

Call sheet

Emergency Numbers:

Dom: +447989384243

Lee: +43 69919678888

Isabelle (Rosie) : +49 176 56721099

Stefan: +49 173 6150178

Ross: +447828925964

Schedule

Time	location	activity	people
Thursday 3rd	fly in		
6pm	hotel	meet at strat for beers	all
Friday 4th			
9am	hotel tba	meet for breakfast	all
10.30am	hotel	taxi to sir	all
11.00am	SIR	collect rental	all
12.30	SIR	taxi to drop drums at hotel then onto MDV	all
14.00	MDV	3hr rehearsal	all
17.30	MDV	taxi to hotel to drop kit	all
18.00	Free (perhaps find Horsetrailer Hideout)	-	all
Saturday 5th			
1.30-3pm	Taxi to W3 Entrance at west hall LV convention centre	pop over to work out kit route to Synamedia stand for	all

		Sunday night	
4pm	hotel room	room 'rehearsal' (structure review) and get in sync	all
5.30pm	hotel	taxi to Maxan	all
6pm	Maxan	sound check	all
7.30pm - 8.15	maxan	set 1	Rosie and lee
8.30 - 9.15	maxan	set 2	all
9.30 - 10.15	maxan	set 3	all
10.30	Maxan	taxi to hotel	all
Sunday 6th			
8.30am	hotel	taxi to west hall	dom Stefan and id3as
10am - 4.30	west hall	conference	dom and Stefan
3.30	hotel	taxi kit to west hall	Rosie and lee
4.30	west hall side entrance	ferry kit from taxi to Synamedia and setup	all
5pm - 6pm	synamedia stand	1hour set	all
6pm	synamedia stand	break kit down and get out of hall rapidly	all
6.30	wet hall side entrance	taxi kit to strat	all
7pm	hotel	drop kit	all
7.30pm	free	find some dinner!	all
Monday 7th			
8.30am	hotel	taxi to west hall	dom and stefan
9-6pm	west hall	conference	dom and stefan
all day	free	free	Lee and Rosie

Tuesday 8th			
8.30am	hotel	taxi to west hall	dom and stefan
9-6pm	west hall	conference	dom and stefan
5.30pm	hotel	Rosie and Lee to sort taxi with kit to horsetrailer	Rosie and Lee
6pm	horsetrailer hideout	Rosie and Lee to unpack and layout kit	Rosie and Lee
6pm	west hall side entrance	Stefan and Dom to get taxi to Horsetrailer	Stefan and Dom,
6.15	horsetrailer hideout	setup kit and sound check	all
6.15	horsetrailer hideout	Lee to start noodling To fill ambience	Lee
6.45-7.30	horsetrailer hideout	set 1	all
7.45 - 8.30	horsetrailer hideout	set 2	all
9	horsetrailer hideout	derig	all
late	taxi	ferry kit to hotel	all
Weds 9th			
9am	hotel	taxi to west hall	dom and stefan
9-6pm	west hall	conference	dom and stefan
11am	hotel	Lee and Rosie taxi kit to SIR	Lee and Rosie
11.30am	SIR	return rental kit	Lee and Rosie
12.30am	hotel	free	Lee and Rosie
6.30pm	optional beers and final night	free	all
Thursday 10th	Fly home		

Set planner:

Red - Instrumental

Blue - Songs

Maxan Set 1 SLOOOWWWW + Script intro Adlibbing

(Drums as a time keeper - very light)

All Bruised 03:44

Chiller Joe 03:43

Freddie Downloader 02:58

Egyptian Skank 03:33

Blue Balls 03:12

Poinciana (~3:10)

Pank Pinther 02:47

So WTF? 02:56

Whining 03:09

Summer Time (feat. Rosie)03:16

CrackVan (3:30)

Maxan Set 2 SLOOOW + Script

Pank Pinther 02:47

Chiller Joe 03:43

GFI Friday (feat. Rosie) 04:17

Freddie Downloader 02:58

Egyptian Skank 03:33

KOS Play (feat. Rosie) 03:42

Blue Balls 03:12

Poinciana (~3:10)

Maxan Set 3 - SLOW + Script

<Lee Solo>

Knight In Tunisia 03:01

All Bruised 03:44

Take an Uber 03:25

So WTF? 02:56

Illegal Fantasy 03:53

(if we are underrunning: Slimehouse Blues 02:56)

Whining 03:09

CrackVan (3:30)

Summer Time (feat. Rosie)03:16

Synamedia Set - Brisk - No Script

Pank Pinther 02:47
Chiller Joe 03:43
GFI Friday (feat. Rosie) 04:17
Freddie Downloader 02:58
Egyptian Skank 03:33
KOS Play (feat. Rosie) 03:42
Blue Balls 03:12
Poinciana (~3:10)
Knight In Tunisia 03:01
All Bruised 03:44
Take an Uber 03:25
So WTF? 02:56
Illegal Fantasy 03:53
(if we are underrunning: Slimehouse Blues 02:56)
Whining 03:09
CrackVan (3:30)
Summer Time (feat. Rosie)03:16

Horstrailer Hideout Set 1

Pank Pinther 02:47
Chiller Joe 03:43
GFI Friday (feat. Rosie) 04:17
Freddie Downloader 02:58
Egyptian Skank 03:33
KOS Play (feat. Rosie) 03:42
Blue Balls 03:12
Poinciana (~3:10)

Horsetrailer Hideout Set 2

<Lee Solo>

Knight In Tunisia 03:01
All Bruised 03:44
Take an Uber 03:25
So WTF? 02:56
Illegal Fantasy 03:53
(if we are underrunning: Slimehouse Blues 02:56)
Whining 03:09
CrackVan (3:30)
Summer Time (feat. Rosie)03:16

LDN2BTN JAZZ BAND - SPEAKER NOTES

SET 1 - LIGHT INTRODUCTION (Minimal talking, drums light)

- Brief welcome to [venue name]
- "We're LDN2BTN - London to Brighton Jazz"
- Mention first set is mellow, instrumental dining music
- Quick band intro if needed

LIGHT TALKING POINTS (Use only if needed)

- "All Bruised" - Miles Davis "Kind of Blue" inspiration
- "Chiller Joe" - Our cool take on Benny Golson's "Killer Joe"
- "Freddie Downloader" - Another Miles Davis classic reimagined
- "Egyptian Skank" - Middle Eastern scales meet jazz
- "Blue Balls" - Kenny Dorham's "Blue Bossa" with a twist
- "Poinciana" - Ahmad Jamal's spacious, dynamic classic
- "Pank Pinther" - Henry Mancini reimagined
- "So WTF?" - Modal jazz from "Kind of Blue"
- "Whining" - Our version of Art Blakey's "Moanin'"
- "Summer Time" - Gershwin classic with Rosie on vocals
- "CrackVan" - Our take on Ellington's "Caravan"

SET 2 - MAIN SCRIPT BEGINS

FULL INTRODUCTION

- "Welcome back everyone! A year ago tonight, fell in love with this place"
- Explain band name: LDN2BTN = London to Brighton
 - L = Lee Oscar (keys, music degree)
 - D = Dom Robinson (you, upright bass)
 - N = Nick Flowers (regular drummer, not tonight)
- Self-deprecating joke: "surrounded myself with better musicians"
- BAND INTRO:
 - Lee Oscar (L) - Keys, mention music degree
 - Stefan Kaiser - Tonight's drummer, met in Amsterdam last autumn
 - "Engineering genius who's also a phenomenal drummer"
 - "Rehearsed once, played for hundreds that night"
 - Rosie - Vocals tonight (replacing Rosie in original script)
 - Mention her background if you know it

1. "PANK PINTHER"

- Our spin on Henry Mancini's "Pink Panther" theme
- MENTION: Nick's father Herbie Flowers played with Mancini
- Herbie also: T-Rex, Bowie, Lou Reed's "Walk on the Wild Side"
- Debut album "Imposter Syndrome" dedicated to him
- "Herbie played on Queen Elizabeth cruise liner, Southampton to NY in late '50s"
- "Key carrier for jazz across the Atlantic"

2. "CHILLER JOE"

- Our take on Benny Golson's "Killer Joe" (1960)
- Also done by Quincy Jones
- "Switched down a few degrees"

3. "GFI FRIDAY" (feat. Rosie)

- Welcome Rosie to the stage
- Our version of "Girl From Ipanema"
- Original: Antônio Carlos Jobim, Vinícius de Moraes (1964)
- Made famous by Astrud Gilberto and Stan Getz
- "Weekend vibe - escape to Brazil on Friday"

4. "FREDDIE DOWNLOADER"

- Miles Davis's "Freddie Freeloader" (1959)
- From "Kind of Blue" album
- Lee loves channeling Wynton Kelly's piano work

5. "EGYPTIAN SKANK" (feat. Rosie)

- Middle Eastern scales + jazz harmonies
- If using lyrics: "Recently added lyrics since recording the album"
- "You're among the first to hear this version"

6. "KOS PLAY" (feat. Rosie)

- Our take on "King of the Swingers" (Jungle Book)
- Original: Sherman Brothers, performed by Louis Prima
- Contemporary twist on swinging feel

7. "BLUE BALLS"

- Inspired by Kenny Dorham's "Blue Bossa"
- Fusion of cool jazz and bossa nova rhythms
- Joke about "musical anticipation that never resolves"

8. "POINCIANA"

- Ahmad Jamal (1958) at Pershing Lounge, Chicago
- Originally a Cuban folk song about the royal poinciana tree
- Known for space and dynamics

SET 3 - CONTINUING SCRIPT

1. LEE'S SOLO

- Showcase Lee's original composition
- Introduce any background about the piece
- Highlight Lee's musical background/influences

2. "KNIGHT IN TUNISIA"

- Dizzy Gillespie's "A Night in Tunisia" (1942)
- Composed while playing with Charlie Parker
- Defined bebop era with Afro-Cuban rhythms
- Our title: medieval knight in North Africa

3. "ALL BRUISED"

- Miles Davis's "All Blues" from "Kind of Blue"
- "Take a few hits in life but keep groove going"
- Original in 6/8 time, waltz-like quality

4. "TAKE AN UBER"

- Duke Ellington's "Take the A Train" (1939)
- Written by Billy Strayhorn
- Ellington Orchestra's signature tune
- Modern update joke: "these days, you'd just open an app"

5. "SO WTF?"

- Miles Davis's "So What" from "Kind of Blue"
- Revolutionary for modal scales vs. chord progressions
- Title joke: "what's happening here?" reaction to modal jazz

6. "ILLEGAL FANTASY"

- Inspired by "Egyptian Fantasy"
- Middle Eastern scales + jazz harmonies
- "Places best left undiscussed" joke

7. "WHINING"

- Art Blakey and Jazz Messengers' "Moanin'" (1958)

- Composed by Bobby Timmons
- Hard bop classic with gospel/blues influences
- "Contemporary form of vocal expression" joke

8. "CRACKVAN"

- Based on Duke Ellington & Juan Tizol's "Caravan" (1936)
- Middle Eastern motifs and driving rhythm
- One of Ellington's signature pieces

9. "SUMMER TIME" (feat. Rosie)

- Gershwin's "Summertime" from "Porgy and Bess" (1934)
- One of most covered songs (25,000+ recordings)
- Our version has Dixieland feel

BACKUP: "SLIMEHOUSE BLUES" (if underrunning)

- Based on "Limehouse Blues" (1922)
- About London's original Chinatown
- Performed by Django Reinhardt, Sidney Bechet
- "Slimmed down with modern edge"

CLOSING

- Thank band members individually
- Thank venue: "Max and team at Maxan Jazz and Sushi"
- Thank Nick who arranged the gig
- Thank friends and colleagues who came out
- CDs available - "Imposter Syndrome"
 - Title comes from "moments when we feel like we're faking it"
 - "Walking on shoulders of jazz giants who created these standards"
- QR code for tips, £10+ with email gets download link
- Website: www.ldn2btn.com

For reference the set was influenced by these standards

Ldn2btn Imposter Syndrome Master

- 1 - The Pink Panther (E-)
- 2 - Killer Joe (C)
- 3 - The Girl From Ipanema (F)
- 4 - Freddie Freeloader (Bb)
- 5 - Egyptian Ella (C-)
- 6 - King Of The Swingers (Bb)
- 7 - Blue Bossa (C-)
- 8 - Summertime (Dixieland Tunes) (G-)
- 9 - A Night In Tunisia (D-)
- 10 - All Blues (G)
- 11 - Take The A Train (C)
- 12 - So What (D-)
- 13 - Moanin' (F-)
- 14 - Egyptian Fantasy (G-)
- 15 - Limehouse Blues (Bb)

LDN2BTN JAZZ BAND SET SCRIPT - UPDATED

SET 1 - LIGHT INTRODUCTION

[As band members take the stage]

Good evening, everyone! Welcome to Maxan Jazz and Sushi. We are LDN2BTN – that's London to Brighton Jazz. I'm Dom Robinson on bass, we have Lee Oscar on keys, and Stefan Kaiser on drums. For this first set, we'll be keeping things mellow with light percussion as background music while you enjoy your meal. We'll introduce ourselves properly in the second set, but for now, let's start with some smooth jazz.

[BEGIN SET 1 - Minimal talking between songs, light introductions only if needed]

1. **"ALL BRUISED"** *[After applause from intro]* Our first number is inspired by Miles Davis's "All Blues" from his landmark album "Kind of Blue."
2. **"CHILLER JOE"** Our take on Benny Golson's "Killer Joe" - switched down a few degrees.
3. **"FREDDIE DOWNLOADER"** Another Miles Davis classic reimagined for modern times.
4. **"EGYPTIAN SKANK"** A journey to North Africa, blending Middle Eastern scales with jazz harmonies.
5. **"BLUE BALLS"** Our slightly cheeky version of Kenny Dorham's "Blue Bossa" - a perfect fusion of cool jazz and bossa nova.
6. **"POINCIANA"** A spacious, flowing piece inspired by Ahmad Jamal's 1958 recording.
7. **"PANK PINTHER"** Our spin on Henry Mancini's iconic theme.
8. **"SO WTF?"** Modal jazz inspired by Miles Davis - sometimes makes you think "So... what's happening here?"
9. **"WHINING"** A soulful tune inspired by Art Blakey's "Moanin'" with our own contemporary expression.
10. **"SUMMER TIME"** *(feat. Rosie) [As Rosie approaches the mic]* Please welcome Rosie to the stage for Gershwin's timeless classic.
11. **"CRACKVAN"** We'll close this first set with our interpretation of Duke Ellington's exotic masterpiece "Caravan."

[Short break announcement] We'll take a short break and be back with our second set in about 15 minutes.

SET 2 - MAIN SCRIPT

[As band returns to stage]

Good evening, everyone! Welcome back to Maxan Jazz and Sushi. A year ago to the night, I came here and fell in love with the concept, the ambiance, the food, and the music. Tonight, we get to be part of that magic. We are LDN2BTN – that's L-D-N-2-B-T-N for those of you under 40!

I'm Dom Robinson, that's the "D" in our name. During the pandemic, I relearned to play upright bass and started this little jazz band with a simple plan: surround myself with excellent, younger, better-looking musicians and hope no one notices me hanging out at the back while I try to play one right note every four bars. So far, the plan's working!

Before we dive into our second set, let me properly introduce these incredible musicians. The L is Lee Oscar on keys here. When I first met Lee he was finishing his music degree and, as a then 24-year-old who was deeply into jazz, he had no mates his own age. I was already teamed up with our regular drummer Nick Flowers - and Nick and I took Lee into a rehearsal room and pretty instantly found our sound together.

That lineup of Lee, Dom, and Nick gave us L, D, and N - shortCode for London. And we all met in Brighton in the UK so that gave us the BTN. In our town there are many 'London to Brighton' rallies and there was a very early experimental BBC film called 'London to Brighton in four minutes' which probably contributed to the term being quite familiar.

Nick is a very busy guy working with something like nine bands at the moment, so on drums tonight, we're thrilled to have Stefan Kaiser. Stefan, Lee and I met in Amsterdam last autumn as he stepped in to cover when Nick couldn't make a gig at a conference we were all at. I had put out a call, and this engineering genius who's also a phenomenal drummer messaged me. We rehearsed once in the morning and played for hundreds that night. He is a consummate professional! Give it up for Stefan!

And finally, we're incredibly lucky to have the wonderful Rosie on vocals tonight. Let's give her a warm welcome!

Now, let's play some music!

1. "PANK PINTHER"

[After applause dies down from intro]

Our first number takes its inspiration from Henry Mancini's iconic "Pink Panther" theme. We've put our own spin on it and call it "Pank Pinther." A fun fact: our regular drummer Nick's father, the legendary Herbie Flowers, actually played with Mancini back in the day and was the original bassist on this tune, although uncredited as he was purely a session player. He also played on the Queen Elizabeth cruise liner between Southampton and New York in the late '50s and was therefore a key carrier for jazz as it made it across the Atlantic. Herbie was also the bassist for T-Rex, David Bowie, and played that famous bass line on Lou Reed's "Walk on the Wild Side." Our debut album "Imposter Syndrome" is dedicated to him.

[Play "Pank Pinther"]

2. "CHILLER JOE"

Thank you! That was "Pank Pinther." Now we're going to change things up a bit with our take on Benny Golson's "Killer Joe." The original was first recorded by The Jazztet in 1960, but you might know it from Quincy Jones's version. We've switched it down a few degrees and call it "Chiller Joe."

[Play "Chiller Joe"]

3. "GFI FRIDAY" (feat. Rosie)

[As Rosie approaches the mic]

Ladies and gentlemen, please welcome Rosie to the stage! We're about to play our version of "The Girl From Ipanema," which we've cheekily renamed "GFI Friday." The original bossa nova classic was composed by Antônio Carlos Jobim with lyrics by Vinícius de Moraes, and became an international hit when recorded by Astrud Gilberto and Stan Getz in 1964. Our version has a weekend vibe – because who doesn't want to escape to Brazil on a Friday?

[Play "GFI Friday"]

4. "FREDDIE DOWNLOADER"

Wonderful job, Rosie! Now, we're heading back to 1959 with our take on Miles Davis's "Freddie Freeloader" from his landmark album "Kind of Blue." We've called our version "Freddie Downloader" – bringing it into the digital age, you might say. The "L" in our band, Lee on keys, particularly loves channeling Wynton Kelly's original piano work on this tune.

[Play "Freddie Downloader"]

5. "EGYPTIAN SKANK" (feat. Rosie)

[As Rosie approaches the mic]

For our next number, we're taking you on a journey to North Africa with "Egyptian Skank," our interpretation of "Egyptian Ella." This tune combines Middle Eastern scales with jazz harmonies to create something that makes you want to move. This is actually special - we've recently added lyrics to this tune after recording the album, so tonight you'll be among the first to hear Rosie sing on this number!

[Play "Egyptian Skank"]

6. "KOS PLAY" (feat. Rosie)

[As Rosie returns to the stage]

Let's bring Rosie back for our next number! "KOS Play" is our playful take on "King of the Swingers" from Disney's "Jungle Book." The original was composed by the Sherman Brothers and performed by Louis Prima – talk about jazz royalty! In our version, we've

reimagined it with a contemporary twist while keeping that swinging feel that makes you want to snap your fingers.

[Play "KOS Play"]

7. "BLUE BALLS"

Thank you, Rosie! Now, if you're a jazz aficionado, you might recognize our next tune as inspired by Kenny Dorham's "Blue Bossa" – a perfect fusion of cool jazz and bossa nova rhythms. Our slightly cheeky version is called "Blue Balls," and it captures that feeling of...well, musical anticipation that never quite resolves! The original combines Brazilian samba rhythms with hard bop, and we've tried to honor that unique blend.

[Play "Blue Balls"]

8. "POINCIANA"

For our final number in this set, we're going to play our interpretation of "Poinciana," famously recorded by Ahmad Jamal in 1958 at the Pershing Lounge in Chicago. Jamal's trio version revolutionized jazz piano with its use of space and dynamics. The song itself was originally a Cuban folk song about the royal poinciana tree. We've tried to capture that beautiful, flowing quality while adding our own touch to this timeless piece.

[Play "Poinciana"]

[Break announcement] We'll take another short break and be back with our final set in about 15 minutes.

SET 3 - FINAL SET

[As band returns to stage]

Welcome back for our final set of the evening! For our first piece, I'd like to turn the spotlight over to our incredible keyboard player, Lee Oscar, who has prepared a special solo composition for you tonight.

1. LEE'S SOLO

[After Lee's solo]

Let's give it up for Lee Oscar, everyone! What an incredible talent.

2. "KNIGHT IN TUNISIA"

Now we're going to play "Knight in Tunisia," our spin on Dizzy Gillespie's "A Night in Tunisia." Composed in 1942 while Dizzy was playing with Charlie Parker, this tune helped define the bebop era with its Afro-Cuban rhythms. Our version imagines a medieval knight somehow transported to North Africa – hence the spelling change – creating a bit of a musical adventure.

[Play "Knight In Tunisia"]

3. "ALL BRUISED"

For our next number, we're returning to Miles Davis with our version of "All Blues" from the "Kind of Blue" album. We call it "All Bruised" – because sometimes you take a few hits in life, but you keep that groove going. The original was in 6/8 time, giving it that swaying, waltz-like quality that we've maintained while adding our own contemporary edge.

[Play "All Bruised"]

4. "TAKE AN UBER"

Now, who here remembers Duke Ellington's "Take the A Train"? Written by Billy Strayhorn in 1939, it became the Duke Ellington Orchestra's signature tune. In our modern update, "Take an Uber," we've kept that driving rhythm but added a 21st-century twist. The A train might have been the quickest way to Harlem then, but these days, you'd probably just open an app!

[Play "Take an Uber"]

5. "SO WTF?"

For our next number, we're returning to Miles Davis with "So WTF?" – our interpretation of his modal jazz classic "So What" from "Kind of Blue." The original was revolutionary for its use of modal scales instead of chord progressions. Our version adds a bit of contemporary attitude while maintaining that cool, detached feel of the original. The title reflects that moment when you're listening to modal jazz for the first time and thinking, "So... what's happening here?"

[Play "So WTF?"]

6. "ILLEGAL FANTASY"

As we near the end of our set, we're returning to North African influences with "Illegal Fantasy," inspired by "Egyptian Fantasy." The original blends Middle Eastern scales with jazz harmonies, creating an exotic sound landscape. Our version takes that journey a step further – to places perhaps best left undiscussed in polite company!

[Play "Illegal Fantasy"]

7. "WHINING"

Next, we're playing "Whining," our take on Art Blakey and the Jazz Messengers' "Moanin'." The original was composed by pianist Bobby Timmons in 1958 and became an instant hard bop classic with its gospel and blues influences. Our version maintains that soulful quality but with a slightly more... shall we say, contemporary form of vocal expression!

[Play "Whining"]

8. "CRACKVAN"

Now we'll play our interpretation of Duke Ellington and Juan Tizol's exotic masterpiece "Caravan," first recorded in 1936. With its Middle Eastern motifs and driving rhythm, it became one of Ellington's signature pieces. We call our version "CrackVan" - I'll let you figure out why!

[Play "CrackVan"]

9. "SUMMER TIME" (feat. Rosie)

[As Rosie approaches the mic]

Let's bring Rosie back for our final number - our interpretation of a true American classic, "Summertime" from Gershwin's opera "Porgy and Bess." Written in 1934, it's one of the most covered songs in music history, recorded over 25,000 times by artists across every genre imaginable. Our version has more of a Dixieland feel.

[Play "Summer Time"]

IF NEEDED: "SLIMEHOUSE BLUES"

If we're running a bit short tonight, we might include "Slimehouse Blues," our interpretation of the jazz standard "Limehouse Blues." Written in 1922 about London's original Chinatown district, the tune became a jazz staple when performed by artists like Django Reinhardt and Sidney Bechet. We've slimmed it down and given it a modern edge, but kept that driving energy that's made it a favorite for a century.

[Play "Slimehouse Blues" if needed]

CLOSING

[After final applause]

Thank you all so much! We've been LDN2BTN - London to Brighton Jazz!

I want to give special thanks to these incredible musicians: Lee Oscar on keys, Stefan Kaiser on drums, and the wonderful Rosie on vocals. And a huge thank you to YOU for being such an amazing audience tonight!

I also particularly like to thank Max and all the team here at Maxan Jazz and Sushi for making a unique venue that you are very lucky to have in Vegas. I'd also like to give a big personal thanks to Nick that arranged this all and to our friends and colleagues who have taken the time out of their evening to join us too.

We have copies of our album "Imposter Syndrome" available – the title comes from those moments when we feel like we're faking it, walking on the shoulders of the jazz giants who created these incredible standards. If you'd like to support us, there's a QR code on the back

of the CD for tips, and anyone who tips more than £10 and leaves an email will receive a download link for all the tunes.

You can find us online at www.ldn2btn.com. Thanks again, and good night!