949 when he travelled to America as a bassist performing on the Queen Mary ocean liner. Once in New York he immersed himself in the jazz scene and became a student of Lennie Tristano, performing with fellow Tristano devotees Lee Konitz and Warne Marsh. Later on

he started his own record label, Wave, and when he returned to London he started the now legendary Bass Clef jazz club in Hoxton, and later the Tenor Clef. More recently he moved to Brighton and celebrated his 90th birthday.

Beginning with Jonathan Gee’s version of Wayne Shorter’s *Footprints*, the first set also included Geoff Simkins performing Konitz’s *Subconscious-Lee* and a sumptuous version of *If I Should Lose You* by Imogen Ryall. Simkins and Julian Nicholas ended the first set with the scarcely-heard tune *Sal’s Line*, which Peter Ind had recorded with the composer, pianist Sal



Photos: Lisa Wormsley

Mosca.

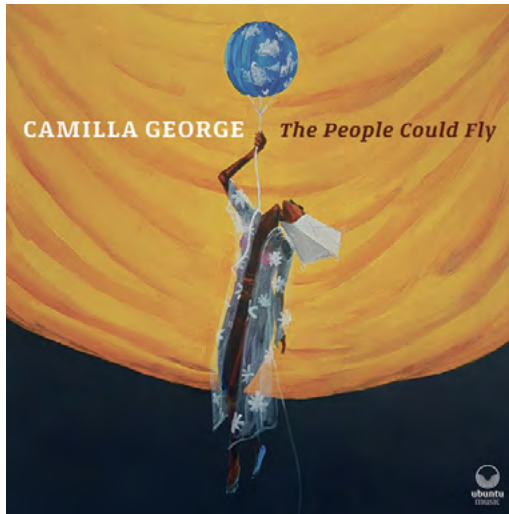
During the interval, Claire Martin sat down with Peter Ind, a colourful and forthright character, and asked him about his life and career as a bassist and jazz club owner, where he reminisced about his time in 1950s New York and talked about his more recent activities in Sussex - writing and painting.

After a rousing *Happy Birthday* (with cake), Peter sat in with the band performing a blues with Claire Martin, proving that you never lose it. With a quick change of bassists, and basses, Tim Robertson was back for Claire Martin's version of *Perdido* with Geoff Simkins.

By way of contrast, pianist Gee and saxophonist Julian Nicholas joined forces for a duet version of *Boplicity* using Mark Murphy's lyrics and vocalese to Gerry Mulligan's solo. After a fast-paced *Oleo*, Geoff Simkins finished the evening with a heartfelt rendition of the Ellington ballad *In A Sentimental Mood*.

Claire Martin, vocals & host;
Imogen Ryall, vocals; Julian Nicholas, tenor sax; Geoff Simkins, alto sax; Jonathan Gee, piano & vocals; Tim Robertson & Peter Ind, bass; Spike Wells, drums

Album Reviews



Camilla George
The People Could Fly
(Ubuntu UBU0015)

Saxophonist Camilla George, who released her acclaimed debut album *Isang* early last year, often surrounds herself with musicians of a similar high calibre; pianist Sarah Tandy and bassist Daniel Casimir are regulars in her quartet. Likewise, for her new album the opening track, *Tappin the Land Turtle*, features the distinctive vocals of Cherise Adams-Burnett and the African Highlife infused guitar of Shirley Tetteh, together with the versatile drumming of veteran Winston Clifford.

The funkier tune on the album, *How Nehemiah Got Free* features an infectious bass guitar line from Casimir, some tight funk drumming from Clifford and some subtle Rhodes playing by Tandy.

George's ballad playing is exquisite, as evidenced on *Song for*

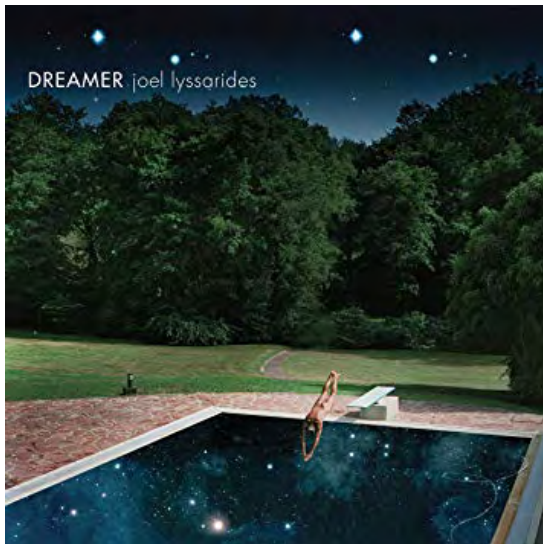
Reds from her previous album. Here, on *Little Eight John*, she employs the interval of a perfect fourth to create a poignant melodic line that is repeated by Adams-Burnett before Daniel Casimir's sensitive double bass solo.

This new album is inspired by the book of the same name, a collection of African folktales relating to slavery. Whilst the title track embraces this African theme with drummer Femi Koleoso, the haunting piece *The Most Useful Slave* is very much a lament that draws influence from spirituals and John Coltrane, and one of the highlights of an album with lots of variety and contrasts.

The final track is an arrangement by trumpeter Quentin Collins of the classic Curtis Mayfield song *Here but I'm Gone*, with guest vocals from soul singer Omar. Set at a faster tempo, with a more contemporary groove behind it, the piece works well with the horn lines combining with Omar's impassioned vocals.

Overall the album displays a maturity both in George's advanced arrangements, and her strong, self-assured sound on alto saxophone. This is a composer who has found her own voice and knows how to use it.

Charlie Anderson



Joel Lyssarides
Dreamer
(Naxos PCD178)

Peering out from the corner of the rich musical tapestry of Scandinavia, we encounter Swedish-born pianist and composer Joel Lyssarides and the release of his debut album *The Dreamer*, an interesting work with unique influences making themselves present on this album. While we do get an occasional glimpse of the classically-tinted sound usually associated with Scandinavian jazz, giving us the imagery of white frozen landscapes patterned with dense forest and shimmering waterfalls, Lyssarides has chosen to adopt a more eastern sound for this album as if wanting to bring more warmth to his native home. This can be seen in the album's opening track *Semblance* which gives us an intimate introduction to the composer and his personal approach

towards his instrument. Opening with an intimate solo piano piece heavily drawing on the minimalism of composer Philip Glass, it relies on a basic melancholic theme to carry the tune. Another standout for this track is the composer's use of overdubs. This unique embellishment to the album's opener brings to mind pianist Bill Evans and his groundbreaking work, *Conversations With Myself*.

As the album moves on, our frozen white paradise seems to have melted. The cold melancholy is replaced by simmering grooves and desert-streaked melodies reminiscent of Israeli jazz bass giant Avishai Cohen. This main influence makes itself present on many of the tracks on this album, the title track being a good example. Again there are Eastern-tinged melodies but accompanied by the hard-hitting drums that bring to mind fellow composer Armenian pianist Tigran Hamasyan, similar in feel to Hamasyan's tune, *Road Song*. Overall this is a good album and worth the listen, however, with this debut release for record company Naxos, Lyssarides has definitely shown us his unique talent as a performer, but as a composer there is room for growth, and this album shows the promise for a bright future for this budding new talent.

George Richardson

Monday	Al Nicholls Trio The Paris House, Brighton 2-5pm Free [R]	Christian Brewer Snowdrop, Lewes 8pm Free (c) [R]	Alex Bondonno Trio The Paris House, Brighton 8-10pm Free	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
1				

Tuesday	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Gilad Atzmon JazzHastings 8:30pm £10	Snazzback The Verdict, Bright- on 8pm £8/4	Special Sussex Coast Quintet Hare & Hounds, Wor- thing 8:30pm Free (c)
2				

Wednesday	Paul Richards & Guest The Independent, Hanover, Brighton 8pm Free [R]	Safehouse: Nate Wooley & H Trio The Verdict, Brighton 8pm £5.50	Terry Seabrook The Paris House, Brighton 8-10pm Free	Courtney Pine The Ropetackle, Shoreham 8pm £24	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]
3					

Thursday	Paul Richards All Saints Church, Hove 1pm Free (c)	Brighton Alternative Jazz Festival: Trevor Watts & Very- an Weston/Entropi/ In Threads The Verdict, Brighton 7:30pm £10	Chris Coull Sussex Cricketer, Brighton 8pm Free	Joe Armon-Jones Patterns, Brighton Doors 7:30pm £8.80	Sue Richardson & Katie Jungman The Master Mariner, Brighton 8:30pm Free [R]
4					

Friday	Neal Richardson Bannatynes Spa Hotel, Hastings 7pm Free to diners	Jonathan Vinten Trio Steyning Jazz Club 8pm £12/7	Nigel Price Organ Quartet The Verdict, Brighton 8:30pm £15/12	Arthur Catt Quintet The Steam Packet, Littlehampton 8:30pm Free
5				

Saturday	Elis Davis Duo Queen Victoria, Rottingdean 2-5pm Free	Gypsy Swing The Paris House, Brighton 4-7pm Free [R]	Lynda Murray Mamma Putts, St. Leonards 7:30pm Free to diners	Beggars Belief The Verdict, Brighton 8:30pm £8/5
6				

Sunday	Mike Hatchard The Ropetackle, Shoreham 11am £11	Neal Richardson Deans Place Hotel, Alfriston 12:30pm free to diners	Savannah/ Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Sam Carelse Jazz Duo The Libertine Social, Worthing 2-5pm Free [R]
7				
	Adam Glasser & Neal Richardson The View, Seaford Head Golf Club 5pm £10 (kids free)	Jazz at The Hartington The Hartington, Brighton 7pm Free [R]	Lawrence Jones Lion & Lobster, Brighton 8-10pm Free [R]	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]

Monday	Terry Ede Trio The Paris House, Brighton 2-5pm Free [R]	James Osler Snowdrop, Lewes 8pm Free (c) [R]	Roy Hilton Trio The Paris House, Brighton 8-10pm Free	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]	The Soultastics The Mesmerist, Brighton 9:30pm Free
8					

Tuesday	Simon Savage, Tim Wells & Dan Sheppard The Bath Arms, Brighton 8pm Free [R]	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Andy Williams Quartet Hare & Hounds, Worthing 8:30pm Free (c)
9			

Wednesday	Jason Henson The Independent, Hanover, Brighton 8pm Free [R]	Paul Richards The Paris House, Brighton 8-10pm Free	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]
10			

Thursday	Pollito Boogaloo The Paris House, Brighton 8pm Free	Mike Hatchard & Charlotte Glasson Robertsbridge Jazz Club 8pm £10/8	Sara Oschlag & Neal Richardson Trio The Master Mariner, Brighton Marina 8:30pm Free [R]
11			

Friday	Alan Barnes La Havana, Chichester 8:30pm £10/5	Jonathan Gee's Italian Quartet The Verdict, Brighton 8:30pm £15/12	Quincesensual The Steam Packet, Littlehampton 8:30pm Free
12			

Saturday	And Sally Makes 4 The Dolphin, Littlehampton 1-4pm Free	Saturday Jazz Queen Victoria, Rottingdean 2-5pm Free	Brighton Alternative Jazz Festival St. Luke's Church, Brighton 3:30pm £22.50	Gypsy Swing The Paris House, Brighton 4-7pm Free [R]	Tony Williams Trio Queen Victoria, Rottingdean 10pm Free
13					

Sunday	Neal Richardson Bannatynes Spa Hotel, Hastings 12:30pm Free to diners	Savannah/Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Sam Carelse Jazz Duo The Libertine Social, Worthing 2-5pm Free	
14				
	John Lake Trio Alfriston Church 3pm Free (c)	Jazz at The Hartington The Hartington, Brighton 7pm Free [R]	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]

Monday 15	Andy Woon Trio The Paris House, Brighton 2-5pm Free [R]	Sam Miles Snowdrop, Lewes 8pm Free (c) [R]	Chris Coull Trio The Paris House, Brighton 8-10pm Free	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
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Tuesday 16	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]		Geoff Simkins Quartet Hare & Hounds, Worthing 8:30pm Free (c)	
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Thursday 17	Paul Richards & Guest The Independent, Brighton 8pm Free [R]	Robert Fowler Pavilion Cafe Bar, Worthing 8pm £9	Ela Southgate Trio The Paris House, Brighton 8-10pm Free	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]
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Thursday 18	Son Guarachando The Paris House, Brighton 8pm Free	Sara Oschlag Trio Fudgies, Hove 8-10pm Free	Will Foster Arnold & Neal Richardson Trio The Master Mariner, Brighton Marina 8:30pm Free [R]	
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Friday 19	The Drawtones Stables Theatre, Hastings 8pm £13/10/8	Dave Newton Trio The Verdict, Brighton 8:30pm £15/12	Terry Seabrook & Friends The Steam Packet, Littlehampton 8:30pm Free	
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Saturday 20	Paul Richards Queen Victoria, Rottingdean 2-5pm Free	Gypsy Swing The Paris House, Brighton 4-7pm Free [R]	Brighton Alternative Jazz Festival: Ashley Paul, Gwenifer Raymond, GOITT The Rose Hill, Brighton 7:30pm £9	Dale Storr The Verdict, Brighton 8:30pm £10/5
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Sunday 21	Savannah/Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Sam Carelse Jazz Duo The Libertine Social, Worthing 2-5pm Free		
	Jazz at The Hartington The Hartington, Brighton 7pm Free [R]	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]	

Monday	Nils Solberg/Mick Hamer Trio The Paris House, Brighton 2-5pm Free [R]	Jason Henson Snowdrop, Lewes 8pm Free (c) [R]	Oli Howe Trio The Paris House, Brighton 8-10pm Free	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
22				

Tuesday	Jenny Green & Gabriel Garrick + Jazz Jam Dorset Arms, East Grinstead 8pm £8/£5 jammers	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Benn Clatworthy Quartet Hare & Hounds, Worthing 8:30pm Free (c)
23			

Thursday	Paul Richards & Guest The Independent, Brighton 8pm Free [R]	Louis Checkley Trio The Paris House, Brighton 8-10pm Free	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]
24			

Thursday	Karen Sharp's Jazz Party All Saints Church, Hove 1pm Free (c)	Babou The Paris House, Brighton 8pm Free	Sam Carelse Trio Fudgies, Hove 8-10pm Free	Andy Drudy & Neal Richardson Trio The Master Mariner, Brighton Marina 8:30pm Free [R]
25				

Friday	Swingtastics! with Soutastics The Brunswick, Hove 8pm £7/11	Binker Golding Band The Verdict, Brighton 8:30pm £10/5	Coastline Jazz Band The Steam Packet, Littlehampton 8:30pm Free
26			

Saturday	Paul Richards Queen Victoria, Rottingdean 2-5pm Free	Gypsy Swing The Paris House, Brighton 4-7pm Free [R]	John Lake Trio Grand Hotel, Brighton 7pm Free	Helen Anahita Wilson The Verdict, Brighton 8:30pm £12/8
27				

Sunday	Neal Richardson Bannatynes Spa Hotel, Hastings 12:30pm Free to diners	Savannah/Assorted Nuts The Six Bells, Chid- dingly 1-3pm Free [R]	Sam Carelse Jazz Duo The Libertine Social, Worthing 2-5pm Free	Amuse Manouche The Royal Sovereign, Brighton 4pm Free
28				
	Jazz at The Hartington The Hartington, Brighton 7pm Free [R]	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]	

Monday	Mike Piggott Trio The Paris House, Brighton 2-5pm Free [R]	Terry Seabrook Trio Snowdrop, Lewes 8pm Free (c) [R]	Jack Kendon Trio The Paris House, Brighton 8-10pm Free	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
29				

Tuesday	Brighton Alternative Jazz Festival: Sons of Kemet Komedia, Brighton Doors 7:30pm £15	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Arthur Catt Jazz Quartet Hare & Hounds, Worthing 8:30pm Free (c)
30			

Wednesday	Roger Beaujolais & Neal Richardson The Bull Inn, Battle 7:30pm Free to diners	Paul Booth Fisherman's, Eastbourne 8pm £10	Paul Richards & Guest The Independent, Brighton 8pm Free [R]	Halloween with Sam Chara The Paris House, Brighton 8-10pm Free	Liane Carroll Porters, Hastings 9pm Free [R]
31					

[R] = Residency

(c) = collection

For big band listings see Big Band Scene.

Details are assumed to be correct at the time of publication.

If you are traveling a long distance, contact the venue before setting out.

Listings

For more detailed and up-to-date jazz listings visit
the Listings page on our website:

www.sussexjazzmagazine.com

Send your listings to: sussexjazzmagazine@gmail.com

Further Afield

Watermill Jazz Club, Dorking

Tuesdays

2nd Oct. Sue Richardson - Jazz
Immortal, the music of Clifford

Brown

9th Oct. Espen Eriksen Trio with
Andy Sheppard

16th Oct. Gabrielle Ducombe
Quintet

23rd Oct. Nigel Price Organ Trio
with Vasilis Xenopoulos

30th Oct. Phronesis

Portsmouth Jazz

Mondays

15th Oct. Mark Crooks Quartet

Southampton Jazz Club

Tuesdays

16th Oct. No concert due to venue relocation

Southampton Modern Jazz Club

Sundays

7th Oct. Sound of Blue Note

14th Oct. Paul Jordanous Ensemble

21st Oct. Damian Cook

28th Oct. The Carrasco Fiasco

On the Horizon

Jazz Hastings

Tuesdays

6th Nov. Remi Harris

Steyning Jazz Club

2nd Nov. Dave Chamberlain

Jazz Cafe, Worthing Theatre

Wednesdays

7th Nov. Allison Neale

19th Dec. Colin Oxley

The Brunswick, Hove

7th Nov. Lorraine Baker's Eden

Chichester Jazz Club

Fridays

9th Nov. Nigel Price Quartet

30th Nov. Jo Fooks Quartet

14th Dec. Enrico Tomasso Sextet

11th Jan. 2019 Scott Hamilton &
Alan Barnes

The Hawth, Crawley

20th Nov. Nigel Price Trio

25th Nov. Jazz Lunch with Mike
Piggott's Hot Club Trio

Venue List

- Alfriston Church**, The Tye, Alfriston, BN26 5TL
- All Saints Church**, The Drive (corner of Eaton Road), Hove BN3 3QE
- Bannatyne Spa Hotel**, Battle Road, Hastings TN38 8EA
- Brighton Railway Club**, 4 Belmont, Brighton BN1 3TF
- Chichester Jazz Club**, Pallant Suite, 7 South Pallant, Chichester PO19 1SY
- Deans Place Hotel**, Seaford Road, Alfriston, Polegate BN26 5TW
- Dorset Arms**, 58 High St. East Grinstead RH19 3DE
- Fudgie's Bistro**, 196 Church Rd, Hove BN3 2DJ
- Green Door Store**, 3 Trafalgar Street, BN1 4FQ
- Hand In Hand**, 33 Upper St. James's St., Brighton BN2 1JN
- Jazz Hastings**, The East Hastings Sea Angling Association, The Stade, Hastings TN34 3FJ
- La Havana Jazz Club**, 3 Little London, Chichester PO19 1PH
- Lion & Lobster**, 24 Sillwood St., Brighton BN1 2PS
- Mamma Putt's**, 23 Kings Road, St. Leonards-on-sea TN37 6DU
- Pavilion Theatre**, Marine Parade, Worthing BN11 3PX
- Porters Wine Bar**, 56 High Street, Hastings TN34 3EN
- Queen Victoria**, 54 High Street, Rottingdean BN2 7HF
- Robertsbridge Jazz Club**, Village Hall, Station Rd., Robertsbridge TN32 5DG
- St. Luke's Church**, Queen's Park Rd., Brighton BN2 9ZB
- Safehouse**, at The Verdict, Brighton
- Seaford Head Golf Club**, Southdown Road, Seaford BN25 4JS
- Steyning Jazz Club**, Steyning Centre, Fletchers Croft, Church St., Steyning BN44 3YB
- The Bath Arms**, 3-4 Meeting House Lane, Brighton BN1 1 HB
- The Bee's Mouth**, 10 Western Road, Brighton BN3 1AE
- The Brunswick**, 1-3 Holland Rd, Hove BN3 1JF
- The Bull Inn**, 27 High Street, Battle TN33 OEA
- The Dome**, Church St., Brighton BN1 1UE (Concert Hall, Corn Exchange, Studio Theatre)
- The Fishermen's Club**, Royal Parade, Eastbourne, BN22 7AA.
- The Grand Hotel**, 97-99 King's Rd, Brighton BN1 2FW
- The Hare & Hounds**, 79-81 Portland Road, Worthing BN11 1QG
- The Hartington Pub**, 41 Whippingham Road, Brighton BN2 3PF
- The Hawth**, Hawth Avenue, Crawley RH10 6YZ
- The Independent Pub**, 95 Queen's Park Rd, Brighton BN2 OGH
- The Komedia**, 44-47 Gardner St., Brighton BN1 1UN
- The Libertine Social**, 46-56 Portland Rd, Worthing BN11 1QN
- The Master Mariner**, 7 Western Concourse, Brighton Marina BN2 5WD
- The Mesmerist**, 1-3 Prince Albert Street, Brighton BN1 1HE
- The Paris House**, 21 Western Road, Brighton BN3 1AF
- The Ropetackle**, Little High Street, Shoreham-by-Sea, West Sussex, BN43 5EG
- The Rose Hill**, Rose Hill Terrace, Brighton BN1 4JL
- The Royal Sovereign**, 66 Preston Street, Brighton BN1 2HE
- 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 Verdict**, 159 Edward Street, Brighton BN2 OJB
- West Hill Tavern**, 67 Buckingham Place, Brighton BN1 3PQ

SJM

Sussex Jazz Magazine

Issue 81

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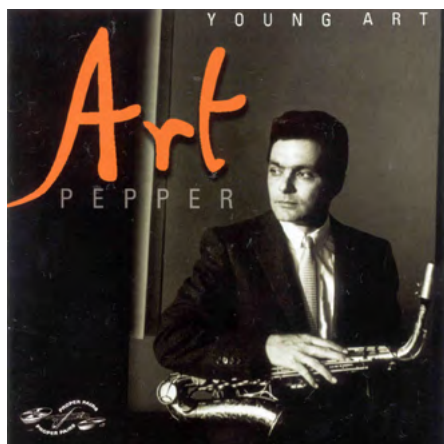
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Pete Recommends...

Peter Batten



Art Pepper
Young Art
[Proper PVCD1 30]

Last month I was able to recommend a double CD which could fill a gap in any historical collection. This month I can go one better. This double provides you with a superb collection of Art's early work, accompanied by an excellent essay which will enhance your understanding of his achievement. For me he is one of the major figures in our music,

worthy of a place in the top 10. I think this set is invaluable for the series of live recordings from the Surf Club in Los Angeles. Art is at his best, even showing off his love of the clarinet, but a bonus is the chance to hear the powerful rhythm work of Hampton Hawes and the excitement which it creates.

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01273 818563

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