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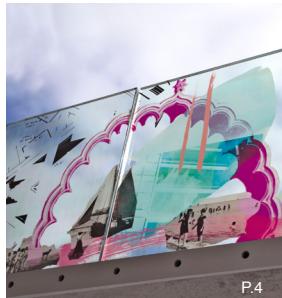
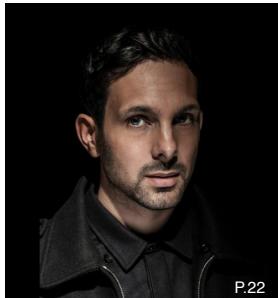
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# JANUARY 2016

It's 2016... After letting off some steam over the Christmas season, we're now fully armed with new pants and socks and ready to face anything the New Year may bring.

There's little doubt 2016 will bring glories at the Rio Olympics and crushing disappointments at the UEFA European Championship. Closer to home the i360 is due

to open, offering everyone unpanelled views of the city. So any Brunswick residents should think about tidying up their balconies or roof gardens. Elsewhere, there's going to be the usual world-class calendar of events. 'Where's the best place to find about what's going on in Brighton & Hove?' we hear you cry. If only someone was producing a definitive culture guide. Oh wait...



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As a socially aware new business in Brighton, The Living Room will serve up a good time with quality food and drink while supporting local homeless people. Agreements include donating one cup of tea to someone in need for every cup sold at The Living Room, and serving soup from Dine – a catering social enterprise whose profits are reinvested into Brighton Housing Trust's First Base Centre.

Owner Sam Down is currently conducting a crowd-funding campaign to raise start-up funds with the aim of starting trading early this year. This target will be met through individual contributions of £2 from the public. The Living Room is not technically a social enterprise, but a social business. "We want to make it clear from the start that The Living Room will be a normal profit-making business," explained Down. "However, we take our social obligations seriously wherever we can. That includes working with local charities to help them continue the great work they do for homeless people."

The business joins the growing movement of companies making social responsibility a fundamental part of their business model, rather than an afterthought. With more than 130 people currently sleeping rough in Brighton and Hove, many companies, organisations and individuals are working together to try and reduce local homelessness.

## BLACK ROCK SUBWAY

[WWW.BLACKROCKSUBWAY.CO.UK](http://WWW.BLACKROCKSUBWAY.CO.UK)

Despite keeping rock 'n' roll dangerous since 1997, Studio 284 have fallen victim to the perilous state of Brighton's seafront arches. Forced to close last September, the studio now has a new name and new location.

Now moving to a smashed up toilet, a new facility is being built from scratch this month. Called Black Rock Subway Studios, at the moment it has no address, no postcode, no phone-line, no toilet and no water. It'll be a while before this much-loved feature of the local band scene returns. Keep a look out for the new Black Rock Subway website, calling 07790609966 or checking the Studio 284 Facebook page for more information in the meantime.

## BRIGHTON HOUSING TRUST VIDEO HIGHLIGHTS HOMELESSNESS

[WWW.BHT.ORG.UK](http://WWW.BHT.ORG.UK)

A new film from Brighton Housing Trust has been released to highlight the issue of homelessness in Brighton & Hove, prompting people to think about to who they would turn to, and asking them to donate cash to help support people that do find themselves on the streets. "We want the video to show that homelessness isn't just one of those things that happen to other people," said Andy Winter, chief executive at BHT. The film was produced for free by award winning branded content agency Beast, with support from Fugu PR. Last year BHT's First Base Day Centre helped almost 1,000 people who were homeless. Another 2,000 facing homelessness received advice and legal representation from their advice centre in Queen's Road. Over £20,000 is needed to keep First Base running.

## BIMM DEGREE COURSES DEADLINE

[WWW.BIMM.CO.UK/UCAS-APPLICATIONS-2016](http://WWW.BIMM.CO.UK/UCAS-APPLICATIONS-2016)  
[WWW.UCAS.COM](http://WWW.UCAS.COM)

The UCAS deadline for Higher Education applications is fast approaching. If you want to follow in the footsteps of artists like James Bay, Tom Odell, Ben Thompson or George Ezra and start a BIMM degree course next September, you'll need to submit your UCAS application by 6pm on Fri 15 Jan.

BIMM offers an extensive range of courses, which reach to every corner of the music industry. Whether you want to study songwriting, event management, sound engineering or music journalism, there's a number of internationally recognised qualifications to give a foundation to your professional career. So if you've got plenty of ambition, a few decent qualifications, a personal statement and a reference, now is the time to apply for a course which could change your life.

## MUSIC ON THE MENU AT THE BREAKFAST CLUB

[WWW.THEBREAKFASTCLUBCAFES.COM](http://WWW.THEBREAKFASTCLUBCAFES.COM)

The Breakfast Club are beefing up their spin on the friendly local caf, with a series of great live events. Not only can you tuck in to some tasty all-day treats, now you can rock out at their Our Friday Night Live events. With free entry and a happy hour all night, they've got a line-up of awesome Brighton talent booked for this month. The 8th has blues from Just Like Fruit, Mariella West brings some soul on the 15th, there's electronica and a DJ set from Monoman and Friend on the 22nd and the 29th sees some folk pop from Kwill. Next month they'll be running their annual Pancake Day Challenge. Gobble a stack of 12 pancakes in under 12 mins and you eat for free. All profits go to their local charity partner the Brighton & Hove LGBT Switchboard Older Project. They'll also be running limited edition pancake specials in the caf from Mon 8 - Sun 14 Feb. Yummy.

# Winter offerings

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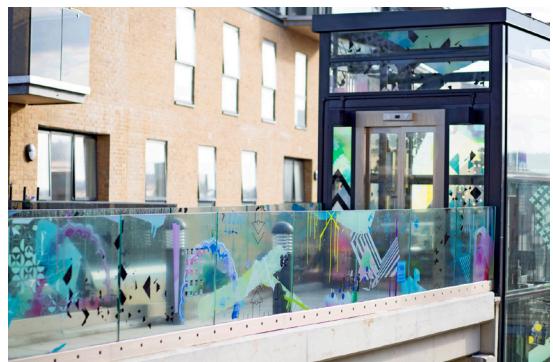
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## (BRIGHTON &) HOVE GROWN

[WWW.HOVEGROWN.ORG.UK](http://WWW.HOVEGROWN.ORG.UK)  
[WWW.ZLSTHEATRE.ORG.UK](http://WWW.ZLSTHEATRE.ORG.UK)

A new arts festival is getting ready to showcase the best talent in Brighton & Hove. ZLS Theatre and Sweet Venues are launching (Brighton &) Hove Grown, an event for writers and performers in the city, which takes place on Friday 18 – Sun 27 March. Venues already confirmed include Dukebox Theatre, The Brunswick and Artista Studio. The festival will cover theatre, comedy, improv, spoken word and cabaret, with plenty of family-friendly shows. “Brighton & Hove has a wealth of creative talent, and now we have an outlet designed to celebrate that,” said Artistic Director and ZLS Theatre Founder, Guy Wah. “This is a great opportunity to see new work in some wonderful venues that don’t always receive the attention that they deserve.”

Registration is open now.



### **SUPERB LIFT ART**

[WWW.JACQUELINESEIFERT.COM](http://WWW.JACQUELINESEIFERT.COM)

A new glass lift, which is also an art installation, has been unveiled at SuperB – the new landmark development in the North Laine’s New England Quarter. Designed by illustrator and surface designer Jacqueline Seifert, the lift artwork was commissioned by The Hyde Group as part of a development of 147 new homes on the site.

“My ambition for the artwork was to fuse the historical and present, urban and rural Brighton,” said Seifert. “I took inspiration from the site’s connection to the railway, graffiti that adorned the hoardings around.” The brief was to provide artwork celebrating local nature and the local urban environment, while taking both architectural and cultural inspiration from Brighton & Hove history. Brighton-based Seifert specialises in large-scale work, prints and wallpapers. Her design for the SuperB development uses shapes and abstract patterns from nearby buildings with historical images of the area. These include the West Pier structure, architectural details from the Dome, Embassy Court and Brighton’s beautiful station roof, alongside imagery from Devil’s Dyke and the North Laine. Elsewhere on the design are sprinkles of pattern from the Madeira Drive arches, the Royal Pavilion’s interior and the seafront shelters.

# COMPETITION TIME!



## THE REVENANT COMPETITION

Inspired by true events, 'The Revenant' is an immersive and visceral cinematic experience capturing one man's epic adventure of survival and the extraordinary power of the human spirit.

In an expedition of the uncharted American wilderness, legendary explorer Hugh Glass (Leonardo DiCaprio) is brutally attacked by a bear and left for dead by members of his own hunting team. In a quest to survive, Glass endures unimaginable grief as well as the betrayal of his confidant John Fitzgerald (Tom Hardy).

Guided by sheer will and the love of his family, Glass must navigate a vicious winter in a relentless pursuit to live and find redemption. 'The Revenant' is directed and co-written by renowned filmmaker, Academy Award-winner Alejandro González Iñárritu ('Birdman', 'Babel').

To celebrate the release of 'The Revenant', we are pretty excited to be able to give you the chance to win some movie goodies. All you have to do is answer this simple question:

What Iñárritu directed film won the Best Picture Oscar last year?

- A. Birdman
- B. Babel
- C. Biutiful

Send your answer including your name, address and telephone number to: competition@bn1magazine.co.uk

Please put 'REVENANT' as the subject header.  
Terms and conditions apply.

A winner will be chosen and notified at the end of January.

**GOOD LUCK!**

Starring Leonardo DiCaprio, Tom Hardy, Will Poulter, Lukas Haas, Domhnall Gleeson, 'The Revenant' will arrive in UK cinemas Fri 15 Jan.



## WIN TICKETS FOR ALICE'S ADVENTURES IN WONDERLAND

Fresh from the success of their productions of 'Loserville', '#RandJ', 'Don't Stop Believing' and 'The Crucible', Apollo Productions are about to introduce their Junior company. The Apollo Juniors now bring you 'Alice's Adventures In Wonderland' Created by Isabel Sensier and Ruben J Dodds especially for Apollo, this brand new version features all the characters we know and love.

A modern twist on a classic tale and is as mad as ever, it promises to be a fun-filled, charming and spectacular adventure for all the family to enjoy.

BN1 Magazine and Emporium are offering one of our lucky readers a free family ticket to see the show.

To win up to four tickets for 'Alice's Adventures In Wonderland', simply answer this rather easy question...

What does Alice famously fall down in the classic Lewis Carroll story?

- A. A rabbit hole
- B. The stairs
- C. Drunk

Send your answer including your name, address and telephone number to: competition@bn1magazine.co.uk by Sat 16 Jan for your chance to win.

Please put 'ALICE' as the subject header. Terms and conditions apply.

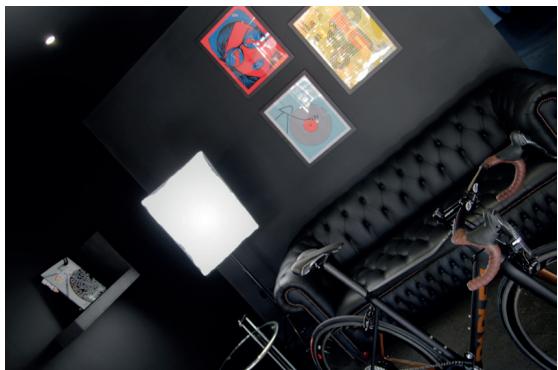
[www.bn1magazine.co.uk/terms-conditions](http://www.bn1magazine.co.uk/terms-conditions)

'Alice's Adventures In Wonderland' comes to Brighton Emporium on Thurs 21 – Sun 24 Jan.

**GOOD LUCK!**

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Brighton's best-loved craft brew store, Bison Beer, is taking on the might of meat-churning multinational chain Burger King in a bid to take over the old Mariner pub.

The derelict pub, which has been vacant for the past four years, became the subject of controversy after the fast food giant filed for planning permission to turn the site into yet another super-sized franchise. As you'd expect from a city famed for championing local businesses and proud of our independent flair, Brightonians were not impressed.

Residents recoiled at the thought of a chain diluting the well-honed individual vibe of East Street and ruining the picturesque promenade. Within hours, an online petition received 3,000 signatures against the move, a number that is now edging close to the 12,000 mark.

Thankfully, the boys over at Bison Beer are offering an alternative. Co-owners, Nick Vardy and Jack Creegan have joined forces with the manager of Hove's Bottom's Rest, Simon Duddington, to resist what they call the "irreparable slope of genericism." Together, the trio has launched a crowdfunding campaign, calling for investors to help raise the funds needed to fulfill their plans.

And they have big plans. They propose to reopen the Grade II-listed building as The Bison Arms, celebrating the very best in beer that Brighton and Sussex has to offer. Having only opened shop nine months ago, Jack and Nick had no plans to expand the Bison brand, yet with the prospect of a Burger King on their doorstep, The Bison Arms concept was born.

The concept is simple. "A pub by Brighton, for Brighton", and every effort is being made to live up to their pledge. The Bison Arms will be completely designed, stocked

and staffed from within the community, meaning they will offer an array of top-notch local beers, source local produce and are in talks to get the most inspiring local chefs on board. Even the handiwork will be locally curated as the team intend to use the city's architects, joiners and tradesmen to restore the pub to its former glory. As for the interior, Jack vows that they will be steering clear of the generic, bare-brick gastro pub fashion and inviting Brighton based artists to honour the period property.

The Sussex-centric theme continues in the Bison Beer store, also located on East Street. Committed to supporting independent brewers, the pair stock a wide variety from all around the globe, yet there is a clear emphasis on the homegrown. The store features a Sussex shelf, offering everything from Pilsners to Pale Ales from around the county. With 365 beers in store, there really is a beer for every day of the year. Equipped with a readily established suppliers list, Jack and Nick will be taking on drinks duties at the The Bison Arms, while Simon brings a wealth of experience from years working in and managing pubs.

Now, a month into the campaign, they've raised over £25,000, taking them a quarter of the way towards their goal of £100,000. 112 different sponsors, many coming from much further afield than expected with investors from Spain, France and Switzerland, have backed them to date. The team has until Tues 2 Feb to raise the money; if they fail, the historic Brighton boozer, which has been serving pints to punters since World War II, may well be left doling out second-rate burgers.

To support the campaign, head to  
[www.thebisonarms.co.uk](http://www.thebisonarms.co.uk)  
[www.facebook.com/bisonbeercrafthouse](http://www.facebook.com/bisonbeercrafthouse)



# DAUGHTER

DISAPPEARING ACT

By Stuart Rolt

Not so much amidst a storm of controversy, but with a gentle swell of ambition and expansion of vision, London three-piece Daughter have steadily built a huge following for their mysterious brand of moody folk music. It feels like an enormous plan is in motion, all aspects of their presentation is perfectly balanced. "In everything we do, from the music videos, to the posters or the merch, we're very interested in doing things that further our musical world." Igor Haefeli - the band's guitarist - tells me. "For us that's paramount."

This trio of Haefeli, singer Elena Tonra and drummer Remi Aguilera are on the verge of releasing their second album, 'Not To Disappear'. Recorded over eight weeks in New York, it embraces the disorientation a bustling foreign metropolis can engender. From certain interpretations, loneliness seems to be a recurring theme in this new work. "I think in terms of what Elena was writing that's how I connected with it. It translates really well with the tale of the modern city - just feeling lonely, despite being surrounded by people." Not quite experimental, not quite mainstream;

anyone who has suffered moments of self-doubt or been cursed with the grip of loneliness will recognise many of the lyrical themes in this music. "It's not just loneliness in an empty space, but loneliness within yourself." Yet rather than wallow in an indulgent swamp of misery, Daughter embrace the darker moments and emotions. Conjuring beauty from the pain, Daughter is more than the sum of its parts. The rhythm, textures and vocals heard separately would prove an awkward listen, but layered like this... the results are spellbinding.

This new album bears an evolution in the band's sound, compared with 2013's debut 'If You Leave'. They're a band pushing forwards all the time. The cost of constant evolution is that often writing and arrangements carry on until the last possible moment. It certainly makes recording quite a big endeavour. "It goes through phases. Up until halfway through mixing we're still deciding. It's a long process, but there is an idea moving forwards. We make a point of experimenting with ideas. But Elena's writing was more direct..." There's a haunting and painful distinction in their

music, it feels like you've glimpsed behind a curtain, witnessing a sight not meant to be seen.

If anything, being separated from the familiar drove the band on creatively. "Being in a totally different context, from a musical point of view, and an ethical point of view it's so different to London." Blending the lush soundscapes of Cocteau Twins with the abstract emotional palette of Joy Division, the average Daughter song paints vivid images of love and connection. Pithy titles set an agenda for complex sonic constructions. In less capable hands, their wistful melodrama could sound pompous and ill conceived. The overall tone might be sombre, but this isn't a band immersed in token miserablism. Unless you've never felt an emotion in your life, these songs make pretty much all other music sound smug, senseless and irrelevant. It's a different, accomplished sound, evocative and above all fresh and immediate.

It seems fitting that Daughter has found a home on indie label 4AD, a place acclaimed for rewriting the pop playbook. With acts as

diverse as Grimes, Zomby, Bon Iver, Thowing Muses and the people who produced 'Pump Up The Volume', there's few common attributes cross the label's roster, unless you count a common desire for invention and revolution. "They choose the right bands to be on their label. They are a small team, but they are very passionate about facilitating whatever the artist wants to do. They're just very attuned to what's going on and open to what's new." What they do share with other 4AD acts is their approach to how their art is presented to the world. Accompanying the album's lead tracks is a visual trilogy, created by filmmakers Iain Forsyth and Jane Pollard, the pair responsible for the ethereal Nick Cave feature '20,000 Days on Earth'. Working with the band since the early days, their first film which accompanied 'Doing the Right Thing' accumulated over 300,000 YouTube views in a single week. "We really love working with them, they're very inspiring. I think they really get what we do." These videos are based upon three works of fiction commissioned by Daughter and written by Stuart Evers. The 'Your Father Sends His Love' and 'Ten Stories About Smoking' author created a trio of moving and beautiful works, which mirrored the spirit of the album.

This art-meets-music crossover continues with Daughter's use of the work of Brighton-based artist, Sarah Shaw. After seeing some examples, the band fell in love with her work. "It took a while before we got in touch with her. Her stuff is beautiful." The ethereal majesty of her art seemed a good match for their ruminating electronic soundscapes. So is this a sign Daughter want to be more than simply a great band? Have they intentions to be the centre of an art movement? "In a way I'd like to think so. Depending on how long we go on for it'll be a mutating collective. But it's very much the three of us at the centre of it."

Daughter play Brighton Dome on Sun 17 Jan 2016. Their second album 'Not To Disappear' is released on Fri 15 Jan, via 4AD.

[www.brightondome.org](http://www.brightondome.org)

[www.ohdaughter.com](http://www.ohdaughter.com) (photo credits: Francesca Jane Allen)



# New Year

27 Jan	Stewart Lee
1 Feb	Massive Attack (returns only)
13 Feb	Theatre: <i>I Am Not Myself These Days</i>
14 – 15 Feb	Family Theatre: <i>The Bear</i>
18 Feb	Theatre: <i>On Men, Women and the Rest of Us</i>
19 Feb	SPECTRUM (line up tba)
21 Feb	Otava Yo
23 Feb	Dance: NORA
26 – 27 Feb	Teen Theatre: <i>A Local Boy</i>

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corn sauce, crispy purple kale

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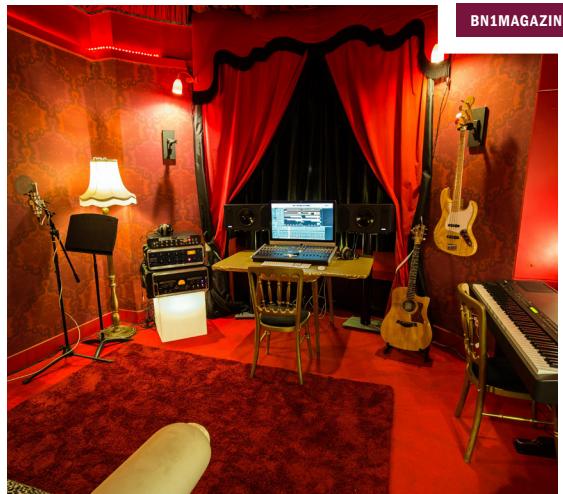
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# PROJECT AT HOTEL PELIROCCO

**MUSIC TAKES YOU HIGHER**

By Stuart Rolt

Bringing together musicians and songwriters in a creative space to compose and record great music, Pro7ect (pronounced Project Seven) is returning for 2016 to Brighton's Hotel Pelirocco. Taking place on Sun 13 – Thurs 17 March, this residential creative event is designed to help musicians, producers and songwriters make their own inspired collaborations, and attract artists from all over the world. "The idea is we invite some professionals to come, and open it to semi-professionals who have been working for a while, but need a leg-up," Lisa Fitzgibbon, Pro7ect's founder, tells me. "There's nothing else quite like what we've set up." So she's bringing together musicians and songwriters who want to broaden their networks and experience the contemporary creative approach of working in writing teams, in an extraordinary residential environment.

The idea for the residential project came from when Fitzgibbon was managing, and touring with, legendary Squeeze songwriter Chris Difford. He organises regular retreats in fabulous locations around the world. These were great for networking and gaining confidence about being a songwriter, but there was no music production element. "That was the missing piece for me." It all came together about three years ago, after she attended a birthday party at Hotel Pelirocco for its owner. "I suggested it would great place to build pop-up studios and to host my residential collaborative dream... And he said: 'Do it!'"

Eclectic, kitsch and thoroughly wonderful, each room at Hotel Pelirocco is decorated in homage to different cultural icons. Album covers, artworks and collectables adorn almost every inch of space, making for a vibrant and inspiring environment to work, rest or play. It's seen artists like Happy Mondays, Primal Scream, Scissor Sisters, New Order, Chrissie Hynde and The Chemical Brothers pass through its doors. Loved by locals and weekenders alike, it's become a key feature on Brighton's cultural landscape.

For the first year Pro7ect built one studio at the hotel and invited five musicians to come down as a trial. Last year

they expanded, installing three studios and inviting 15 artists over four days, who in turn produced nine songs. Now for this year they're building four pop-up studios, and is being supported by industry heavyweights like PMC, Audio Technica, Focusrite and G7th Capos.

Rather than being a workshop or a teaching opportunity, it's a way for industry professionals to work and engage with up and coming creatives. Applicants accepted onto the 2016 retreat will have the rare opportunity to work with some of the music industry's leading lights. Taking part this year is Liam Howe (songwriter/producer) whose diverse writing and production background has produced everyone from Marilyn Manson to Lana Del Rey and Jessie Ware. Joining Liam is iconic Bristol-based producer Stew Jackson, whose signature groove-based sound has seen him work with Massive Attack and Phantom Limb. Andrew Levy will also bring his creativity. Known for playing bass with Brand New Heavies, he's also a proficient songwriter, keyboard player and producer. Completing the line-up are Pro7ect's house producers - Ivor Novello-nominated producer-composer Ian Wallman (who has worked with Beyoncé, Shakira, Calvin Harris), multi-instrumentalist/producer Jon Fletcher and Fitzgibbon herself.

Each team gets put in a suite, with a different spec to write to. At the end of each day everyone swaps around. As a singer-songwriter and producer herself she understands the value of retreats like these. "Networking is everything. The most frustrating thing for me as a professional songwriter and producer is that circles are tight. But how do you get the work? So this is what we're trying to negotiate."

**Pro7ect comes to Hotel Pelirocco at 10 Regency Square, Brighton BN1 2FG, on Sun 13 – Thurs 17 March.**

To apply go to: [www.hotelpelirocco.co.uk/hp/pro7ect](http://www.hotelpelirocco.co.uk/hp/pro7ect)  
[www.pro7ect.com](http://www.pro7ect.com)  
[www.hotelpelirocco.co.uk](http://www.hotelpelirocco.co.uk)



# BLOC PARTY

**ROCK AROUND THE BLOC**

By Nammie Matthews

There was a moment in 2013, after their last pre-hiatus show at Latitude Festival that year, where the future wasn't looking too peachy for Bloc Party. Shrouded by rumours that the band quite simply weren't getting on following the departure of drummer Matt Tong in the summer, Bloc Party went on an indefinite hiatus with fans persistently questioning its limits. The second well-publicised hiatus in four years (their first break following the tour for 2008's 'Intimacy'), it looked as though it could well be over for the indie-rock four-piece.

Though front man Kele Okereke aimed to quell reports with the promise that a new release was in the works, the announcement of the 'inevitable' departure of bassist Gordon Moakes in March last year suggested his optimism to be short-lived, again putting into question the band's outlook. Cue the admission of two new members to the Bloc Party set - bassist Justin Harris, previously of Portland experimental duo Menomena, and 21-year-old Louise Bartle, discovered as founding members Okereke and Russell Lissack frantically scoured for drummers on YouTube.

Having finally overcome a tumultuous two years for the band, Okereke et al. return with a fifth album, 'Hymns', due for release this month. We caught up with guitarist Russell Lissack to discuss. "It's good to be back," he remarks, with a demeanour seemingly much more positive than in previous interviews. It's a surprising feat given what the band have been through that Bloc Party have risen again, but Lissack denies he and Okereke ever felt it was 'the end'. "I think it was important that we had a break after touring for so long, but it wasn't ever a case of 'I don't want to do this anymore.'"

This comes as a relief to the band's fans, which have eagerly anticipated the follow-up to 2012's 'Four' (defined by the band as "chaotic, intense and noisy" – perhaps a subconscious indication of tensions at the time). In 'Hymns', Bloc Party's sound departs from the heavy guitar-based frustration of its predecessor, instead aligning with much more of the alternative-dance and electronic influences demonstrated in Okereke's solo material. "It was a conscious decision to try something completely different to 'Four'. We'd

been listening to a lot of electronic music since the last album and felt, in that world, musicians tend to be perhaps more creative and experimental in terms of sound and production; it's exciting for us to try and incorporate that progressive attitude into what we [as Bloc Party] do."

Contrasting signature Bloc Party characteristics (Okereke's raw narrative intertwining with thoughtfully constructed melodies and an intricate drum beat) with a bold new direction, the new record shows the band look to Okereke's origins for inspiration. While Okereke came up with the title before any songs were actually written, Lissack is keen to stress that 'Hymns' is not a 'religious' album. "I think there's a difference between religion and spirituality – this is something that certainly applies to Kele's lyrics, which he's taken a very spiritual approach to."

Okereke is no longer religious himself, however it's clear (particularly in the metaphor-dense track, 'Only He Can Heal Me') that spirituality is a theme that runs through the new record. In Lissack's

words, he's "paying homage" to his beginnings in music, and integrating those experiences singing the titular 'Hymns' in school to his experiences in the present (Okereke's parents are religious, and the front man has previously spoken of his religious background). Lissack adds, "Naturally I think that a person's upbringing is always going to influence them - they're going to look back on it and kind of see it in a different perspective."

The courageous shift may not appeal to all fans, but then that's always been part of Bloc Party's charm. Having never pandered to expectations (a process Lissack describes as 'cynical') the band has spent their career adhering solely to their own intrinsic philosophy: making sure each record is different enough to keep things fresh and exciting for them – not their listeners. 'Hymns' certainly demonstrates the band have explored new avenues; a vastly atmospheric album that appears only to pander to each musician's individual talents, from Bartle's rockier beats in 'The Good News' to Harris' moodier, bass-driven 'Virtue'.

Looking to the success of 'The Love Within', which has already been lauded by critics upon its release, pinned by Annie Mac as the "hottest record in the world", it seems Bloc Party's aesthetic is spot-on. When asked how he thinks the album will be received though, the guitarist is surprisingly modest: "it's not for me to really speculate how people are going to receive it. As we have done our entire career, we like to progress and do something different every time, so hopefully people will on the one hand kind of expect that [with 'Hymns'] but, on the other hand, be pleasantly surprised by quite an eclectic mix of songs. We've never wanted to feel like we're repeating ourselves."

Though the band have certainly been through a lot over the past few years, with Okereke quoted in 2013 as saying "being in Bloc Party isn't always easy", it seems when speaking to Lissack that the band have finally found some harmony. With the release of 'Hymns', Bloc Party have fought against the odds to come back with what is arguably their best work since 'A Weekend in the City', and proving a refreshed line-up won't necessarily taint their successful back-catalogue.

'Hymns' by Bloc Party is out Fri 29 Jan via Infectious Records.

[www.blocparty.com](http://www.blocparty.com)  
[@BlocParty](http://www.facebook.com/blocpartyofficial)



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# COMING SOON

## BLACK ROCK

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# LIVE MUSIC PLANNER



## JOE STRUMMER REMEMBRANCE NIGHT

**SAT 2 JAN**  
**KOMEDIA**

In its 13th year at Komedia, the Joe Strummer Remembrance Night Charity Concert is back with a bang, promising an unforgettable show in tribute to the late Clash front man. With the Take The Fifth Clash tribute band paying homage with all the classics, and Groovy 101 as support, the night's set to be electric, with Strummer living on in many people's hearts. Dust off those Docs and head down to Komedia for a punk head-start to the New Year.

All profits from the show are split equally between Oxfam and The Joe Strummer Foundation (the charity set up after Strummer's death to help young and up and coming bands).

[WWW.KOMEDIA.CO.UK/BRIGHTON](http://WWW.KOMEDIA.CO.UK/BRIGHTON)



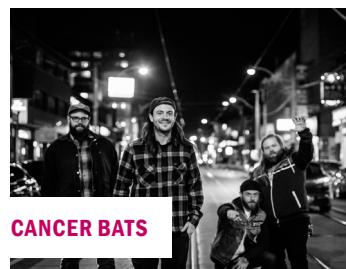
## VIEUX FARKA TOURÉ

**WEDS 20 JAN**  
**KOMEDIA**

It takes a lot to step out of a father's shadow, particularly one so famed as Grammy winner and guitarist Ali Farka Touré. However, with elements of globe-trotting and genre-bending creating an irresistible Afropop sound, Vieux Farka Touré crafts Malian blues in the rich Songhai tradition, not only echoing his late father but swiftly becoming one of the most celebrated African guitarists in history.

Drawing on haunting Saharan blues and traditional Malian melodies, Vieux Farka Touré's live performances are known for dazzling crowds with his speed and dexterity on the guitar, as well as his palpable charisma and luminous smile, both of which captivate audiences. With his trio he plays music from his back catalogue and new album, 'Touristes'.

[WWW.KOMEDIA.CO.UK/BRIGHTON](http://WWW.KOMEDIA.CO.UK/BRIGHTON)



## CANCER BATS

**WEDS 13 JAN**  
**CONCORDE 2**

Canadian hardcore punks Cancer Bats have come a long way since they first turned heads in 2006. Balancing a relentless tour schedule (and a preference for smaller venues) between releases, it's the band's well-planned aesthetics that set them aside from their peers, drawing nominations for JUNO and Metal Hammer Golden Gods Awards along the way.

With their fifth album, and follow up to the indie-tinged 'Dead Set on Living' arriving earlier this year, 'Searching for Zero' has been hailed since its release and rightfully so. It's arguably the Bats' most melodic record, yet the ferocious songwriting they're famous for is still omnipresent amid their unflawed combination of punk, metal and sludge.

[WWW.CONCORDE2.CO.UK](http://WWW.CONCORDE2.CO.UK)



## THE SOUTH COAST JAZZ FESTIVAL 2016

**THURS 21 - SUN 24 JAN**  
**ROPETACKLE ARTS CENTRE**

After the sell-out success of 2015's debut, the South Coast Jazz Festival returns, bigger and better with its upgraded four-day jazz extravaganza. Once again, vocalist Claire Martin OBE and saxophonist Julian Nicholas have joined forces to create a rich and diverse programme that reflects many styles of jazz music.

Featuring concerts from some of the leading lights in the UK's vibrant jazz scene (including Norma Winstone of The Printmakers and Imogen Wyllie with the Jack Kendon Quintet), an exhibition of jazz photographs by Brian O'Connor, educational workshops, guest speakers and the return of the popular jam session, we're sure that 2016 will repeat the sell-out success of the inaugural festival.

[WWW.ROPETACKLECENTRE.CO.UK](http://WWW.ROPETACKLECENTRE.CO.UK)



## THE BLACK DAHLIA MURDER

**THURS 14 JAN**  
**THE ARCH**

The problem with dropping an album as career defining as 2013's 'Everblack' is that it sets the bar high when following it up. The Black Dahlia Murder's response to this challenge comes in the form of the devastating 'Abysmal', serving once again to demonstrate why, for the past 14 years, they've been considered a vital part of the contemporary death metal scene.

Constantly evolving as musicians, their writing embraces all the finest qualities of melodic death metal, and yet does not confine them. With 'Abysmal', the band have retained the signature sound that has won them their devoted legion of fans, making it clear that their best is not in their past.

[WWW.THEARCH.CLUB](http://WWW.THEARCH.CLUB)



## STEVEN WILSON

**MON 25 JAN**  
**BRIGHTON DOME**

Multi-instrumentalist, Grammy nominee. Producer. King of prog-rock Steven Wilson has a repertoire most musicians can only dream of. He has created an incredible body of work from his four solo albums through to his origins in Porcupine Tree, and multiple side projects.

Still riding the waves of success from his album 'Hand. Cannot. Erase', Wilson arrives in Brighton on the back of interim EP, '4½' - so titled because it arrives somewhere before the release of his fifth long play. He has successfully cultivated an incredibly dedicated fan base far beyond 'cult' status with demand for tickets surpassing expectation time after time.

[WWW.BRIGHTONDOME.ORG](http://WWW.BRIGHTONDOME.ORG)



## DAUGHTER

SUN 17 JAN

BRIGHTON DOME

Marking the third anniversary of their Brighton debut, London indie trio Daughter return, following widespread success of their first album, 'If You Leave', and a prestigious nod from AIM's 2013 Independent Album of the Year. With a Jeff Buckley-esque sound that layers Elena Tonra's dramatic vocals effortlessly over soaring guitar melodies, the album encompassed perfectly the fragility of relationships through unambiguous yet enigmatic lyrics.

Its follow up, 'Not To Disappear', arrives this month, finding the band making confident strides both sonically and lyrically. There's just one question on everyone's lips: 'can Daughter live up to the hype?' If new single 'Doing The Right Thing' is anything to go by, we think they can.

[WWW.BRIGHTONDOME.ORG](http://WWW.BRIGHTONDOME.ORG)



## CHRIS HELME

FRI 29 JAN

ROPE TACKLE ARTS CENTRE

First rising to prominence as front man of John Squire's post-Stone Roses band, The Seahorses, Chris Helme is in possession of an enviable back catalogue, bolstered further by his acclaimed works with The Yards. However, it was his breakthrough second solo album 'The Rookery' in 2012 (rightfully remembered for its anthemic Britpop sound) that catapulted Helme to mainstream success. Showcasing his graceful knack for melody and imaginative, intricate, three-way guitar interplay brought each track to blossoming climaxes.

2015 saw Helme return with a follow up, headed by the single 'You're Too Bad', once again proving the man appears cut from an entirely unique cloth.

[WWW.ROPE TACKLECENTRE.CO.UK](http://WWW.ROPE TACKLECENTRE.CO.UK)



## CHALI 2NA & THE FUNK HUNTERS

TUES 19 JAN

THE HAUNT

Chali 2na has done it all, from his days growing up on the hardscrabble streets of Chicago's south side, to his subsequent explosion onto Los Angeles' burgeoning hip-hop scene. Rising to prominence as the physical and vocal totem of seminal hip-hop group Jurassic 5, Chali epitomises the portrait of a 21st Century artist, firmly establishing himself as one of the most distinctive, charismatic personalities not just in hip-hop, but music in general.

Joined by The Funk Hunters, whose live collaborations have dominated dancefloors the world over with their unique combination of funk and hip-hop, the show promises brilliant technical displays and soulful electronic dance encrusted with hardened wordsmith Chali 2na's beloved baritone.

[WWW.THEHAUNTBRIGHTON.CO.UK](http://WWW.THEHAUNTBRIGHTON.CO.UK)

## ANNE-MARIE

SUN 31 JAN

THE HAUNT

Released on Hackney collective Rudimental's label Major Toms in July, Anne-Marie's debut EP, aptly named 'Karate' (she's a triple world champion in shotokan), artfully fuses moody beats, electronic soul and atmospheric synths in a fresh take on pop. It's a varied album, with the eponymous single weaving metaphors through a haze of textured electronic soul, 'Gemini' showcasing the sexy, slow burn of R&B, and a heartfelt ballad in 'Stole'.

Bringing her powerful, breathy falsetto to thousands around the world as an integral part of Rudimental's live set, Anne-Marie's entrance into solo stardom doesn't come a moment too soon – she has, after all, already proven her vocal credentials.

[WWW.THEHAUNTBRIGHTON.CO.UK](http://WWW.THEHAUNTBRIGHTON.CO.UK)



## JASON ISBELL

TUES 19 JAN

CONCORDE 2

It's been a long road for Jason Isbell, whose fourteen years in the music industry have yo-yo'd from celebrating the blessings of fame to all its misfortunes. At 22, Isbell began a successful stint with Alabama country-rock band, the Drive-By Truckers. Since then: rehab, collaborations with The 400 Unit, and finally, a glowing solo career – "the best songwriter of his generation", claims John Mayer.

Isbell's fifth record, 'Something More Than Free', debuted at the top spot of the Billboard Country Chart in July with more optimism than 2013's breakthrough 'Southeastern'. Though his musings of Dixieland may not resonate with British audiences, heartfelt tales of overcoming struggle are certainly something we can all relate to.

[WWW.CONCORDE2.CO.UK](http://WWW.CONCORDE2.CO.UK)



## MASSIVE ATTACK

MON 1 FEB

BRIGHTON DOME

Few bands could pioneer an entire genre and live to tell the tale almost four decades on. From the immortal classics 'Unfinished Sympathy' and 'Teardrop' to the much later 'Paradise Circus' (selling 11 million records along the way), Bristol trip-hop giants Massive Attack have managed to keep up their consistent finesse, returning to Brighton in the wake of a mysterious new album shrouded by secrecy and hushed rumours.

We're told a reunion with Tricky (who hasn't been featured on a Massive Attack album since 1994's 'Protection') and a Run The Jewels collaboration is in the works, undoubtedly making LP6 a worthy successor to 2010's 'Heligoland' and one hell of a live performance.

[WWW.BRIGHTONDOME.ORG](http://WWW.BRIGHTONDOME.ORG)



# FATCAT RECORDS

## READING BETWEEN FELINES

A small label with a large roster of great bands, FatCat Records is a by-word for indie cool and creativity. Moving down to Brighton in 2000, the label now operates out of an office on Old Steine, with another office in America. As new sounds and new ideas sit at the core of everything FatCat Records stands for as a company, they have to listen to a lot of music. "When you sit down and listen to demos, the ones that resonate with you really do stand out," says FatCat co-founder and director, Dave Cawley. "Anyone that's passionate about music can hear the new creativity out there and be a good judge of it." He still encourages artists to send in physical demos or, for the more tech-savvy, upload music to their Soundcloud page. It means there's always plenty of music getting heard in their office. The first Frightened Rabbit demo was even sent in on an old cassette tape. Despite the lo-fi media, their song's quality shone. "They were so brilliant. You could hear what good writers they were. There's no way Atlantic (the band's current label) would have picked them up on the strength of that demo."

Many bands aren't formed yet, trying too hard or simply copying someone else. But once in a while a band will come along which captures Cawley's attention. It's all down to the refined taste any credible music fan acquires. "As soon as you start digging deeper, you start moving towards the edges. That's where the exciting stuff goes on. When you find yourself out there, that's when you've got a developed set of ears." It's all about hearing beyond the sometimes ramshackle attempts being sent in and identifying true potential.

As we speak he and his team have just got back from the Mercury Award ceremony, C Duncan's 2015 debut album 'Architect' bringing FatCat their first nomination for the prestigious award. "It was good to watch Chris have that experience. I've never been before with an artist before to something like that. I was really pleased for him." A former student of the Royal Scottish Academy of Music and Drama, Chris Duncan recorded the album in his home studio in Glasgow. A collection of immaculate dreamlike compositions, it perfectly shows the standard the label expects from an artist. "We're just the facilitators. He's the one that's done all the work."

The original incarnation of FatCat began in 1990 as a small Crawley record store. Born of circumstance, a shared love for techno and the can-do attitude of acid house, three friends opened a local alternative to cliquey London-based stores. "I just wanted to be able to sell the music we were very passionate about." A growing reputation as tastemakers prompted a move up to London's Covent Garden. Here they counted some of the biggest names in techno amongst their customers, people like Juan Atkins, Richie Hawtin, Andy

By Stuart Rolt

Weatherall, Jeff Mills and Aphex Twin. With the customer experience placed firmly at the middle of their vision, they became one of the best places to source electronic music in the UK.

Although helping shape the British electronic music scene, the shop shut in 1997, allowing them to further explore releasing records of their own. It became a collective effort, each member of the team bringing their own tastes and direction. "When we started the label I didn't want to do what we'd done with the shop." Since then they've given us records from bands as diverse as Animal Collective, HIM, We Were Promised Jetpacks, Sigur Rós and The Twilight Sad. Whilst a musical connection might not be instantly obvious amongst these bands, they all benefit from being on a label that understands and embraces what they do. It's not a particular genre they're promoting; it's an artistic attitude. "I didn't just love club music or electronic music or funk or whatever else, I loved everything. So the objective was to sign bands and develop artists." Often an artist won't fall into any clear genre. It's these acts arousing discussion that prove to be the most compelling for Cawley and his colleagues. It helps keep focus on the music instead of the label itself.

Obviously tastes in music always develop, everyone goes through different phases. "I still like listening to extreme music, but I go through binges of music. I'm listening to loads of grime at the moment, but it's not something we're likely to put out on FatCat. We'll be working on C Duncan's music, and then I'll go home and put on Stormzy. There's hasn't been many guitars in my life recently, but it will change again." Everyone in his office has different tastes in music, different people bringing different projects at different times, to produce one of the UK's most vibrant and forward thinking record labels. There's plenty put into the FatCat melting pot.

FatCat artists like C Duncan, Honeyblood, Dmitry Evgrafov and Emilie Levienaise-Farrouch have all been receiving plenty of praise and attention. Yet acts like these might struggle on a major label. There's seemingly a big gap between the indies and the majors in terms of risks taken: the former embracing diversity, the latter often settling for proven ideas. Cawley is adamant that risk doesn't play a part in the label's artistic decision-making, although the label isn't as wildly experimental as it has been. "We set our stall out quite early, we've done Emilie Levienaise-Farrouch, Dead Sea Souls and Janek Schaefer records. I think we've done our bit," he laughs, "but if a great record came in, I'd still do it."

C Duncan's 2015 debut album 'Architect' is out now FatCat Records.

[www.fat-cat.co.uk](http://www.fat-cat.co.uk)

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

# CLUBBING PLANNER



## ULTIMATE POWER

**FRI 8 JAN**  
**KOMEDIA**

An evening boasting the greatest songs ever written, you can bet you'll end a night at Ultimate Power with a rather sore throat from singing (or shouting) along. With nothing but the most recognisable power ballads of the mid 70s to the late 80s on the decks, a memorable night is guaranteed as the friendliest club-goers in town unite over the communal appreciation of colossal musical titans Phil Collins, Bonnie Tyler and more.

Bring your air instruments (and throat sweets for after), leave your inhibitions at the bar and 'Journey' to the Promised Land where pure balladic power will move you to your very core!

[WWW.KOMEDIA.CO.UK/BRIGHTON](http://WWW.KOMEDIA.CO.UK/BRIGHTON)



## FREEBASS

**SAT 23 JAN**  
**VOLKS BAR & CLUB**

Fun, free and full of bass, Brighton's biggest and baddest party celebrates its 8th birthday of genre-trashing, speaker-popping, road-blocking parties, back this January for another Volks takeover!

Featuring Mr Natural and the full Freebass crew dropping beats back-to-back alongside the cream of Brighton's bass scene, let loose 'til sunrise with two rocking rooms of the world's heaviest, freshest, free bass music. From dub to jungle, drum 'n' bass to old school, garage, house, breaks, reggae and everything in-between supplied by 20 DJs over two floors, it's set to be one rocking vibe and Brighton's wildest dance floor session. ID and smile essential. See you by the bass bins!

[WWW.VOLKSCLU.BRIGHTON](http://WWW.VOLKSCLU.BRIGHTON)



## HUW STEPHENS

**FRI 15 JAN**  
**CONCORDE 2**

Few have an avid ear for new music quite like Radio 1's Huw Stephens, whose passion is discovering and championing up-and-comers across a multitude of genres. Spotted at 17, he joined the station for its Nations output to reflect the music scene in Wales. These days, Stephens holds down the 10pm-1am slot (Mon – Weds), maintaining a diary DJing and compering at gigs, clubs and festivals up and down the country.

This month, Stephens brings a select playlist of only the best rising stars to Brighton, bringing his flare for new music and DJ panache for an exclusive set, featuring live support from Hampshire heavy rock band Instill and more.

[WWW.CONCORDE2.CO.UK](http://WWW.CONCORDE2.CO.UK)



## POETS VS MC'S

**THURS 28 JAN**  
**CONCORDE 2**

Presented by spoken-word favourites Hammer & Tongue and hip-hop heroes Slipjam:B, the 13th Annual Poets vs MCs returns with its stereotype-smashing verbal elasticity from the UK's sharpest and most unusual collective of lyrical warriors. Pitting teams of rappers and poets against each other in lexical combat for the tightest rhetoric, the wildest imagination and the most dexterous digs, Poets vs MCs playfully unweaves preconceived boundaries of both genres, presenting a showcase of talent peppered with as much ingenious intelligence as it is entertainment. What began in 2002 as an impromptu drunken poetry night heckle, the night has grown into Brighton's now legendary annual battle of wits, earning them the top spot on the Metro's top 15 annual Brighton must-see events.

[WWW.CONCORDE2.CO.UK](http://WWW.CONCORDE2.CO.UK)



## SPELLBOUND'S INDIE-POP SPECIAL

**SAT 16 JAN**  
**KOMEDIA**

Presenting an indie-pop special, Spellbound returns as the perfect antidote to the depressing season and identical kitsch-y alternatives out there. Ditching the cheese, DJs Simon Price and Jenna Allsopp (the team behind glam night Stay Beautiful) vow to play only the good stuff from 1979-1985 as they celebrate thirty years since the NME's landmark compilation album 'C86'.

Expect all things jangly, shambling and DIY, with bands such as The Loft, The Mighty Lemon Drops and The Wonder Stuff accompanied with the usual classics (The Smiths, The Cure, Echo & the Bunnymen, etc). And, as always, dressing up is encouraged but not enforced.

[WWW.KOMEDIA.CO.UK/BRIGHTON](http://WWW.KOMEDIA.CO.UK/BRIGHTON)



## DUB ORGANISER

**FRI 29 JAN**  
**KOMEDIA**

Extending beyond the scope of reggae, dub music has come a long way since its conception in the 1960s. Manipulating recordings into instrumental remixes with an emphasis on drum 'n' bass, the dynamics of a track can be greatly changed to a more electronic sound, with extensive echo, panoramic delay and resounding reverb.

Dub Organiser stages only the best of the best, with 100% dub performed 100% live, the in-house band featuring Resonators instrumentalists and loading the room with classic riddims and original tunes along with special guest musicians and vocalists. The band are mixed delayed and dubbed up live at this monthly night!

[WWW.KOMEDIA.CO.UK/BRIGHTON](http://WWW.KOMEDIA.CO.UK/BRIGHTON)



# REGRESSION SESSIONS

**YOUTH CLUBBING**

By Christina Doyle & Freya Hughes

Regression Sessions, filling clubs to the rafters for the last three years, has become a staple for partygoers across the UK. Kicking off their autumn/winter tour on Sat 3 Oct, the Sessions team are keeping the party capitals of the country dancing until Sat 23 Jan. Touching down in Brighton recently, the night fits snugly within the city's open-minded and bohemian atmosphere. Living up to its name, this experience transports attendees back to their childhoods in a grown up setting (there's a bar – rejoice!). In very good-natured company, I felt like I'd landed in the midst of a miniature festival. Approaching The Arch club the first sight to captivate revellers is a large bouncy castle tempting students, professionals and everyone in between to shake off their responsibilities and let loose.

The resident DJs blast out something for everyone amidst the unadulterated fun at these playgroups. There are a real variety of genres enthraling clubbers, including drum 'n' bass, grime, house, disco and garage, which keeps crowds roaring and demanding more. It's clear that music is the driving force behind the Regression Sessions nights.

Aesthetics are more than covered too. Stage dancers wielding power tools blast sparks in time to the beats of the music. As a taste of what's to come for this unique night, the captivating sparks make for a very welcome change from the usual sight of fellow sweaty clubbers or bars packed so deep the optics seem miles away.

On the decidedly colourful dance-floor, my eyes are drawn to a large placard being held up by a cheery looking reveller, inscribed 'anyone seen my unicorn?' For me, this effectively sums up the carefree youthfulness of the night. No skimping on entertainment, the place is filled with playful surprises. I spot strangers bonding over a game of Jenga in the chill-out zone upstairs, free face painting also available and heading upstairs, three

fresh-faced individuals sit engrossed in a small screen. I realise they are clutching controllers and recognise that they're competing in a game of Mario Kart. This night has rendered its reputation as home to theatrical, eccentric amusements.

Back to the dance floor, there's an abundance of things to keep the hordes well-entertained, with balloon animals and inflatable toys surfing the crowd. One of my clubbing companions points out another placard in the music-loving audience advertising 'free hugs'. To me, this illustrates the marriage between Regression Sessions and Brighton as a host – it wouldn't be uncommon to see such a sign anywhere in the city.

Once outside again, I hear laughter coming from what I consider to be an inadequately sized ball pit. I quickly forgive this shortcoming upon noticing the smiles on the faces of the people playing inside. It's clear to see Regression Sessions have managed to recreate a whole host of childhood magic. Bursts from the smoke machine punctuate the night, bringing cheers from the audience as confetti rained down. A night with personality, senses are stimulated, giving the crowd an electric sense of camaraderie. On my way out I spot a girl in the smoking area, happily playing with an inflatable butterfly she had acquired. The transformation made by attendees as they leave their stresses at the door is perfectly encapsulated by this sight, I think to myself as the harsh reality of the sea breeze replaces the frivolity of the Regression Sessions Brighton experience.

Regression Sessions is at The Arch Brighton on Fri 8 Jan.

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

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

[www.thearch.club](http://www.thearch.club)



# MC CASHBACK

## THE SPINNER TAKES IT ALL

If there is one place you can make a legitimate career out of being a comedy-rapping chef, it is in our weird and wonderful city. MC Cashback looks mischievous when we meet, sheepishly apologising for his hangover. Last night he was hosting his monthly quiz night at Dead Wax Social. No wonder he let his hair down; between working in the kitchen, whipping up culinary rhymes and DJ duties at his new night, Spin it!, MC Cashback keeps a busy schedule.

Originally moving from Norwich to Brighton with the good intentions of studying music, Angus Greenhalgh soon found the nightlife more alluring than the classroom. Since then, Cashback has worked in some of Brighton's best-loved kitchens, supported Plan B and created what remains the only existing rap cookbook. Now, the Komedia chef is taking his work out of the kitchen and onto the dance floor.

Spin it! was born out of a desire to make clubbing an interactive experience for party-goers and performers alike. Every 15 minutes audience members spin a wheel to select a different genre of music. "Whichever one it lands on, we play that kind of music," Cashback explains. Styles range from soul to funk to R&B, with a fair share of rock and indie thrown into the mix as well. I'm curious whether he has over-stretched himself, playing any genre whimsically selected by intoxicated dancers, but the MC isn't fazed. "That's the way I DJ anyway," Greenhalgh tells me. "Just mix it up as much as possible."

He's true to his word. While cooking and rap music may not seem the most likely of bedfellows, Greenhalgh blends them seamlessly on his album, 'The Dinnersty'. Cooking up a musical storm, Cashback raps the recipes for burgers, burritos, and paella to name a few. What's more, the record comes in a cleverly designed pizza box, accompanied with a recipe book so fans can indulge in their very own cooking sing-a-long.

Evidently, Cashback is big on audience interaction. His Brighton Fringe debut saw the chef cooking lasagne live on stage whilst simultaneously rapping. "I deck the whole room out like an Italian restaurant, so there are checked table cloths, breadsticks, the works!" With the smell of Italian cooking combined with ingenious melodies, Cashback's shows are a feast for all the senses.

By Alexandra Cook

He draws culinary inspiration from Keith Floyd, "because he was always pissed!" Does he see some of himself in the hard-drinking chain-smoking chef? "Well I do love to go out drinking and there's a good chance that's where most of my ideas come from." For clarity he adds: "I just loved his sort of hap-hazard style... it's kind of reflective of how I do my music."

A new 'Just Desserts' album is in the pipeline. He intends to stick to the food theme for now, but as for the future: "Who knows? Perhaps a cocktail album," he muses. "Or a vegetarian one... films as well." Ideas are dropping quicker than his beats as thoughts ricochet off one another. Like he says himself, "I've got a lot of good ideas; I just haven't started any of them yet."

Initially starting out as a drum 'n' bass artist, his sound has evolved over the years. How would he describe his music nowadays? "Better!" he beams. The odd mix of confidence and self-deprecation make Greenhalgh charming. None of what he says is with bravado or arrogance; it's with genuine excitement and enthusiasm.

So what next for MC Cashback? 2016 will see the star leaving the kitchen for good and going back to university to finish what he started. Besides studying and more Spin it!, his plans for the upcoming year include a new album and another Brighton Fringe instalment, potentially Edinburgh Fringe as well. But his sights are set much further than our fair kingdom. Australia has a big comedy festival, although he doesn't know where, Sydney? Or maybe it's Melbourne. He's not sure, but he's sure he wants to be there. "Scotland, then Australia," he declares of his future plans. For now, MC Cashback is off home to make lasagne.

Another day, another dinner I suppose. This is what makes his music so refreshing and relatable. He's captured the mundane and repackaged it in a snazzy little pizza box.

**MC Cashback's Spin It! returns to Komedia on Sat 23 Jan**  
[www.facebook.com/cashbackmc](http://www.facebook.com/cashbackmc)  
[@mccashback](http://www.soundcloud.com/mc-cashback)



# DYNAMO

**WORLD OF ILLUSION**

By Steve Ramsey

Dynamo had been doing press for two hours. He'd fielded tons of dull questions, under-researched questions, trivial and pointless questions. What did he think of Irish bands? Which Welsh celebrity would he like to do a trick on? Are there any famous people he'd like to levitate and then drop?

He'd been asked twice about what he puts on his tour rider, and twice to predict sports results. There were a series of questions about his dog, and another set about the singer Ian Brown. He'd been asked about how he became a magician and who influenced him, as if the answers weren't already well known.

And he'd fielded these questions patiently, cheerfully, leaning forward intently when others were speaking, lots of eye contact, answering energetically. And when the chatter of some nearby journalists had almost drowned Dynamo out, he hadn't complained – he'd just talked a bit louder.

And at the end of each round-table interview, most of the reporters had wanted selfies or autographs, and he'd happily signed, and posed with them, and held smiles for several seconds while the relevant phones were being fiddled with. And if someone wanted him to say 'hey, I'm Dynamo and I absolutely love this station', sure, he would, and enthusiastically, too. You want me to record an inspiring message for your son, who's a fan? Pass the tape recorder!

And then, two hours in, this one group of reporters started pressing him about his wife. He politely declined to give her first name. "She's publicity shy," he said. So they asked for her second name, and he politely declined again. A few questions later, they asked if he'd used magic to impress her, and he sounded uncomfortable, and gave an answer of sorts.



And then one of them said: "so, have you ever given a tour of your house, and you go into the bedroom and say 'this is where the magic happens'?" And Dynamo didn't get up and punch this jerk in the head. He didn't even complain. He answered the question. Cheerfully! "Well, I've got an office," he said. "I've got a studio. And tonight it will be in the Apollo."

And Dynamo carried on doing interviews, carried on leaning forwards and making eye contact and answering enthusiastically. Apparently this is what Dynamo is like.

Steven Frayne reckons he's spent 100,000 hours practicing magic. And he's become so good at it that, during this press conference, it felt like a victory to spot normal, human foibles: the great Dynamo forgetting some piece of information, or struggling to get Google to work on his uncooperative phone, or making a cheesy joke about how the more we all drink, the better his show will be tonight.

In person he was engaging, charming, with a slight weakness for tiresome upbeat philosophising – the importance of bringing people together, how anything is possible, etc – and a certain dry wit. He told reporters, "I was doing something the other night on stage, and a guy shouts out 'I know how to do this!' I'm like: 'Yeah, so do I.'"

He said he enjoys "doing some late-night driving with some wicked music..." – he corrected himself – "...at legal speed limits, and really careful driving."

He's not allowed to drive himself around at the moment, though, or do anything that might cause an injury. It's

some kind of tour-related precaution. He's also banned himself from eating between lunchtime and about 10pm on performance nights. He has Crohn's disease. "Sometimes food disagrees with me. I could end up having to go to the bathroom for like an hour, and be in a lot of discomfort."

"Sometimes he has really bad days, sometimes he's very ill, sometimes he's in a lot of pain," his manager said. "He kind of accepts that... It's very difficult as a performer, because we've had days where he's had huge commitments to do, and he's fulfilled them and he's been in a really bad way. I think we all understand that it's part of the territory, and the lad's got quite a serious illness."

Despite this, Frayne gives off a kind of boyish enthusiasm, a sense of wonder - is all this happening to me? In a quiet moment between interviews, he told me he was "over the moon" about how his career was turning out. "All I've ever wanted to do is be a magician and be able to perform magic for the rest of my life and not have to get a proper job, so to speak. So it is like a dream come true. It is a strange, weird thing, the whole fame thing. I don't think I'll ever get used to it. But I'm starting to enjoy it."

Frayne grew up on a rough estate in Bradford, with this chronic illness, a father in prison, getting bullied at school, with teachers scoffing at his ambitions. And yet, his great-grandpa - the guy who sparked and encouraged Frayne's interest in magic - instilled in him a sense of optimism.

And actually, "the things I had to deal with" on the estate have "given me the confidence to think, well, if this piece of magic doesn't quite work, no-one's going to get killed, are they?" Except, he added, when he's levitating above the Shard, or something.

"I think his ability to amaze people gave him a lot of self-belief" his manager said. "I wouldn't say he's a naturally overconfident guy. You'll find he's quite reserved, quite shy at times. He's not the natural showman; he doesn't always want to be the centre of attention."

But nowadays he generally is, I gather - he's so famous that it's hard for him to do street magic anymore. "It causes a roadblock, or too much commotion - you lose that intimacy," he told reporters. "So bringing it onto stage was kind of a necessity."

It was a "petrifying" necessity, he added, something he felt he owed to fans. "You can imagine the pressure, and the expectation," his manager said. "Four years of award-winning television, global, probably one of the biggest magicians of his generation - then you've got to get up on stage and prove it, live."

This press conference was in Manchester, about a week into the tour. "I've been searching to find a bad comment on Twitter, and it's virtually impossible," his manager said. "It's literally people going 'that was one of the most incredible things I've ever seen'. I'm like, wow, that's a massive achievement, from a kid who's not a big showman, who's never trained and been to stage school, never been on stage before..."

His PR people were very confident that I'd enjoy the show. They were right, too. It was mostly stunning, baffling stuff - really impressive. He's a charismatic host, as well as an immensely skilled magician. And yet, there were a few dull bits: getting two primary-school-aged fans on stage to 'help' with a trick; biographical animations; a cringe-y innuendo about beach balls; and a pre-recorded cameo from his nan. All of which felt kind of chummy.

But actually I think that's key to understanding Frayne: in his mind, he's not a celebrity with tons of fans. He's "a normal Yorkshire lad" with a big social circle.

Why else would he say that fans "meet me" in the street, rather than "come up to me", like they're on equal terms? Or be so patient with them that his manager has "never seen him turn somebody down for a photo - not once"? He seemed to confirm this theory of mine, two-and-a-quarter-hours into the press conference, when he started talking, unprompted, about his childhood. I like to imagine that he was tired, that his guard was down, that he revealed more than he meant to.

Growing up, he said, "I was quite a loner, I was misunderstood, I was picked on. It's made me want to connect with people. I didn't have many friends when I was younger... But I feel like all my Twitter followers are like my friends. All these people supporting the show - we're family. When fans meet me in the street they're like, 'how's your grandma? How's Bessie, your dog?'

"They talk to me like they've grown up with me, which is really nice. I grew up with quite a disjointed family - dad was in jail - but I feel I've created a family of people that support me. I'm never on my own, because I can tweet my fans and say: 'I'm in Timbuktu - who wants to come and see some street magic?'"

"I think he's got a real thing for just ordinary people," his manager said. "He kind of made his name working for celebrities, doing celebrity parties, the rich and famous... But I think for him it's always about just an ordinary guy, because that's how he sees himself. And I certainly see that excitement in him, when you just [impress] an ordinary person."

Almost two-and-a-half hours into the press conference, I think I saw this too. Without being asked to, he did his broken-finger trick, then jumped up, put his hand flat on the chair, and rotated it around about 540 degrees. The reporters made 'wow'-type noises – isn't your arm broken? And Frayne, not over-exuberant but probably quietly pleased, deadpanned to someone in his team: "can't do tonight's show - cancel it!"

**Dynamo's 'Seeing is Believing' is at the Brighton Centre, Weds 27 – Sun 31 Jan.**

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

[@Dynamomagician](http://www.facebook.com/dynamomagician)

# BRIGHTON ELECTRIC STUDIOS

**ARMED FOR RECORD** By Stuart Rolt

The next step for any music artist, after penning some genre-defining compositions and getting their hair just right, is to set about practising and recording their songs. Whilst technology has opened up countless ways to make music at home, nothing can beat the experience of playing in a fully-fledged rehearsal room or studio. This is the point where somewhere like Brighton Electric Recording Studio becomes invaluable.

The vision for this facility started in 1999, with a £700 investment and a whole lot of hard work. "We built the first studio ourselves and learnt how to do it along the way," Brighton Electric's director James Stringfellow tells me. Based on the lively Lewes Road, just next to the bus company's depot, it's become the city's professional music hub. With extensive rehearsal suites, premier-league recording studios, a newly installed bar and a café, bands need never leave the building except to sleep or smoke. The mission is to offer genuinely high end studio and equipment facilities at affordable rates. It's why they've found this building and its three nearby sister sites positioned at the centre of the Brighton music community. "We continually strive to be the best studio in the world, through on-going investment, training and improvement."

As I turn up, there are plenty of musicians loading in their gear. Clearly used to manic periods like this, the staff book in the musicians and sort out varying equipment concerns. Even when the drummer from a certain local band strolls in he's greeted like a dear friend rather than the world-famous star he is. An employee stresses the studio treats everyone with the same warmth and respect. Even the biggest artist can expect a stress-free and friendly atmosphere when turning up to work. There's often plenty of opportunities to get over-excited though, with artists including Mumford and Sons, Alison Moyet, Pendulum, Florence Welch, Foals, Maccabees, Bombay Bicycle Club, The Wytches, Passenger and The Cure amongst the notable clientele. On a busy day almost 50 bands will pass through the Electric's beautiful tiled entrance hall.

Built in 1897 as Brighton Tramways' head office, this Victorian building brings old-world style together with a high-end recording and rehearsal complex. Dotted around it are 17 welcoming practice studios, each equipped with its own drum kit. A series of bright, high ceilinged spaces, these range from the modest to the huge. Continuous across the building is a comfy home-like feeling, something that is entirely intentional. Their main recording studio features a large day-lit live room, separate vocal booth and a 70s Neve 5316 console. Pair

this with the unrivalled Pro Tools HD software on hand and any band will be well on their way to recording authentic and coherent sounds. The studio next door to this is controlled by similarly gorgeous Neve BCM10 and PSM12 consoles. These desks might all be old school in nature, but the warmth and character they lend to recordings make them world class.

Alongside the rehearsal rooms and studios, there are several mix studios, a mastering suite and storage facilities. Signs around the latter show that acts like The Go! Team, British Sea Power and Architects all store kit here. Even bands without lengthy equipment lists can hire instruments and amplifiers from the Aladdin's cave of music technology next door. The facility can effortlessly facilitate most live performances as well, offering rentals of pro audio gear, tour buses and even tour management services.

While the advances bands receive from labels have been shrinking for over a decade, the biggest share of revenues from on line streaming now go to the record companies themselves. This appears to have rejuvenated the industry a little, so there is optimism for the future of British music. "Recording budgets appear to have stabilised somewhat and may even improve. There has also been a significant rise in self-financed artists and we are well placed to meet this demand." Stringfellow and his staff are also noticing a renewed interest in starting independent record labels. Increasingly artists are doing their own thing and not following trends in their attempts to get signed. This is contributing towards a more diverse and interesting music scene.

As runner up for National Studio of the Year Award by Music Week in 2010 (losing out to the legendary Abbey Road), the Brighton Electric experience has deliberately been made open and accessible to everyone. From hobby bands looking for somewhere to fully express themselves to globetrotting superstars, this imposing Lewes Road building holds a versatile range of music facilities.

"It's great to participate in something of cultural and creative value for Brighton. And have some fun along the way."

**Brighton Electric Recording Studio, Tramway House, 43-45 Coombe Rd, Brighton BN2 4AD**

[www.brightonelectric.co.uk](http://www.brightonelectric.co.uk)

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Photo credit: Ashley Bird

## BIMM SPEAKS TO

### FRANKIE FURLOW

At BIMM, we don't just want our students to start building exciting careers after they leave us - we aim to get the ball seriously rolling while they're still here. It's the reason we recruit experienced music industry staff to teach in our colleges, and it's the reason we offer a wealth of opportunities to complement college lessons and rehearsal time with solid experience out in the real world, including access to networking contacts and key industry events.

Just ask Frankie Furlow, a four-piece band that are all in their third year at BIMM Brighton, where they met and formed in August 2014. They're steadily making a name for themselves with passionate, memorable material – like 'Playing Dead', 'Meteor' and 'Don't Go' – that confronts the highs and lows of contemporary romance.

In just a little over a year we've been able to give Frankie Furlow the opportunity to perform to the kind of audiences we know who will appreciate their sound, including Glastonbury, 2000Trees and Germany's Reeperbahn festivals. They're the type of high profile events that young bands might take years to reach, but the BIMM Festivals programme - alongside other opportunities - places our musicians where we think they need to be in order to flourish. Let's hear from the band themselves about the experiences they've enjoyed at BIMM.

#### **Lead singer and rhythm guitarist Satch Satchell is working on a BA3 Songwriting:**

"Since starting at BIMM, the college has regularly chosen us to represent them at festivals and gigs in the UK and Europe. It's extremely flattering to be picked, especially when there is so much talent at BIMM. Berlin is a fantastic city to play and we managed to visit the new BIMM campus while we were there which is looking really good! Reeperbahn Festival in Hamburg was also amazing. It was so much fun to meet and make new German fans.

"All these opportunities have allowed us to make great industry contacts through networking. It's led to us playing all over the UK, in London, Manchester and Edinburgh to name a few. We love being so busy and it's thanks to hard work and good opportunities, and long may it continue!"

#### **Will Nash plays lead guitar and studies BA3 Guitar:**

"BIMM has been brilliant in supporting Frankie Furlow. We've been given so many opportunities that we wouldn't have been able to get by ourselves at this stage and it has given us a real taste of the industry. I chose to study in Brighton because it has an incredibly vibrant music scene, and so many great venues. You can easily gig often enough to start building up a strong fan base in the city before expanding to other areas in the country."

#### **Dan 'Swish' Cox is on our BA3 Songwriting course:**

"I chose BIMM Brighton because Brighton is the place I've grown up in and developed in musically. I've been able to utilise the knowledge I've gained at BIMM and apply it to a music scene that I'm already part of, which means I've been able to build a solid base for my career in music."

#### **Drummer Oscar Stone studies BA3 Drums:**

"Being in Frankie Furlow and having the opportunities that have come from BIMM have really helped me fulfil my dream of being a successful working musician. There's nothing better than going around the world with three of your best mates and playing music! I chose BIMM Brighton because I knew it was the flagship BIMM and I wanted to be in a place I felt was the best. I also knew the music scene here was great."

Where can you see yourself in a couple of years' time? Playing in Hamburg or Glastonbury with your new band? Working the live circuit in London or Berlin and meeting the people who will one day want to sign and manage you? BIMM offers more than a music qualification, it can put you in the places that matter with the people who can build a career with you. Find out what we have to offer.

**Frankie Furlow's new EP 'Life & Theft' will be supported with a tour in 2016. Check out their debut music video for 'Playing Dead'.**

# COMEDY PLANNER

**BENT DOUBLE**
**SUN 3 JAN  
KOMEDIA**

If there's one night to not miss this January, it's Bent Double – Winner of the Chortle Award for Best Comedy Club Night in the UK 2015.

A gay-friendly, irreverent night of fun and frolics hosted by Zoe Lyons ('Mock the Week' and 'Michael McIntyre's Comedy Roadshow'), Bent Double promises the wittiest in gags from four of the most celebrated female comedians in the industry. Kerry Godliman ('Spoons', 'Extras', 'Derek') joins Hannah Brackenbury (described as Victoria Wood and Tim Minchin's lesbian lovechild) and Abigailah Schamaun for a night of stand-up at its best; an art virtually founded on exposing the stark realities in life and the bedroom – awkward warts and all.

[WWW.KOMEDIA.CO.UK/BRIGHTON](http://WWW.KOMEDIA.CO.UK/BRIGHTON)
**KRATER**
**FRI 15 JAN – SAT 16 JAN  
KOMEDIA**

Boasting an infectious energy and youthful outlook, Aussie boy Damian Clark has had audiences in hysterics since bursting onto the scene in 2012, immediately being snapped up to appear on BBC3 and Comedy Central. Rob Deering – a man with once a successful career as a serial quiz show contestant, joins him, trying his hand at guitar-wielding, loop-layering stand-up comedy. And with his frank yet ironic take on everyday racism, 22-year-old Londoner Jamali Maddix – who recently won Chortle's Student Comedian of the Year in Edinburgh – is certainly one to watch. Catch comedy's up-and-coming stars as the edge on stardom at Brighton's best night out; a gift to alleviate the January blues, all tied up with award-winning MC Stephen Grant as compere.

[WWW.KOMEDIA.CO.UK/BRIGHTON](http://WWW.KOMEDIA.CO.UK/BRIGHTON)
**KRATER**
**THURS 7 JAN  
KOMEDIA**

Lloyd Griffith, Josh Dillon, Eleanor Tiernan and Larry Dean bring the best of New Year cheer with a laugh-a-minute show at Komedia on the 7th. A comedian, professional choirboy and generally good-looking guy, Lloyd Griffith took his debut solo show to Edinburgh Fringe Festival in 2014 to rave reviews and a nod from critics as the "next big thing". Eleanor Tiernan has been circling the no-frills stand-up scene since 2004; starring in BBC's 'One Night Stand' and the Edinburgh Fringe play, 'Help'. Deadpan un-Google-able Josh Dillon delivers a warm, homely routine with dark tinted windows of wry, observational comedy timed to perfection, with Scottish Comedian of the Year Larry Dean for further support. Award-winning Stephen Grant compere.

[WWW.KOMEDIA.CO.UK/BRIGHTON](http://WWW.KOMEDIA.CO.UK/BRIGHTON)
**STEWART LEE**
**WEDS 27 JAN  
BRIGHTON DOME**

Back by popular demand, Stewart Lee returns to Brighton on the back of the 'Much A-Stew About Nothing' Edinburgh success and previous sell-out visits. Trialing fresh material ahead of recording for the new series of 'Stewart Lee's Comedy Vehicle' on the Beeb, the Guardian columnist isn't necessarily here to get the audience to like him, instead offering his own schtick of reticence, contempt and crowd-bashing to 'reverse psychology' the crowd into amusement.

Whether or not the manipulation works is yet to be seen (and the comedian is so deadpan, we're not convinced he particularly cares, flitting deftly between a sociopathic jerk and perhaps the most intelligent comedian on the scene), but he's certainly popular.

[WWW.BRIGHTONDOME.ORG](http://WWW.BRIGHTONDOME.ORG)
**LAUGHING HORSE**
**SAT 9 JAN  
THE QUADRANT**

The big Saturday night comedy show in Brighton, Laughing Horse, is back with another hilarious showcase of comics, compered by the ever-entertainingly autobiographical Sami Stone. 'The Big Breakfast' alumnus, Simon Feilder brings unashamedly feel-good comedy to the stage in a remarkably crafty show supported by Leicester comedy king and Chortle award nominee, Matt Rees.

Rob Deb's strain of nerd-comedy may not appeal to every room, but geeks will guffaw at his 'Dork Knight' persona as he does his best with hearty anecdotes. Already a hit at this year's Edinburgh Fringe with their show 'Chasing Tales' (about, well, chasing tail), Sarah Keyworth and Alex Hylton bring big laughs that everyone can relate to.

[WWW.LAUGHINGHORSECOMEDY.CO.UK](http://WWW.LAUGHINGHORSECOMEDY.CO.UK)
**I'M SORRY I  
HAVEN'T A CLUE**
**SAT 30 JAN  
BRIGHTON DOME**

BBC Radio's multi award-winning antidote to traditional panel games, 'I'm Sorry I Haven't A Clue', tours the UK in 2016, returning with a guaranteed sell-out show at Brighton Dome in January.

This unmissable evening sees long-time comedians Barry Cryer, Miles Jupp, Tim Brooke-Taylor and Jeremy Hardy collaborate yet again for a riotous show of inspired nonsense and detached reality, partially set to a musical backing. Expect good old British self-deprecation amid rounds of wordplay, song and serial rhyming in this stellar line-up of comedians' dystopian theatre of fun. In time-honoured tradition, at the piano is Colin Sell, and your chairman is Jack Dee.

[WWW.BRIGHTONDOME.ORG](http://WWW.BRIGHTONDOME.ORG)

# THEATRE PLANNER



## THE GROUCH WHO COULDN'T STEAL CHRISTMAS

**MON 4 - WEDS 6 JAN**

**RIALTO THEATRE**

Woeful Phineas Grouch is a young man with no fire in his heart and a broken spirit. Oversensitive Cindy Boohoo lets her emotions get the best of her. Perfectionist Minnie is a little compulsive over her festive plans; and selfish Richard is full of apathy for anyone but himself.

In the whimsical 'WHOOTerville', the annual obligatory Christmas celebrations are well underway, but they're not necessarily well received by everyone in town (except perhaps Ethel Ann, who just wants to be in the show!). Join the Fertile Theatre Company for this year's festive tale of fervid folly - a real treat for anyone wishing to avoid the traditional panto.

[WWW.RIALTOTHEATRE.CO.UK](http://WWW.RIALTOTHEATRE.CO.UK)



## LOOT

**FRI 15 - SAT 23 JAN**  
**NEW VENTURE THEATRE**

Steven O'Shea directs Joe Orton's 'Loot' in New Venture Theatre's revival of the farcical 1960s play. When Hal's mother dies, he and opportunistic undertaker Dennis decide to rob the bank next door – they can hide the proceeds in her coffin! But this leaves no room for the body...

Attempts to hide the evidence of their crimes soon spiral out of control, as psychotic Inspector Truscott arrives on the scene. 'Loot' illustrates the misfortunes of the two young criminals in a morbidly existentialist, Ortonesque approach, confronting preposterous conventions and British cultural beliefs concerning power, religion and death.

[WWW.NEWVENTURE.ORG.UK](http://WWW.NEWVENTURE.ORG.UK)



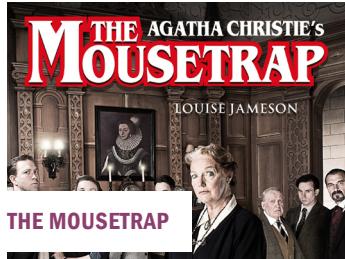
## WANTING THE MOON

**FRI 8 - SAT 9 JAN**

**THE MARLBOROUGH THEATRE**

Upon being offered a role as eccentric madame 'Madame Arcati' in Noël Coward's comical play, 'Blithe Spirit', Clemence Dane – eminent author, artist, playwright, journalist and Oscar-winning screenwriter – reflects on their lingering personal and professional relationship that spanned the early-to-mid 1900s. 'Wanting the Moon', written and performed by Rose Collis, explores memorable episodes from Dane's irregular career. As well as this, her experiences in both World Wars, adventures in Tinsel Town and, most memorably, in penning the controversial lesbian novel 'Regiment of Women'. Journey the numerous roles of this remarkable woman and the stories of her beloved circle of friends (including Ivor Novello, Joyce Grenfell and Coward himself) in this new play.

[WWW.MARLBOROUGHTHEATRE.ORG.UK](http://WWW.MARLBOROUGHTHEATRE.ORG.UK)



## THE MOUSETRAP

**MON 25 - SAT 30 JAN**  
**THEATRE ROYAL BRIGHTON**

Globally-acclaimed, and the longest running show in theatre history, Agatha Christie's 'The Mousetrap' celebrates its record-breaking 60th anniversary this year with a production starring 'Doctor Who's Louise Jameson as Mrs Boyle.

Stranded in a country house by the snow, a sinister scene materialises as a group of people discovers there is a murderer amongst them. But who can it be? Mystery entwines itself around each suspicious character as they reveal their secrets one by one in an intricate plot weaved by the illustrious Dame Christie. Until, at last, the gripping moment the identity of the killer and their motive is uncovered.

[WWW.ATGTICKETS.COM/BRIGHTON](http://WWW.ATGTICKETS.COM/BRIGHTON)



## ANNIE

**TUES 12 - SAT 16 JAN**

**THEATRE ROYAL BRIGHTON**

39 years after its debut on Broadway, the world's favourite family musical, 'Annie', springs into Brighton to warm hearts this winter season, starring 'Birds of a Feather' star Lesley Joseph as its authoritarian antagonist.

Set to live a life of misery under the tyrannical rule of orphanage caretaker Miss Hannigan, Annie's fortune looks primed for change when she's chosen to spend Christmas at the wealthy Warbucks residence. Her hopes for finding her parents are dashed by the devious Miss Hannigan however; who will do whatever it takes to spoil young Annie's happiness. Includes the unforgettable songs 'Hard Knock Life', 'Tomorrow' and 'I Don't Need Anything But You'.

[WWW.ATGTICKETS.COM/BRIGHTON](http://WWW.ATGTICKETS.COM/BRIGHTON)



## GOLEM

**TUES 29 DEC - SAT 16 JAN**  
**THE OLD MARKET**

Arriving at The Old Market straight from the West End, 'Golem' appears like a giant graphic novel injected with life, inviting its audience to view the world through the lens of an extraordinary man in its dark and fantastical fable built for the 21st Century.

The follow up to the multi-award winning, critically acclaimed 'The Animals and Children Took To The Street' is here. 'Golem' blends theatre company 1927's signature composition of hand-made claymation, live music and performance, unfolding in a dystopian universe that intelligently holds control of our technologies.

[WWW.THEOLDMARKET.COM](http://WWW.THEOLDMARKET.COM)



# BRIGHTON FRINGE

## BURSARY SCHEMES

Running for four weeks from Fri 6 May – Sun 5 June, Brighton Fringe 2016 will attract performers from all over the world. While established production companies and artists will have little trouble presenting their work to thousands of enthusiastic art lovers, if you're making your Fringe debut, are a younger performer or planning a more esoteric show, the process of taking part in the festival can be overwhelming or too financially demanding. Fortunately there are a number of ways Brighton Fringe and its partners can help.

There are several bursary schemes now attached to Brighton Fringe, so England's largest mixed arts festival can be accessible to all. "We're looking for someone who'll be able to pull it off, with an idea which will go down with audiences and 'that' spark," says Louise Arnell, Director of The Pebble Trust. "You can tell which people have the drive and determination to get their plan through to fruition." Now supporting Brighton Fringe for a sixth year, The Pebble Trust is offering three awards to young local people wishing to put on an event for the first time. Works can be in a range of categories, including theatre, literature, visual arts, comedy, dance, cabaret and music. Winners receive free Brighton Fringe registration, £300 towards production costs and invaluable mentoring sessions. "What makes our award unique is not just the monetary aspect but the mentoring sessions we provide from industry professionals."

Sat up by Arnell and her husband after living in Brighton for a couple of years, the trust also gives opportunities to dozens of local young people with a talent for sport, music, the arts or academia with twice yearly grants. Brighton & Hove's sheer cultural diversity is one of the reasons why the Fringe festival has become so successful since starting in 1967. The Pebble Trust's aim is to encourage this. "It's one of the things that struck us about the city when we came here. It punches above its weight in a number of arenas - the arts being one of them. You wouldn't expect such a breadth and depth of talent to come from such a small space. It's part of the culture of the city. The arts are appreciated and encouraged more than in other places."

By funding individuals involved in Brighton Fringe performances, these bursaries provide an incredible support system for emerging artists. Venue hire, registration fees and promotional work all generally cost money, but it's impossible to run a successful Fringe show without these. "If you don't have funding it's near to impossible to get things done," says Fringe performer, Jamie Spall. "It can be quite scary, especially for young performers. But they give you so much help." As the producer, director and co-choreographer of the double award winning show 'Tap That!', Spall has

experienced first-hand the assistance Fringe bursaries can offer. This three times world champion tap dancer been supported by The Pebble Trust for four years, receiving help with training and starting her own projects. Last year she won The Pebble Trust Award For Brighton Fringe, which saw her receive invaluable advice on producing her enormously successful show. "I wouldn't have been able to do any of this without The Pebble Trust." Now she's teaching her craft, able to pass on her experiences at the festival to her students. This year Spall returns to Brighton Fringe, now receiving much-needed support from O2's bursary. The mobile phone provider has become an official Youth Partner. Their Think Big scheme, open to participants aged 13-25, will contribute towards the cost of putting on an event or project show in the Fringe.

As well as helping young performers, Fringe bursaries also encourage work promoting cultural diversity. The Irene Mensah Brighton Fringe Artist Bursary supports work highlighting social inclusion and artistic engagement with vulnerable people and marginalised communities. Created by ART:sync and Urbanflo Creative, the award is in honour of a colleague who passed away in 2013, to support artists from the local area. It offers two cash awards to cover the cost of developing creative projects and advice on creative practice and developing business skills.

This year has seen the launch of funding to help aspiring Brighton Fringe debut performers. The [encoreinsure.com](http://encoreinsure.com) Brighton Fringe First Bursary Scheme is designed to reflect the creative zeal of new performers to produce fantastic work on a limited budget. If you've never produced a show, the actual mechanics of production and promotion can be quite daunting, when even committing to training in the arts is a big financial decision. But if you're committed, talented and have a clear artistic vision, then some help could be at hand. Allowing their participants to flourish and move on, growing in confidence and capitalising on their experience. Brighton Fringe bursary schemes are helping give the artists of tomorrow an invaluable step up in building their career within the arts. "It's great when they keep in touch and give us updates," says Louise Arnell. "It's wonderful to see how they do and where they go on to."

Registration for Brighton Fringe remains open until Fri 29 Jan. For more details, head to: [www.registration.brightonfringe.org](http://www.registration.brightonfringe.org)

**Brighton Fringe comes to venues across Brighton & Hove on Fri 6 May – Sun 5 June, 2016.**  
[www.brightonfringe.org](http://www.brightonfringe.org)

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## ROLLING FACTFILE...

*Anthony - LocalPuzzle.com founder*

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## FEATURED BUSINESS

Here are just a few of the new retailers that have jumped on board...



# LATEST CINEMA RELEASES

## JANUARY 2016

### THE REVENANT

FRI 15 JAN

The new film from 'Birdman' and 'Babel' director Alejandro González Iñárritu stars Tom Hardy and Leonardo DiCaprio. We're taken to the wilds of 1820s South Dakota, with the latter playing a frontiersman left for dead after a bear attack. This extraordinary true story of betrayal, survival and redemption takes us along on an epic 120-mile trek, seeking revenge during a particularly harsh winter. Forget all your post-production trickery, this was shot with natural light and deploys a cast at the top of their game. The result is cinema at its purest and most astonishing.



### THE 5TH WAVE

FRI 22 JAN

The usually brilliant Chloë Grace Moretz gets all 'Mean Girls' with a bunch of marauding aliens after four deadly extra-terrestrial attacks leave most of Earth in ruins. Now she's on the run, desperately trying to save her younger brother whilst bracing for the next onslaught. Directed by English filmmaker J Blakeson, who gave us the classy 'The Disappearance of Alice Creed', and adapted by 'Erin Brockovich' writer Susannah Grant from Rick Yancey's novel, the film looks great on paper. It'll undoubtedly be the first instalment of a cinematic trilogy, set to thrill the inhabitants of a post-'Hunger Games' world.



### DIRTY GRANDPA

MON 25 JAN

You probably don't need the perceptive powers of Psychic Sally to see where this is headed. Zac Efron delays realising his potential a little while longer, by starring as a groom-to-be tricked into driving an exasperating grandparent to Florida. It's Spring Break, so what could possibly go wrong? Robert De Niro, doing his best to erase any memories of 'The King Of Comedy and Raging Bull', plays the titular potty-mouthed patriarch. Now he's the go-to guy if you need a belligerent old man. So get ready for a master-class in how to portray a lewd former-army-general living life to the fullest. It's a big, bawdy and bond-forming adventure.



### 13 HOURS: THE SECRET SOLDIERS OF BENGHAZI

FRI 29 JAN

Director Michael Bay returns with his most tender and cerebral film yet. An elite squad of male go-go dancers take time off from distributing aid to the distressed to unleash violent displays of Christian superiority. They must save a beleaguered group of US diplomats in Libya, armed only with high-spec weapons, hot-pants and cheeky winks. Amongst those offering profundities and muscle flexes are Pablo Schreiber, John Krasinski, Toby Stephens, David Denman and Max Martini. It's a jingoistic revisionist boom-fest for all the family!



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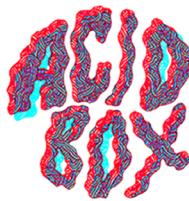
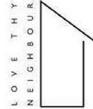
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# 1847

## VEGGIE TABLES

By Stuart Rolt



As no meat has crossed my lips since a steamy weekend in Sitges, I'm probably not the best person to review anywhere serving animal tissue. Of course I'd jump at the chance to try out a new vegetarian restaurant, especially one inexplicably named after my Amex PIN. Spread out over three floors in a relaxed corner of North Laine, 1847 (named after the formative year of The Vegetarian Society) aims to change people's perceptions of meat-free dining. It takes a special type of business to thrive down North Road, but this one could be a contender.

Inside it's cool, minimal and utterly devoid of pretence or food-fascism. Most veggie restaurants struggle to escape the shackles of a frail-looking clientele dejectedly pacing mung beans around their plates, or charge the earth for over-flavoured chunks of carbohydrate. Not the case here, my fellow diners were animated and cheerful, and with good reason. At £19.50 for two tasty courses and £25 for three, it wouldn't be bankrupting them either.

On the understanding a house wine represents the standard of the list; we opt for their recommended white. The Condesa De Leganza (£18) that turns up is vibrant and fruity. Light and apple-like, it was possibly a bit too easy to drink, and I generally need little excuse. The starters menu was packed with temptation and options. For the starters, I had to try the Onion Bahjji, with its mint & cucumber salad and coriander and garlic raita. The bahjji itself would make my local Indian restaurateur cry: "Haww!?" There was no sign of greasiness in the light crispy batter, with lush translucent onion strips within and the slightest kick. The raita alongside was a firm, yoghurt-based blob of heaven. Like all good accompaniments, it brought out the flavours in the dish and left me wanting more.

My companion the Burger Queen, now fully understanding the nature of her situation, took everything in good humour and ordered the Squash & Feta. Alongside the whipped cheese and roasted butternut squash sat wilted kale and a hearty helping

of pumpkin seeds. Whilst the cheese wasn't too sour, the kale had none of the bitterness it often suffers from.

Moving to the mains, the dish that sprang out for me was the Cabbages. Before you confirmed carnivores start snorting with derision, it takes true strength of character to admit a fondness for greens, so there... This medley brought brussel sprout frittata, sautéed savoy, vadouvan and cauliflower velouté. The assembled brassicas gently sweet and bitter tones were beautifully offset by the sourness of the frittata. The slowly evolving flavours were just irresistible. Also in the frame was 1847's take on fish and chips. Whilst minced cow in a bun might be the Burger Queen's core interest, she certainly knows the way round fish and chips. The chips were soft on the inside with a steady crunch, the peas and soft ginger ale-battered halloumi 'fish' being set off by a delicate lemon sauce.

At this point, we were actually too full to contemplate dessert, which is probably not a common occurrence in most vegetarian restaurants. The pull of the Cranberry dessert (£5.50) pulled me back to the feast though. Yoghurt and white chocolate truffles lay next to cranberry dressing, garnished with edible flowers.

Although the fourth part of a UK chain, there's a conscious decision to work with local suppliers. Each 1847 branch is different, with separate taster menus and drink ranges. By taking time to listen their diners and the community, they're confident a positive impact can be made on the thriving Brighton food scene. Whilst some diehard meat-eaters might throw up their hands in dismay at the thought of flesh-free fare, real foodies looking for a range of balanced dishes capitalising on each ingredients distinct flavours would discover plenty to thrill and fill at 1847.

1847 is at 103 North Road, Brighton, BN1 1YW  
[www.by1847.com](http://www.by1847.com)  
[@1847Brighton](https://twitter.com/1847Brighton)

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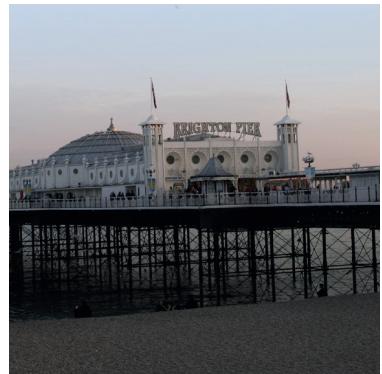
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# CAFE CHILLI

HOT SPOT

By Freya Hughes



When I graduated university, I wanted to go travelling. The idea was to go to South East Asia: experience full moon parties, look at temples, explore jungles, and – mostly – try the food. Instead, I got a bar job and, a few years on, have still never ventured further than Europe. Fast-forward to the present day and I find myself transported to Thailand by way of a few dishes down at Café Chilli.

On an unexceptional Monday evening, I enter the restaurant. Quite pleased to make this quiet establishment my home for the coming few hours, other diners chat quietly around us. The interior blends beige walls and wooden features, making an unimposing setting for a bright and exciting meal. The subtle lighting softens the dark woods and the restaurant glows in the luminescence of the oval wall lights. Formerly The Green Mango, owner Seb has transformed his site to match the menu update. Scanning through, we order two glasses of a Hungarian Pinot Grigio by the name of Seven Towers. With citrus fruit notes, it makes for an enjoyable change to the usual Italian-made Pinots (£5.95 for a 175ml glass).

Scanning the long menu, I find myself slightly concerned – a lot of the time, a longer menu means there's less attention given to each dish. Shaking off my worry, we proceed to our starting plates. I opt for the Spring Roll Duo. This dish has the benefit of duck as well as crab and spinach rolls, served with hoisin sauce and a particularly tasty sweet chilli sauce (£5.95). With a brittle and crunchy consistency, it's clear these are freshly made and the wrapping sets off the flavours of both the duck and crab. Intrigued by the thought of spinach with my crab, I tuck in and am not disappointed! The filling of this roll is so soft it melts in your mouth; the chef of Café Chilli certainly knows how to prepare delicious Thai food with a kick. My dining partner opts for the Crispy Chilli Squid (£5.95). Served with generous lashings of salt, pepper and (of course) fresh red chilli, the menu said, "Try it. Love it", and she definitely did.

I find in big chain restaurants calamari or any crispy squid dishes tend to be comprised of identically sized pieces. This starter, however, gave away its in-house preparation as each piece was cut into slightly different sizes and the salty tones nodded to the freshness of the cephalopod.

Onwards, we come to our mains. My partner chooses a strange choice for a Thai restaurant's menu. The Green Chicken Curry Burger (£11.95) is served with lightly battered sweet potato fries that are lusciously juicy and taste fantastic. The chicken patty is seasoned with green curry paste and Thai herbs. The paste makes this a bit of a messy eat as it spills out of the bun, just as any burger should, but the benefit is that this incredible curry then doubles up as a fabulous dipping sauce. As a seafood lover, I'm drawn immediately to a dish simply labelled Emperor Prawns (£13.95). They arrive swimming in a special curry sauce called 'Chu Chi', which Seb explains is a combination of red and paneng sauces. This blend is fabulous and makes the perfect bed for the prawns to lie in and is also served with sapphire rice. The rice is steamed with butterfly pea flower to give it a blue colour, and despite always being told not to eat blue food by my mother, it tastes great. I'm not always one for rice, I find it quite a boring component but the fun colour and added taste is a winner for me.

Seb clears our plates with a smile, and then offers us a luxurious looking dessert menu. Featuring the likes of Banana Spring Rolls, Thai Pancakes and a Hot Chocolate Brownie, starting from £4.95, we contemplate how much more food we might physically be able to consume. Deciding to skip dessert, we toast to a lovely evening and then head home to rest our full stomachs.

Café Chilli, 8 Church Road, Hove, BN3 2FL  
[www.cafe-chilli.co.uk](http://www.cafe-chilli.co.uk)

# NUPOSTO

**EVERYBODY IN THE PLACE**

By Gary Marlowe



It wasn't long ago that the only choice you had with a pizza was what topping to have on it, or whether it was deep dish or thin crust. Pizza used to be as generic as a burger. Not any more.

Now we're starting to see regional variations, and with pizza hailing from Naples, it perhaps wasn't too surprising that the original is a little different from the fare we're used to over here.

Priding itself on its authenticity - after all it's run by a bona fide Neopolitan and its pizzas are hand made by chefs from Naples with the same ingredients they use back home - NuPosto is leading the way in educating Brighton's pizza lovers that not all pizzas are the same. Many already claim it serves the best pizzas in town. To find out if that was true we went there not once or twice, but three times.

NuPosto is spacious and stylish. When you walk in, you're struck by the fact this is a place that someone has spent time designing. There are lots of visual details, from the interesting lights above your head, to the contemporary illustrations of Naples that line the walls. It shouts modernity, not nostalgia.

The menu is short, which one should always take as a sign of confidence, rather than parsimony. When it comes to pizzas, the choice is simple: there are seven regular pizzas, one calzone and four white pizzas. All are hand-formed and so have an artisanal look to them. They're bigger than you may be used to elsewhere, almost the same size as the plate. It looks a little different too.

The dough is dry and crisp around the outside, with black, leopard-like spots, yet soft and moist in the middle. It's not stodgy, but its generous size meant it was pretty filling. You could really taste the mozzarella and there was no skimping with the freshly torn basil leaves. At just £6.50, it's also exceptional value for money.

On my next visit I ordered a Napoli. This was basically a margherita with added capers, anchovies and olives. As before, they were generous with the ingredients, especially considering they only charge £1 more for it. For me, the anchovies were too plentiful and too salty. They say less is more, and on this occasion, I'd have to say the margherita was actually tastier.

On my third visit I was tempted to order another margherita, but Pasquale the owner recommended a 'pizza bianche' that he said was the most popular in their Naples restaurant. Now, I've never had a pizza without tomato sauce before and was curious how one would taste when you omitted one of the key ingredients.

The Amalfi that arrived on my table looked quite different from any other pizza I'd had before, and it tasted quite different too. Not surprising as one of its ingredients - friarielli - was something I'd never heard of, let alone tasted. It turns out it's a type of broccoli, only grown in the Naples area, renowned for being the perfect accompaniment to sausage and as Italian sausage and smoked mozzarella were the only other ingredients, I can only concur that it does.

The sausage was flavoured with fennel and on its own was delicious, mixed with the slightly bitter friarielli and the smokiness of the cheese, it was without doubt the most memorable pizza I've had. At £9.50 it's also the most expensive on the menu, but at under a tenner, it was still great value for money.

I've never been to Naples, but I've eaten pizzas in many other parts of Italy and in the US. Nothing I've tried before comes close to those I've had at NuPosto. If you've got a taste for authenticity, you really need to try it.

NuPosto, 14 West Street, Brighton, BN1 2RE  
[www.nuposto.com](http://www.nuposto.com)  
@Nuposto



# LIMETREE KITCHEN

## WALK THE LIME

Hop on the train from Brighton Station and in just over 15 minutes you could be sitting in Limetree Kitchen, a beautiful, independent cocktail bar and restaurant specialising in top quality, locally sourced food.

After owner Alex cut his teeth at another restaurant in Lewes, he decided he wanted a project of his own to focus on. After finding the perfect venue just across the railway bridge from Lewes station, Limetree Kitchen opened its doors in 2011. In the early days, the restaurant's shoestring budget only stretched as far as garden chairs and a very small oven, but they've come a long way in the four years since then. Nowadays the interior is cosy yet minimalist, shabby chic with white wooden chairs, tables and bare floorboards. The front of the restaurant has just become a mini cocktail bar area with high tables and seats laid out in the bay window, the perfect place to watch the world go by.

The menu at Limetree focuses on local, ethical and responsibly sourced ingredients. Beef and poultry come from Holmansbridge farm in Barcombe, pork from Plantation Pigs in Godalming and fruit and veg from Sussex and Kent via Fin & Farm. As Alex says, he wants to "let the ingredients speak for themselves".

You don't often start a meal with pudding but to drink my colleague chooses a Tiramisu (£9.95) from the new cocktail menu. An espresso martini with coffee sorbet, Small Batch espresso, vanilla infused Stolichnaya vodka, masala and syrup de gomme. It tastes just like the real thing and presents the perfect balance between bitter coffee and sweet masala. I opt for one of their beers in the form of The Wild Beer Co Madness IPA (6.8% £6) a fruity, light yet hoppy beer with a slightly cloudy look, incredibly refreshing.

Pre-starter we are treated to an amuse bouche of Cauliflower Pakoras with Tandoori Mayo, tender, perfectly cooked cauliflower florets in a light batter with a zingy, earthy mayonnaise as the perfect accompaniment.

Starters soon follow; I go for the Salmon Carpaccio, pickled cucumber, wasabi and yoghurt dressing, cod roe (£7.50) the salmon is slightly seared but tender and fresh. The salty roe adds an element that goes well

By Kelly Edwards-Good

with the lightly pickled cucumber and the zingy wasabi dressing. My colleague opts for the Chicken Liver, white truffle and pistachio parfait, lychee, pea shoots, pancetta and brioche (£7.95). The lychee sorbet is a surprise element that we are at first unsure of, but as soon as we add all of the elements together, the sweetness of the sorbet along with the deep flavour of the parfait makes for an incredible duo.

For mains, I go for the Confit Holmansbridge Farm Turkey Leg, parma ham, fondant potato, glazed carrot and jus (£16.95) and my colleague opts for a Holmansbridge Rump Steak, rocket and Parmesan salad, skin-on fries and bone marrow butter (£16.95). The turkey is given a new lease of life by the confit cooking process, giving it a saltiness and depth of flavour you wouldn't usually associate with this bird. The potatoes are light and fresh and the gravy is meaty but not heavy. I also try the steak and it honestly is one of the best steaks I've ever had the pleasure of eating. Cooked to perfection, juicy and flavourful. The skin-on fries are nutty and fluffy and the aioli has just the right amount of garlic. The marrow butter gives the dish another dimension when smothered on the steak, lighter than butter but just as flavoursome.

We're pretty full by now but that's not going to stop us from ordering dessert, although we do decide to share one between us. We go for the Assiette of Chocolate; white chocolate and passionfruit mousse, champagne truffles and chocolate sorbet (£7.50). The champagne truffle is smooth and delicious, the chocolate sorbet is creamy but not too heavy and the white chocolate mousse with passion fruit has a nice tang. Although I'm not sure the mousse goes with the other elements on the plate, it still works well on its own.

Happy and full, we wander out of the cosy, candlelit haven into the night. If you fancy venturing away from the bright lights of Brighton then I'd highly recommend enjoying a very special meal at this wonderful restaurant.

Limetree Kitchen, 14 Station Street, Lewes, BN7 2DA.  
[www.limetreekitchen.co.uk](http://www.limetreekitchen.co.uk)  
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# BE GLUTEN FREE

*By Mila Statham*



## GLUTEN FREE POTATO GNOCCHI

Peel the potatoes and cut into small 1 inch cubes. Place in a pan of cold, salted water and bring to the boil. Starting the potatoes in cold water will ensure they are cooked evenly. Simmer for about 15 minutes until cooked through, drain and mash with the margarine.

Allow to cool completely then add the flour, eggs, salt and herbs. Bring together into a dough and knead with your hands until completely combined and smooth. Lightly dust a work surface with the extra flour. Scoop up handfuls of the dough and roll into balls. Roll each ball into a long sausage (about half an inch thick).

Cut out dumplings that are approximately 1 & 1/2 inches long and press a fork into each one for texture. Try and keep them quite small as they expand a bit when cooking. Place each dumpling on a tray sprinkled with polenta until ready to cook (this stops them sticking).

When ready to cook, bring a large pan of salted water to the boil, drop the gnocchi in and boil until they rise to the top. Remove with a slotted spoon and serve.

RECIPE SERVES 4 - 5

1KG POTATOES

300G PLAIN GLUTEN FREE FLOUR,

PLUS EXTRA FOR DUSTING

2 KNOBS MARGARINE

2 EGGS

PINCH OF SALT

1 TBSP DRIED HERBS

POLENTA (FOR SPRINKLING)

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Bison Beer is a small, local, independent bottle shop on East Street stocking a wide variety of beers from all over the world.

Although Bison Beer is a bottle shop full of gluten-filled beer, hidden away on some of their shelves are some tasty gluten free beers.

Amongst the many beers in the shop, I found the popular gluten free beer CELIA, an organic craft Czech lager, and also their dark lager. CELIA is crafted to remove the gluten and is also vegan friendly.

[WWW.BISONBEER.CO.UK](http://WWW.BISONBEER.CO.UK)



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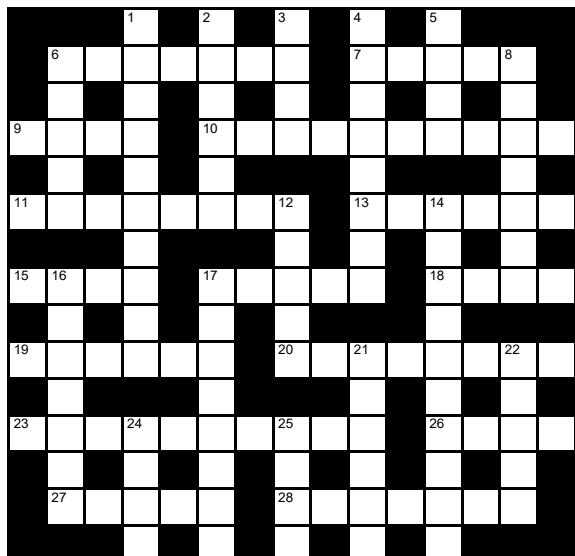


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# CRYPTIC CROSSWORD

*Give it a go!*



Cryptic crosswords are easy when you know how. A clue can usually be divided into two parts - the definition and the cryptic bit. Here are some examples of the main type of clue:

Anagrams - Rural citrus blend (6)

RUSTIC, anagram of CITRUS

Containers - Love eating a pin (4)

NAIL, a contained in NIL

Reversals - Rejected celebrity's pets?

RATS, STAR backwards

Double Definition - Top hat (3)

CAP

Homophones - Travelled by plane with sickness in ears (4)

FLEW, sounds like FLU

Hidden word - Service held in Christmas shop (4)

MASS Christ(MASS)hop

Selected Letter - Head of State dines in chairs (5)

SEATS, (S)tate + EATS

Solutions to clues preceded by an asterisk are words that can be preceded by a word that can be represented by an asterisk (in a context other than this crossword). Solutions to these clues are not further defined (for a hint go to page 7).

## ACROSS

6. \*Sailing in Cambridge perhaps but with helm change to be as described on the phone? (7)
7. \* Said words to get rid of someone annoying? (5)
9. \* Seen on foot or hand, for example, in sport (4)
10. Parking adjudicator admits North Carolina is a favoured choice (10)
11. \* Rose and Brad mingle (8)
13. \* Take down after opening of building (6)
15. Someone from Asia reported draw (4)
17. \* Good part of ear (5)
18. Last month setter came back frozen (by \*?) (4)
19. Autumn in America is endless. Bring in mat to be thrifty (6)
20. \* Joint in fabric goes back over lower part of the face (8)
23. Crushed up a pill with Freud to get completely energised (3,5,2)
26. Top monkey kiss (4)
27. Trading ship contains beer (5)
28. Oval rye sour is put on top (7)

## DOWN

1. Not worrying, doctor rung animal (10)
2. Fashionable mince dish, perhaps crusty? (6)
3. Giant forgeries regularly selected (4)
4. Put together donkey, tailless flightless bird and cow, say (8)
5. \* Limited borders in Nashville (4)
6. Shout of approval for 'B' (5)
8. Hide on south-eastern Greek island (7)
12. \* Artiest or most unconstrained (5)
14. Alternatively one spirit friend could be in the first place (10)
16. Harmed, the French produce tears (7)
17. Prospectors' Field Day Medal Race (4,4)
21. \* Put on hat? (6)
22. Central tenet put before the setter's nemesis (5)
24. \* Offend everybody (4)
25. \* Doctor Love is with first of patients (4)

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