

SJM

April 2018



Sussex Jazz Appreciation Society

The Society meets on the second Thursday of every calendar month at the Southwick Community Centre (Porter Room), 24 Southwick Street, Southwick, West Sussex BN42 4TE (tel – 01273-592819).

Admission to meetings costs £3.00 payable on the day. The annual membership fee is £10. The Society welcomes new members or anyone who wishes to attend on a trial basis.

Meetings start at 7:30 p.m. prompt. The programme usually consists of two CD recitals about musicians or styles chosen from the whole history of jazz. Meetings end at about 9:45-10.00 p.m.

Programme January – June 2018 - Revised

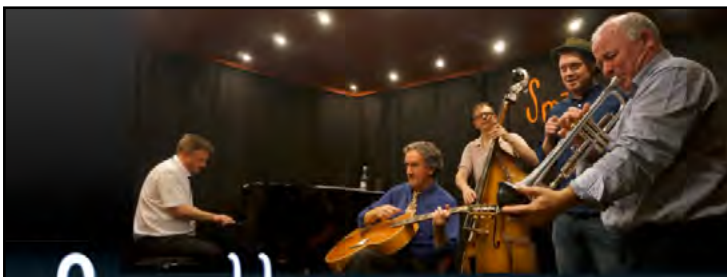
11 th January	John Speight Howard Marchant	1959 – The Year that Changed Jazz – maybe! Horace Silver
8 th February	All present	What got us interested in jazz? Members are invited to bring along recordings that got them hooked.
8 th March	Darrell Suttle Morris Baker	Eddie Condon Charles Mingus – Part II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

For more information contact Peter Taylor on 01403-784478 or peter.taylor@ucl.ac.uk or

John Speight on 01273-732782 or j.speight@sky.com

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

Issued:– 11th January 2018



Smalls

at The Verdict
www.smallsjazzbrighton.com

April 12

**Alan Barnes / Trevor Whiting
with the Smalls Rhythm Section**

Enjoying each other's company - acclaimed multi-reed man and long standing Chris Barber clarinet and sax man provide an evening of sizzling jazz £15

April 26

**Jo Fooks / Al Nicholls
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doors / food 6.30 music 8.00
bookings www.smallsjazzbrighton.com
tel 07984 881561 or
email dennis.simpson100@gmail.com**

Apr 2

Simon Savage (sax)

Spike Wells (drs) Terry Seabrook (pno)
Nigel Thomas (bs)

Apr 9

Oli Howe Trio

with Oz Dechaine (bs) Loz Thomas (drs)

Apr 16

Vasilis Xenopoulos (sax)

Alex Eberhard (drs) Steve Thompson (bs)
Terry Seabrook (pno)

Apr 23

Emily Farrar (voc)

Paul Whitten (bs) Alex Pitt (drums)
Terry Seabrook (pno)

Apr 30

**Quinto feat Raul D'Oliviera
(tpt, perc & voc)**

Tristan Banks (drs) Terry Seabrook (org)

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Monday 2nd no gig

Friday 6th 8.30 £15/12 **JEFF WILLIAMS QUARTET** * John O'Gallagher (US, alto sax) Josh Arcoleo (tenor sax) Sam Lasserson (bass) Jeff Williams (drums) * US drum maestro launches new CD Lifelike * [Info & book online](#) * @ Smalls, NYC * @ Birmingham

Saturday 7th 8.30 £10/5 Roxanne presents **SWING CARAVAN** * "steam train beats and gypsy sass" * [Info & book online](#)

Monday 9th 8.30 free admission New Orleans night **GABRIEL GARRICK'S WAY DOWN YONDER** * Gabriel Garrick (trumpet, sousaphone) Tim Wells (piano) Terry Pack (bass) Pete Cater (drums) plus guests * [Facebook](#) *

Thursday 12th 8.0 £15 Smalls presents **ALAN BARNES & TREVOR WHITING** * ace reedmen with Mark Edwards Trio * [Smalls website](#)

Friday 13th 8.30 £15/12 **LOZ SPEYER'S INNER SPACE** * Loz Speyer (trumpet, flugelhorn) Chris Biscoe (alto sax, clarinet) Rachel Musson (tenor & soprano sax) Ollie Brice (bass) Gary Willcox (drums) * "one of the happiest evenings I've heard in jazz" – Morning Star * [Info & book online](#) * [Life on the Edge](#) * @ Vortex

Saturday 14th 8.30 £10/5 **CHRIS COULL'S** Bluenote Session * featuring Simon Spillett (tenor sax) and Spike Wells (drums) * [Info & book online](#)

Monday 16th 8.30 free admission New Orleans night **THE TIDY STREET STRIDERS**

Friday 20th 8.30 £10/5 New Generation Jazz presents **ROB LUFT QUINTET** * brilliant young guitarist won the 2016 Kenny Wheeler prize * [Info & book online](#) * [NGJ website](#)

Saturday 21st 8.30 £15/12 **MARTIN SPEAKE QUARTET** * Martin Speake (alto sax) Ethan Iverson (piano) Fred Thomas (bass) James Maddren (drums) * Absolutely unmissable gig launching Martin's new CD Intention (Ubuntu) and featuring Bad Plus pianist Ethan * [Info & book online](#)

Monday 23rd 8.30 free admission New Orleans night **GABRIEL GARRICK'S WAY DOWN YONDER** * Gabriel Garrick (trumpet, sousaphone) Tim Wells (piano) Terry Pack (bass) Pete Cater (drums) plus guests * [Facebook](#) *

Thursday 26th 8.0 £15 Smalls presents **JO FOOKS & AL NICHOLLS** * two full-steam saxists with Mark Edwards Trio * [Smalls website](#)

Friday 27th 8.30 £15/12 **LIANE CARROLL TRIO** * The Queen of Hastings returns with Roger Carey (bass guitar) and Spike Wells (drums) * [Info & book online](#)

Saturday 28th 8.30 £10/5 Roxanne presents **WHERE PATHWAYS MEET** * Outer Space collides with Southeast London * [Info & book online](#)

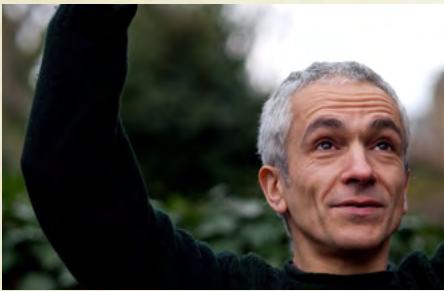
Monday 30th 8.30 free admission New Orleans night **THE TIDY STREET STRIDERS**



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Spike Wells Remembers...

Philly Joe Jones



If I could only keep one of my Desert Island drummers (the others would have been Roy Haynes, Elvin Jones, Tony Williams, Pete La Roca, Jack Dejohnette, Tony Oxley and Bill Stewart), I'd have to choose the great Philly Joe.

And not because he's the only drummer I'd ever had lessons with!

His playing is unmistakable, magisterial, thrilling, hip and somehow "right". No wonder he was Bill Evans's favourite drummer and no wonder Miles Davis, when someone suggested he was too loud, said "I don't care. I need his fire".

His finest hour was obviously with the Miles Davis quintet from 1955 to 1958. But my favourite track is the simple 12-bar blues *Pot Luck* on the Wynton Kelly 1960 trio album *Kelly at Midnight*.

I make a rule of playing this to anybody who comes to me for lessons, because it not only contains the most perfectly constructed drum solo but it is also the best example I have

ever heard of a totally integrated rhythm section, fusing as one man in mutual understanding and swinging like the clappers.

I first met Philly Joe when he came to live in London in 1967/8. He stayed in bassist John Hart's flat in Hampstead and from John's front room with a couple of chairs and practice pads (he had no kit with him and no work permit), he gave lessons to any British drummers who made the trek up Hampstead Hill. These included Alan Jackson, Bryan Spring, myself and several others.

He swore by a book called *The Charles Wilcoxon All-American Drummer* which contained military snare drum solos composed of rudiments, especially the paradiddles for which Philly Joe was famous. It wasn't quite what we were expecting or possibly hoping for but he did also show me some neat little conjuring tricks with the ride cymbal beat which produced changes of tempo or time signature.

In early 1969, while Philly Joe was still in town, Premier Percussion promoted a concert tour of the country, featuring the Kenny Clarke-Francy Boland big band, the Roland Kirk quartet and the Philly Joe Jones trio. Kirk needed a rhythm section and Ronnie Scott's club recommended Mike Pyne, Ron Matthewson and myself who were working together with Tubby Hayes at the time.

So I found myself in the awesome company of two of the greatest American drummers in history plus the superb British big band drummer Kenny Clare. It was wonderful to hear Philly Joe every night (yes! he finally had a kit to play – Premier insisted we all play their own brand which was fine) and Kenny Clarke was also very friendly and encouraging, jotting down figures and suggestions for me on scraps of paper.

We all travelled in one band bus, on which life was pretty surreal. Kenny Clarke sat right up front, smoking all sorts in his venerable pipe; Philly Joe was zonked out in the back; Johnny Griffin paced up and down the aisle jiving with everybody, Roland was making weird noises with some of his “toy” instruments. My seat was next to Ellington bassist Jimmy Woode who was delightful company.

When we made a small-hours stop for a fry-up at the old Blue Boar service station at Watford Gap, Philly Joe arrived at the till with his blanket over his head, gave a Red Indian salute and greeted the long-suffering check-out girl with “HOW!” The world-weary response was “Yer what, luv?”.

I last met Philly Joe at a jazz festival in Norway in 1976 (where I was working with John Taylor). My first sight of him was at the luggage carousel in the airport. He stood regally waiting for his cymbals, overcoat casually draped across his shoulders and smoking a king-size cigarette. He was appearing with Sonny Stitt who had not at that period permanently dried out and was truculently drunk on stage the night of their first set.

The next day, I was talking to Philly Joe when we saw Sonny approaching. “Here we go” he said in a conspiratorial whisper, “just wait – I’m sorry, baby. I won’t do it again tonight”.

And moments later: “Stitt my man, how you feelin’?”
“Aw, I’m so sorry, baby. I won’t do it again tonight.”

Spike Wells



Rob Luft

Guitarist Rob Luft originally played classical violin from a young age, but around the time he was 6 years old his step-father, a guitarist, moved in. “He brought loads of records like Hugh Masekela and Brotherhood of Breath. So I listened to a lot of township grooves and Loose Tubes records and played lots of guitar. My step-father was a good friend of Chris Batchelor and John Parricelli, and he used to go and watch Dudu Pukwana, Chris McGregor and Brotherhood of Breath and all of the South African township jazz that was happening in London in the late 1980s.”

Listening was always a part of Luft’s growing up and was something that contributed a great deal to his learning. “The other vinyl in the house was Birds of Fire by Mahavishnu Orchestra with John McLaughlin and Billy Cobham. There were also lots of British fusion guitarists like McLaughlin, and Allan Holdsworth. The people associated with McLaughlin, like Paco de Lucía and Al Di Meola were my first port of call, but after that I basically got into loads of

more typical jazz guitar players like Grant Green, Kenny Burrell. Then it spiralled into the more modern characters, especially the British ones: Mike Walker, Derek Bailey and John Russell the free guitarist. There were many British jazz guitar players who were around on the scene that I could go and watch, such as Phil Robson and John Parricelli. That was how I learnt.”

After joining the National Youth Jazz Orchestra from the age of 15, Rob went on to study on the Royal Academy jazz course. Whilst there he received a number of awards, including the Peter Whittingham award for his ensemble playing in Patchwork Jazz Orchestra and the unique ensemble Big Bad Wolf. He also won the second prize in the Montreux Jazz Guitar Competition and was awarded the 2016 Kenny Wheeler Jazz Prize which resulted in him releasing his debut album, *Riser*, on the Edition label last year.

Speaking about his album, he is clear about the influences. “It’s a summation of everything that I’ve been working on for the last four or five years, with the

township side of my influences: Hugh Masekela, Abdullah Ibrahim, Louis Moholo, and that kind of world, which I was really heavily into and I was also playing a lot with people like Adam Glasser, Gareth Lockrane and Eddie Parker. I was also lucky enough to play with Loose Tubes; we did six nights at Ronnie's a couple of years ago. All of these influences from the South African and the young highlife guitar influence pervades all of their music. It was a big influence on my own writing. A lot of the pieces on the album are really heavily influenced by township jazz and by Soukous and Congolese Rhumba. There's a lot of that influence. I just tried to bring it back into jazz."

Luft spent a lot of time with his trio listening and studying Congolese music and attending a jam session in London where the Congolese style of soukous was played. "We'd be the only British guys in the bar. To begin with it was so unwelcoming. They were Cameroonian and Congolese guys. When we got up to play they'd start playing *La Bamba* or something because they knew that was the only thing that we'd be able to play. Eventually, we got more into the nitty gritty of that music and they started to trust us a bit more. We used to play for



hours, actually."

"I decided to just make the album using this really heavy African influence. We recorded it down at Real World studio, which is famously associated with lots of world music as well, and I got this 'world-jazz' flavour going through the whole thing. I think that as a result it's made it a little bit more directly accessible, groovy."

I spoke to Luft at the beginning of his UK tour, something that he's clearly excited about. "We had our first gig the other day in Oxford and we're playing Sheffield this week. It's really fun to take the music on the road because I'm so used to touring as a side-person with Eddie, Django or Byron Wallen, people that I've been touring with a few times. It's very fun to take my own music out to play with the likes of Corrie Dick, Joe Webb and all the guys in the band who

are so fantastic. They're such busy musicians in their own right it's actually a bit of a pleasure and a bit of a privilege to be able to take them out and play my own music. I feel like a child in a sweet shop."


If Luft is enthused at the thought of the tour, then he's even more ebullient at the mention of his future plans. "I'm planning to record a second album for Edition. Dave Stapleton at Edition is really pushing me to do that. I think I'm going to make another album with this band and we're going to play loads of new material that I'm working on. I've written about half of it so far so by the time we'll be in Brighton we'll

probably be playing a good deal of new music, as well as some stuff from the record."


Rob Luft performs at The Verdict in Brighton on Friday 20th April as part of New Generation Jazz.

Rob Luft's debut album, *Riser*, is out now on Edition.


www.robluft.co.uk



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Inner Space: Loz Speyer

Tell us about your band Inner Space.

“I first started the band in 2002 and it’s been running ever since. Chris Biscoe joined the band in 2003 and he’s still in, so he’s practically a founder member (originally it was Steve Buckley on saxophone and bass clarinet). It carried on as a quartet. The first album was a quartet, and that was the first quartet with Seb Rochford on drums and Julie Walkington on bass. The line up changed one by one. Seb got busy and the drummer Graham Fox joined us, then Olie joined us in 2008. It worked as a quartet for a while with Chris Biscoe. Olie Brice on bass is in the band now. Graham made a tremendous contribution to the

music.”

“Rachel Musson was depping for us on a quartet gig or two and we realised that it would work well with three horns. It’s like doubling the size of the band when you do that, just adding one person, because it’s quite a different thing to write for. It opened more harmonic possibilities in the writing. In a way it made it less like the Ornette Coleman quartet which was a big influence early on; it gave it more weight in the horns, made it more Mingus-like and changed the focus of it musically. We kept it free. Rachel is a very free improviser with a jazz background.”

“It’s very interesting the contrast between the two sax

players, Rachel and Chris, they're very individual players. That's the line up that we have now, except that very tragically Graham Fox died very young in 2011, then we had various different drummers for a while until we settled on Gary Wilcox, a little while before the tour we did two years ago. I find that Gary has the same sort of vibe and sensitivity that Graham had and it's a really good quality that he brings to it."

Is all of the material you play original?

"Yes, all of it is my originals, on the first album and the second album. Except in the tour that's coming, although not for the April gig at The Verdict, the tour that's in May & June, we're going to do some collective compositions. We have Arts Council funding for this tour, starting in April. There's only the one gig in April but then May and June we're doing ten gigs and some collective composing with the whole band contributing. So that will be a bit of a new departure for the band. They've always relied on me to provide the material. I don't quite know where that's going to lead us, it's quite interesting."

"The theme has been 'various ways of structuring improvisation with composition'. There's quite a focus on the improvisation and it does completely different things on different tunes that I've written, like on the album for instance.

So one tune might be 'time no changes', another one might be that the time or rhythmic metre might be changing. Another one might be free time. Another one might be a chord sequence, a straight-ahead approach, or it can change within a single piece. So there are lots of different approaches that we've taken already. I expect we'll explore that further, with everyone writing."

How did you first get into playing jazz?

"There was some jazz going on at my secondary school. There was an English teacher there who was a very good jazz pianist, Dave Lund, who set up a few concerts at the school where top jazz people would come. They were fairly straight ahead but they would come and play live. Also he had a band of sixth formers. I'd just started playing but they got me in for a gig in an old peoples' home and I'd only been playing about three weeks and could only play a few notes, but it seemed to work. They were very nice to me. Then I formed a band with some mates at school and there was a lot of jazz going on in London at that time, so I started checking it out as a teenager."

"I then spent 3 months in New York when I was 20/21. There was a scheme for students to get work permits for a summer so I went and did that and heard people like



the Cecil Taylor Octet in a small venue, Sun Ra and his Arkestra, but also Dexter Gordon, Woody Shaw, all sorts of people that I heard live in small places. It was pretty exciting. I'd already started listening and reading about them. There's a book by Val Wilmer that I read just before that which was very influential on me which was about avant-garde music, called *As Serious As Your Life*. It's a great book. There's a chapter on Sun Ra, a chapter on Cecil Taylor, chapters on Coltrane, Ornette Coleman and most of the people. Those influences I've put into Inner Space, whereas I have another band that does something quite different."

So the other projects that you work on are your quartet and Time Zone?

"Time Zone is a six piece that has been going since 2003. Before that I had a quartet and made an

album with them. I've been doing some of that stuff with a another, similar quartet, so that's always been going on. But Time Zone is quite a big project, we've done two albums and just recorded a third. That's a six piece with a strong Cuban influence so it's much more groove orientated. We're taking incredible liberties with Cuban music - traditional clave rhythms put into odd time signatures and things like that. It's a nice project and a long-standing band with Martin Hathaway on sax and Stuart Hall on guitar, Maurizio Ravalico on congas with bass and drums."

What are you planning to do in the future? You've got Arts Council funding for the tour, but what happens after that?

"Good question! What can happen is that you just go back to where you were before, but I'm hoping that, with the album which came out last year and this tour, we'll be in a better place to approach festivals. I've been in contact with places in Europe, particularly Germany, France and Holland. I went to *jazzahead!* [the jazz conference in Bremen] last year and started to make contacts. It's a bit of a long job but that's where we need to be looking, for both bands."

"Also I'll be bringing out the Time Zone album. At the moment, these two bands are neck and neck. It's hard to keep both going at once.

At the moment, Inner Space has got loads of gigs with the tour, Time Zone hasn't got any but it's got this recording that's going to go out. So I'd like to keep things moving. Neither one band is going to work all the time. Right now, Inner Space hasn't played for six months. This is kind of a delayed album launch tour."

"But we keep at it. With musicians at this level and the amount of playing that we've done, we did quite a big tour about two years ago. It seems like it carries on from where it left off. Sometimes it deepens. Following that, it carried on reaping the benefits of that tour,

musically, for quite a while, and probably still will because we did a lot of playing together in a period of two months. And this is going to happen again."

Loz Speyer's Inner Space perform at The Verdict, Brighton on Friday 13th April, 2018.

Life on the Edge by Loz Speyer's Inner Space is out now on Leo Records.

The book *As Serious As Your Life* by Val Wilmer has recently been re-printed by Serpent's Tail.

31 May ~ 3 June

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Georgia Mancio's *Quadro*

Craig Milverton / Bruce Adams

Andrew McCormack

IW Youth Jazz Orchestra with

Derek Nash

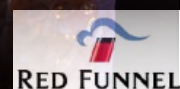
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Inner Space: Rachel Musson



How did you first get into playing music?

“Well, it was quite a long time ago. I started playing flute at school and at some time I picked up the saxophone, which is the common trajectory. I grew up in South Wales in a place called Porthcawl, when I was 14 the jazz summer school was happening. It’s quite an established jazz summer school. It has a long tradition, and at the time it was run by Dave Wickens and Simon Purcell. Prior to that, Tony Oxley had run it in Pontypridd. That changed everything for me. It was a bit of a sudden mind-opener. There were lots of young musicians from Loose Tubes teaching on it and then they got Tony Oxley in to do a workshop and Steve Arguelles, John

Taylor, Norma Winstone. It was just incredible, at that age, to be exposed to all those musicians. After that, I came up to London at the age of 18 to go to university and I chose London because it would give me access to the UK jazz scene, I’ve been here ever since.”

How did you find it, getting into the London jazz scene?

“It was really difficult, actually. I was studying a music degree but it was at a university rather than a music college, so there wasn’t a lot of jazz on our course. It was just a case of starting to go to jam sessions, which was the main way that I started to meet people. I’d go to loads of gigs and see some great music but initially it was a

bit difficult getting out there and playing. I went to the Guildhall School of Music and Drama a couple of years later, which was a really nice way of meeting more performers. But then I had quite a big hiatus from playing. I took several years out, then started getting back into it in my early thirties. I had a bit of an in-and-out experience with playing. When I came back I quite quickly started gravitating more towards the improv scene, and away from the mainstream jazz scene. Now I consider myself more of an improvising musician, rather than a jazz musician.”

Tell us about some of the projects that you’re currently involved with.

“My most recent CD is called *Bibimbap* (Two Rivers Records), and that was with Mark Sanders and John Edwards, a trio record. That was an improvised set, mostly from a live gig. Prior to that I also released a trio album with Mark Sanders and Liam Noble. That was on Babel, and again was an improvised set, but it wasn’t live, it was improvised in the studio.”

“Of the other projects that I’m involved with, Loz Speyer’s group is pretty much the only jazzy, written project that I regularly play in. Other ensembles I’m in are a trio with Hannah Marshall and Julie Kjaer, an improvising trio. I really love that band and we’re trying to get a recording out but Julie just moved back to Denmark and it’s taking a bit of time to get anything properly

recorded with that band.

I’m also in a duo with Olie Brice, who is also in Loz’s band. We’ve got a little recording coming out quite soon. As well as that, I’m in a duo with Corey Mwamba, the vibraphone player, and again we’re planning on recording something soon. We haven’t played for a while. We had an amazing 8-day tour in Germany which we both loved and we promised that we’d get more things going so that’s kind of a work in progress at the moment.”

Is there anything that you’ve got planned for later this year?

“There are two recordings coming out with Loz. I’ve been commissioned to write a piece with Mark Sanders, for a ten or eleven piece band for a performance on 21st April in Birmingham, part of a day called Surge Fest. That’s quite a big thing for me, sitting down and writing 45-60 minutes worth of music, obviously for improvising. It’s an interesting task to hold an ensemble that big and try to score for them, but with enough freedom to accommodate improvising musicians.”

“The duo album with Olie should be out in April. I don’t know about the latter half of the year yet, I haven’t thought that far ahead.”

Rachel Musson performs with Loz Speyer’s Inner Space on Friday 13th April at The Verdict, Brighton.

Mike Flynn



J-Sonics

How did you first get into jazz?

“My interest in jazz developed in tandem with my bass playing – as I discovered jazz that appealed to me, which tended to be melodic and groove driven, I discovered bass players that were also inclined that way. So I discovered Jaco Pastorius when I first heard Weather Report, and Stanley Clarke’s *School Days* was a very song-led album, although my playing has been influenced a lot more by Jaco than Stanley. It wasn’t all about the bass though – I remember meeting a guitarist who introduced me

to Zakir Hussain the great tabla player, specifically an album called *Making Music* on ECM which has Jan Gabarek and John McLaughlin on, but it’s all acoustic and there’s no bass player on it, it’s just very atmospheric and beautifully played. I think I’ve always been into jazz that borrows from other styles - I love bebop and hard bop, but because I’m an electric bassist I always found the bassists I’m into tended to work across many genres, plus I’ve always loved a huge range of music. So growing up I had my metal phase, my funk phase, then I got into hip hop and rap, then bands like Living

Colour came along and suddenly I heard their guitarist Vernon Reid shredding like John Coltrane and they were the first band I heard that really brought all of the stuff I love together, albeit in a rock context. I also worked in HMV when I lived in Oxford, I used to be the buyer for a massive jazz/world music section and got to know a lot of world music, especially West African music – I love Salif Keita for instance - and there's a connection to Weather Report with him, as he worked with Joe Zawinul, and Zawinul's Syndicate band were massively influenced by African rhythms and grooves. I find music is often like that and so much of it is interrelated."

What inspired you to play bass?

"It sounds clichéd but I took up the bass because my friends and I started a band at school and my best mate got the guitar before I did! But saying that, when I got my first bass age 12 I really connected with the instrument, and it's become a bit of a lifelong mission to be able to play it well... I'm still practicing as much as I can!"

Tell us about your band J-Sonics.

"This band was only really possible because I live in London - and that's because of the sheer

diversity of the city but also the way its musicians are friends and work together in all kinds of situations. I met Matt Telfer our saxophonist, at my local jam session in Brixton, same for Clement Regert our guitarist. It's a brilliant jam that's still running every Sunday in Brixton - run by this great singer called Lauren Dalrymple - and it was my first step into the London jazz scene when I moved to the area in 2004. I heard Clem and Matt and they were brilliant, I met Gabor Dornyei our drummer through a band that I was doing before J-Sonics, he'd just moved to London from Hungary and we got on well from the off. I had wanted a band that was able to move between genres but apply the same jazz chops to them - and also a band to play my tunes in and those of Clement too - we both write a lot of our own songs (he has a great band called Wild Card too) - so we asked Andy Davies to come in on trumpet, and I work with Jon Newey at *Jazzwise* and he's into a lot of different music too. Our singer Grace joined us for a gig when we were asked to have a singer, she did such a great job she's still with us ever since and really brings her Spanish fire to the band - which audiences love! It's a bit of a super group as everyone has their own projects and everyone does great sideman gigs so I feel very fortunate to have

brought so many great players together - it's lasted five years. Some of the gigs, like playing the main stage at Ronnie Scott's and Love Supreme last year to 2,000 people, have been amazing."

How did you get into journalism?

"I always loved sharing great music with people and was asked to do a bit of writing on jazz for a free entertainment paper in Stroud - where my parents live - back in the mid-1990s. I didn't think much of it at the time but my writing style was there from the start and, when I got an opportunity to take a job on a music website in the dotcom boom of the early 2000s, I jumped at the chance. Through that, I made a huge amount of contacts at record labels across the industry - some of whom I still know to this day. I moved to London a few years later and was doing a few reviews for *Jazzwise*

as a freelancer and then other opportunities came along after that like being the jazz editor at *Time Out* (before it went free) and then doing things like judging the *Mercury Prize* for eight years, where I got to see a whole other side of the music industry and champion jazz alongside more mainstream music. It all helped broaden my work and musical outlook. I went full-time with *Jazzwise* six years ago and was assistant editor and then was promoted to editor in 2015."

Do you have any other music projects that you're working on?

"I love all kinds of music and work a lot with Ableton Live, which is really flexible music software which you can compose and record music with very intuitively, as well as use it in a live environment. So I have a solo bass set that I can play with that - I have a cool four-piece fusion group called Big Fan which is mostly originals and purely instrumental - and I've been writing songs with a great Irish singer who's based in London called Aisling Iris, we have some original music in the works too."

J-Sonics perform at the Ropetackle Arts Centre, Shoreham-by-sea on Saturday 7th April, 2018.



Jazz News

UNESCO Goodwill Ambassador Herbie Hancock will be doing his best to unify the jazz community on 30th April, **International Jazz Day**. This year's host city is St. Petersburg, which recently expelled US diplomats following the Salisbury spy poisoning.

The **Jazz FM Awards** ceremony also takes place on International Jazz Day, at Shoreditch Town Hall. Hastings singer Liane Carroll has been nominated for Vocalist of the Year with other nominees in that category being Alice Zawadzki and Zara McFarlane. A number of the new generation of jazz artists have been nominated this year, including Nubya Garcia, Rob Luft, Ezra Collective, Theon Cross and Yazz Ahmed.

Jazz photographer **Brian O'Connor** launches an exhibition of his jazz photography at the Clocktower Cafe in Croydon on Saturday 7th April at 2pm with music supplied by the Neal Richardson Trio. The exhibition runs from 2nd April until 27th April.

British saxophonist **Martin Speake** will be touring the UK in April and May with his new band,

which features former Bad Plus pianist **Ethan Iverson**, together with bassist Fred Thomas and drummer James Maddren. With a new album, *Intention*, already recorded (see Eddie Myer's review in this issue), you can look forward to some memorable gigs at The Verdict in April, and JazzHastings in May.

Jazz Line Up on Radio 3 changes its name this month to *J to Z* and welcomes a new presenter, vocalist **Jumoké Fashola**, who joins regulars Julian Joseph and Kevin Le Gendre. The first show will be broadcast on Saturday 7th April and will be a Somethin' Else production.

The 2018 EFG **London Jazz Festival** announced its first raft of concerts with performances by Madeleine Peyroux, Bobby McFerrin, Lea DeLaria, Orphy Robinson, Bill Laurance & the WDR Big Band, Myra Melford, Tord Gustavsen Trio, Youn Sun Nah. The festival will also join forces with the BBC Young Jazz Musician competition.

Charlie Anderson



Big Band Scene

Patrick Billingham looks at the Big Bands UK project.

Big Bands UK is a very welcome newcomer on the scene. Of interest to all big band fans, this project is the brainchild of big band trumpeter Stuart McLean-Fowler. He has undertaken the task of attempting to find out how many big bands there are, based in the United Kingdom. To find out more about the general health of the UK Big Band scene. His initial estimate is that there are well over 400 big bands active across the country.

The aims of Big Bands UK are to create and develop a nationwide community of UK big bands and to promote public UK Big Band performances.

Stuart is creating a website to host a free online directory of all these bands. Following on from this, he aims to set up a Big Bands UK Gig Calendar to help support and promote all public big band performances across the nation. This column is already co-operating with, and contributing to, this worthwhile scheme. If you would like to

contribute in any way, then please contact bigbandsuk@hotmail.com.

There is another, more local, project also starting up. Last month, the Worthing Jazz Jam Facebook page had a post advertising an open big band rehearsal in Bognor. Organised by Mike Bosley, with an invitation to sit in.

I spoke to Mike. He told me that this March event was very well supported, apart from there being only two trombones. Have I already mentioned the dearth of big band trombonists? There are plans for more, similar, events, starting in May, on the first Monday of each month, unless it is a bank holiday, in which case it will be a week later, the second Monday. If you are interested in taking part you can contact Mike at Mikes Music workshop on 01243 821434 or email mikebosley@hotmail.co.uk.

The Brighton Festival Fringe Brochure is now available. As far as I can see, there are four big band events. Details in the May column.

Last month's Big Band @ Brunswick featured Big Band Sounds with singers Jo Kimber and Andrew Wood. I was unable to attend, but the reports I received said that the menu of mainstream standards and swinging jazz drew a capacity audience. This month the Chris Coull Big Band fills the slot. I was able, however, to go to see The Rat Pack Live from Las Vegas at The Devonshire Park Theatre in Eastbourne. For the first time in the three years that I have been responsible for this column, there were multiple performances; six in four days. This presentation is based on a hypothetical show at The Sands Hotel in Las Vegas featuring Frank Sinatra, Sammy Davis Junior and Dean Martin. With the three Burelli sisters providing dancing and close harmony singing support. In the second half Ella Fitzgerald makes a guest appearance.

'Sinatra' and 'Davis' were to my ear, very convincing; 'Dean Martin' less so. He had the mannerisms perfectly, but, although an excellent singer, worthy of his hire, his singing voice had an edge to it, lacking the smoothness of the original. I went along, hoping to find out more about the big band backing

the singers. It was, in fact, a twelve piece. Following on from last month's discussion, it had an interesting layout. Except for the piano, the band was on a raised platform towards the back of the stage. The brass were stage left, the two trombones seated in front of the three trumpets. The four saxes, doubling flutes and clarinets were stage right in two rows of two. The bass was behind the drums in the middle. The band was directed from the piano, which was stage right at the front of the main stage. And that is all I could find out about the band. It doesn't appear to even have a name. Despite detailed biographies of the singer, dancers, directors and the designer in the printed programme, there was no information about the band personnel. In particular, I would have liked to know the identity of the drummer. She was a powerhouse driving the band in the uptempo numbers' and showed sensitivity in the reflective songs involving just a piano trio.

Nevertheless this twelve piece sounded like a full big band most of the time. Although, just occasionally, I felt that another trombone would have helped, especially the loud band bit in

New York, New York, where the harmony sounded a bit thin. Although, perhaps, even at this level of the expensive high profile show, the aforementioned shortage of big band trombonists is a factor.

I was part of a small minority in the audience, concentrating on the band. The majority were there to see and hear the singers, who, quite rightly, are the focus of the show. Although the tickets are expensive, I think that it was worth spending the money, and I recommend that you go to see the show when it comes to The Hawth in Crawley in late May to early June. Details will appear in the gig list in the May column.

Finally, a couple of parish notices:-
An experienced, well qualified, sax player is looking for a big band to join from the end of May. If your band has a vacancy, her

email address is lilywolter55@gmail.com.

The Maestro Big Band based in Newhaven is looking for a residency, monthly or possibly less frequently. If you know of anywhere large enough where they'd like a big band, payment not necessarily a consideration, but a beer might be nice, please contact Paul info@maestronewhaven.co.uk.

Next month: Hopefully more news about the big bands based in, and appearing in, the county, and hopefully another band profile. If you would like your band featured, and I have not already contacted you, please get in touch. Or if there is anything else, such as gig news, or feedback on this column, that you would like me to include in May's Big Band Scene, please send it to me by Tuesday April 24th. My email address is g8aac@yahoo.co.uk.

Big Band Gigs

April - early May 2018

[R] means a residency

bold italics part of a regular series

Sunday 1st April

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

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

Wednesday 4th April

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

Sunday 8th April

2:00 - 4:00 pm, The Sussex Jazz Orchestra with Mark Bassey at The Brunswick, 3, Holland Road, Hove BN3 1JF (01273 733984). Free entry with collection.

7:30 pm, Brighton Jazz Mafia at The Brunswick, Hove. Free entry with collection.

Tuesday 10th April

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

Sunday 15th April

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

Friday 27th April

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

Saturday 28th April

3:00 pm, The Perdido Swing Band at Lindfield United Reformed Church, 50 High Street, Lindfield, West Sussex, RH16 2HL. Free admission with retiring collection in aid of St Peter and St James Hospice Community Care Nurses.

Wednesday 2nd May

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

Saturday 5th May

8:00 - 10:30 pm, Brighton Festival Fringe: The Round Georges Jazz Festival; Terry Pack's Trees at The Round Georges, 14-15 Sutherland Road, Brighton BN2 0EQ, (01273 691833). Free entry with collection.

Sunday 6th May

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

7:30 - 10:00 pm, Big Band @ Brunswick: Terry Pack's Trees at The Brunswick, 3, Holland Road, Hove BN3 1JF (01273 733984). Free entry with collection.

Chris Carrington

28th April 1946 - 27th December 2017



Chris was born in April 1946 to Eileen and Bob Carrington. This was less than a year after the end of the Second World War. Musically, it was also the end of the swing era and jazz giants such as Charlie Parker and Dizzy Gillespie were kicking off the bebop revolution.

Chris's first foray into music as a child was playing the violin. When one of his sisters accidentally sat on the instrument and broke it, his strings playing came to an end – luckily for the drumming world, as a cousin then introduced him to the drums and he never looked back. As a child, Chris listened along with his family to swing and big band music on the radio, and knew that was what he eventually wanted to play himself. His parents fully supported their young boy's wish to play the drums and paid for him to have lessons with Frank King in London, who numbered among his other pupils a certain Phil Collins.

The earliest record of Chris playing in a band was at Newhaven Secondary School where, as a fourteen year old, he played in a trio with best mate George W Sims Jnr (!) on bass and

“Kenny Knight (pianist) said to me one day, beaming all over his face, ‘We’ve got this fantastic drummer next Saturday at the wedding.’ It was indeed a great gig, but what made it so special and enjoyable was working with a brilliant drummer: Chris’s backing was sympathetic, his solos were well worked out, his timing was exceptional and his kit sounded great.”

Thanks to Dave Gibb (double bass) for the above words on his first gig with Chris, back in the 1980s. Shall we start at the beginning?

their music teacher on piano.

Chris started playing professionally and during the early 60's he played a key part in the South Coast Beat Scene playing in a succession of bands: The Phantoms, The Faraways, The Javelins, The Aztecs (pictured right), The Sabres or Zabres as they would later call themselves, Plain and Fancy, The Initials and The Untamed Four. He warrants several mentions in Mike Read's book on the era: 'The South Coast Beat Scene of the 1960s'. Long-time friend and bass player John Mitchell, who played in a band called the Theorems at the same time, says "To us, Chris and co were like Gods of the beat scene." From 1966 he started playing for dance bands with leaders Tony Strudwick, Eric Winstone, Syd Dean, Ronnie Keene and Steve Lewis, and it was while playing for the Syd Dean band at the Top Rank Suite in Brighton that he met his future wife Joanie. This would have been in 1970 and she clearly had an eye for the blond, handsome, brilliant drummer, going up to him to request a solo on the Duke Ellington classic, *Skin Deep*, which she knew from her Ted Heath Band recording. He happily obliged, being delighted to meet

someone not only gorgeous but who also knew her big band music! They married in 1976. Chris's drum hero was Buddy Rich, the greatest drummer of all time, who had played in the Tommy Dorsey band with Frank Sinatra in the 40's and who, by the 1970's, was leading his own big band. Chris travelled up to Ronnie Scott's jazz club in London many times to watch Buddy play - always sitting as near the drum kit as he possibly could - and had a large collection of Buddy Rich LPs, other recordings and drumming books.

Chris continued to play professionally, drumming for many years for a band called Hi Society, freelancing through the Sidney Lipton agency in London and amassing a huge variety of experience of drumming in different musical genres and situations - even doing a couple of summer seasons at Butlins and drumming in the orchestra pit at pantomimes! He also added drum teaching to his list of skills, and was a wonderfully patient and very thorough teacher - I can vouch for that! Thanks to his own varied career experience, Chris was able to teach any style of drumming, and always taught his pupils to read drum music,

which is a fantastic skill to have but one which so many drummers lack. He worked at many schools in Sussex over the years and also taught privately at home. Chris set his pupils a shining example by practising virtually every day himself, and was always working at trying to improve his own technique, speed and playing. He also spent hours writing out various training exercises and ideas for solos and fills for his own use, which he would pass on to his pupils as appropriate. I am honoured to have been entrusted with the safekeeping of Chris's large collection of handwritten music.

During the last thirty years or so Chris had two regular gigs which he loved more than anything and which were rock solid fixtures in his diary – the small jazz group, Assorted Nuts, playing two Sundays a month at the Six Bells pub in Chiddingly (for which he was the fixer), and the Ronnie Smith Big Band playing monthly at Shoreham Airport.

Chris was always a sensitive accompanist to small jazz groups and he had to be especially adaptable in Assorted Nuts, as the concept of the group was that additional musicians – and

singers too – from all around were welcome to come along and join in, and one never knew how many might turn up, or what instrument they would bring! Chris coped with it all in his usual quiet unflustered way, and his jazz Sundays were always popular at the Six Bells. Eddie Smith (vibraphone player at the Six Bells) remembers that “It would have been hard to fall out with Chris”, and Pete Godfrey (keyboards in the Assorted Nuts) says “Chris, although a quiet person, was always a friendly chap, and nothing ever seemed to faze him. He was always enthusiastic playing with the band, and loved his drumming. He would swing the band along nicely.”

Many of those musicians and singers joined together to play at Findon Manor Hotel after Chris's funeral – a lovely touch.

Chris was also a superb big band drummer, making full use of every part of his signature red drum kit – an American original from the 1970s. Rod Burrows, current leader of the Ronnie Smith band, pays tribute: “Chris had the drum chair with the Ronnie Smith big band for over ten years, taking over from Phil Solomon. A very quiet man, Chris was a huge part of the setup, never missed

a chance to play and would find his own dep if unable to come himself. A great loss to the big band world.”

As well as playing for the Ronnie Smith Band, Chris also depped for other big band drummers in the area when required, and was well known for being able to sight read his way through virtually any piece of big band music! “With his distinctive Rogers kit you could immediately tell as you walked in to a venue when Chris Carrington was booked on a gig. A classic kit associated with the great big band and swing drummers of the 1940s and 1950s; ideal for Chris driving the rhythm section but without being overpowering, and sympathetic to the soloists in the band.” These words are from Richard Guest of the Fred Woods Band in Horsham, where Chris was always pleased to fill in when needed.

Buddy Rich died in 1987 but Chris was recently back at Ronnie’s with son Terry to see another drummer – this time it was Dave Weckl playing in a Buddy Rich Tribute Band, put together to mark the 30th anniversary of his death. It was not long after Joanie had passed away and Chris had been



wonderful in caring for her during her long illness. After the show Terry asked him if he had enjoyed himself. “The best night out I’ve had in years!” he grinned.

Everyone who has played with Chris or has seen him play will know what a fantastic drummer he was and he was playing as well as ever, literally up until the eve of his being admitted to hospital. He was a wonderful teacher, whose pupils are his legacy; a great dad and grandad and an all round lovely guy.

RIP Chris

– you are sorely missed.

Karen Begg

(drum pupil for 13 years)

With grateful thanks to Chris’s son Terry, on whose piece written for, and so bravely read out at Chris’s funeral, this article is based.



Pete Recommends...

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

Ella Fitzgerald *The Intimate Ella*

In 1964 Ella won 2 Grammy Awards for the album *Ella in Berlin*. She was 42 and at the climax of her career. That year she also released this very different song collection. I recommend it to you as one of the very best of all jazz vocal recordings.

The album had a strange conception. Ella appeared in an unsuccessful movie entitled, *Let No Man Write My Epitaph*. Norman Granz decided to record the songs from the film - in which Ella appeared to accompany herself at the piano. For the recording she was backed by her regular pianist, Paul Smith. The mood is indeed “intimate”; the tempos are slow and relaxed. Ella’s voice is beautifully recorded and Paul Smith’s accompaniment is superb.



You will never hear a better recording of Matt Dennis’s beautiful song *Angel Eyes*. My personal favourite is their version of Ray Noble’s lovely song, *I Hadn’t Anyone Till You*. Whatever the songs, Ella and Paul transform them with performances filled with subtlety and controlled expression.

[My copy of *The Intimate Ella* is Verve CD 839838-2]

(Photo of Ella Fitzgerald by William Gottlieb)

Jazz Education Guide

The Brighton Jazz Co-op

The Brighton Jazz Musicians Co-operative has been running since 1986. A group of local musicians get together once a week and pay a top-class tutor to give a workshop.

Dates & Times:

Every Tuesday. 8pm - 10:15pm

Students are encouraged to arrive a few minutes earlier to set up their instrument(s).

Location:

The Good Companions (upstairs room), 132 Dyke Road, Brighton BN1 3TE

Cost:

£8 per class / £6 concessions

Cash payments are collected during the break.

Website:

www.brightonjazzcoop.org.uk

Contact: Dave Thomas

davethomas467@gmail.com

Brighton Jazz School

Jazz pianist Wayne McConnell has been running Brighton Jazz School since 2010 as a place to learn jazz in an authentic way.

The school runs classes for all levels as well as masterclasses with world-class jazz musicians, summer schools, special weekends focusing on composing & arranging, jazz piano classes and drum tuition.

Dates & Times:

Saturday Jazz Weekenders, Saturdays 11am-2pm

Learn To Play, Tuesdays

11am-6pm.

Jazz Extensions, Mondays 3-6pm

Location:

The Brunswick, 1-3 Holland Road, Hove BN3 1JF

Cost:

Learn To Play £300 for 10 weeks.

Saturday Jazz Weekenders £200 for 10 weeks.

Jazz Extensions £200

Taster days available.

Website:

www.brightonjazzschool.com

Contact:

brightonjazzschool@gmail.com

Chichester College

Full-time Jazz Foundation Course

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

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

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

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

Geoff Simkins Jazz Course

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

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

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

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

If anyone would like more information about the Saturday classes or one-to-one lessons they can contact Geoff Simkins at geoff.simkins@ntlworld.com.

Jazz Academy

“Established in 1989 at The Royal Academy of Music, Jazz Academy has since taken place at Beechwood Campus in Royal Tunbridge Wells and now resides at the Yehudi Menuhin School in Cobham. This venue is in a beautiful setting with top notch facilities, pianos literally everywhere, unlimited parking, modern indoor swimming pool, residential accommodation with onsite catering and licensed bar.”

Dates:

Spring Jazz: 26th - 29th
March 2018

Summer Jazz: 12th - 17th
August 2018

Winter Jazz: December 2018

Tutors:

Gabriel Garrick, Kate Mullins, Martin Kolarides, Sam Walker, Vicky Tilson and more.

Location:

Yehudi Menuhin School
Stoke d'Abernon,
Cobham,
Surrey KT11 3QQ

Website:

www.jazzacademy.co.uk

Contact:

gabsgarrick@yahoo.co.uk

Jazz Singing Workshops

Tutor: Imogen Ryall

Location: Rottingdean, East Sussex

Website: www.imogenryall.com

Contact: imogenryall@gmail.com

Jazz Smugglers

The Jazz Smugglers regularly put on workshops that focus on musicianship skills which can only be learnt in a group setting.

Dates & Times:

Starting on Sunday 8th
September Sundays 7-9pm

Location:

Bosham, West Sussex

Website: www.jazzenthusiasts.com

Contact: jazzsmugglers@yahoo.co.uk

Tel. 07533 529379

Lewes Jazz Jammers

A chance to jam over popular workshop standards with occasional guest tutors.

Venue: Lewes Jazz Jammers,
Goldsborough Scout Hut,
Lewes Rd, Ringmer BN85QA.

Host: Ali Ellson

Starts: Sunday 8th January
2017, 2pm - 5pm

£3 admission

Contact: alison.ellson@gmail.com

Mark Bassey Jazz Courses

Mark teaches a range of jazz improvisation classes and offers 1-1 jazz tuition.

Jazz Nuts & Bolts 1 - 5

A 20 week course aimed at beginners to improvisation. The course comprises five blocks each of four weeks, a two hour class once a week.

Jazz Nuts & Bolts 6 - 8

A 12 week intermediate level improvisation course.

The course comprises three blocks each of four weeks, a two hour class once a week.

Jazz Carousel

An on-going improvisation workshop (jazz standards) - intermediate level. Blocks of 4 weeks, 2 hours a week.

Contemporary Carousel

An on-going improvisation w/shop (contemporary jazz) - advanced level. Blocks of 2 weeks, 3 hours a week.

All courses run in discrete blocks and you may sign up for just one block at a time.

For more info go to:

www.markbassey.com

Saxshop

Saxshop is a Brighton based community saxophone ensemble led by Beccy Perez Rork and Mark Bassey.

Founded in 2003 by Simon D'souza, many of the original players from that very first course still attend.

“Players of all abilities can come along although it is helpful if you have at least basic music reading skills.”

Dates & Times:

Every Wednesday evening
7:30-9:30pm

Location:

St Richard's Church & Community Centre, Egmont Road, Brighton, BN3 7FP

Cost:

£80 per 10 week term which includes ten 2 hour workshops and an end of term gig with rhythm section.

Website:

www.saxshop.org

Contact: <http://www.saxshop.org/contact.html>

Jam Sessions

Every Monday

Venue: The Bee's Mouth, 10 Western Road, Brighton BN3 1AE

Host: guitarist Luke Rattenbury

Time: 9pm - late.

www.facebook.com/beemouth123/

Every Tuesday

Venue: The Brunswick, 1-3 Holland Road, Hove BN3 1JF

Host: guitarist Paul Richards.

Time: 8pm -11pm

www.brunswickpub.co.uk

www.paulrichardsguitar.com

Every Other Wednesday

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

Host: guitarist Tony Williams

Time: 8:30pm

Monthly

Venue: The Regency Tavern, 32-34 Russell Square, Brighton BN1 2EF

Host: bassist Oz Dechaine

Time: 8:30pm - late

Date: see Facebook page for more information:

<https://www.facebook.com/regencyjazzjam/>

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

Host: vocalist Jenny Green

Time: 8pm

Date: Last Tuesday of every month.

Guest: Mike Hatchard on 24th April.

£8/£5 admission

See www.jennygreensings.com for more info.



Jazz BMus
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The BMus Jazz Performance degree offers you a high level of performance development, combining a focus on developing your solo performance skills in singing and/or playing, and a complementary set of skills as an ensemble performer.



Weekly jazz workshops and Jazz nights on campus with licensed bar
Regular concerts/guest artist masterclasses (recent masterclasses included Jason Rebello, Sue McCreeth and Simon Purcell)
Jazz research and composition groups
Advanced workshop group many other opportunities for live performance
High quality one-one tuition featuring an internationally renowned teaching faculty
Exciting contextual modules each semester

For more information contact the program co-ordinator:
Nick Reynolds (n.reynolds@chi.ac.uk), or visit:
<https://chichesterjazzeducation.wordpress.com>



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



We also bring in colleagues Pete Churchill (Bobby McFerrin), Tony Kofi (World Saxophone Quartet), Eddle Parker (Loose Tubes), Seb Rochford (Polar Bear) for even more inspiration.



Live Reviews



Alcyona Mick and Tori Freestone. Photo: Lisa Wormsley

Alcyona Mick & Tori Freestone

The Verdict, Brighton
Sunday 4th March, 2018

Touring their new album, *Criss Cross*, saxophonist Tori Freestone and London Jazz Orchestra bandmate, pianist Alcyona Mick began their set with the title track of Tori's most recent trio album, *El Barranco*, reconfigured for piano and saxophone.

Freestone's strength is often considered to be her Shorter-

esque tenor playing but she is also a highly accomplished flautist as was evident on the latin numbers, which included their version of the Steve Swallow classic *Ladies in Mercedes* and *Hermetica*, Freestone's dedication to Hermeto Pascoal

Despite feeling unwell, pianist Alcyona Mick performed well, particularly on her own originals, the Monk-influenced *Strange Behaviour* and the free-influenced *Goodnight Computer*. The folk-song inspired piece

Press Gang, whilst sounding good on tenor saxophone, makes more sense as a vocal piece, as can be heard on the album, sung beautifully by Brigitte Beraha.

The not often heard Monk tune *Criss Cross* ended their set and illustrated their attention to detail with both musicians matching the syncopated rhythms with the required precision, followed by a saxophone solo that matched the creative spirit of Monk, with an Ellingtonian accompaniment from Mick.

What came across most of all was their strong interplay, forged through many hours of rehearsal and their ability to convey emotion through their sensitive playing and listening.

Charlie Anderson

Tori Freestone, tenor sax, flute, soprano sax; Alcyona Mick, piano.

(The album *Criss Cross* is released on Whirlwind Recordings.)

Portrait of Cannonball

The Verdict, Brighton

Friday 16th March, 2018

Covering all of the classic Adderley brother's repertoire, this show was put together by pianist Alex Webb and featured the frontline soloing power of alto saxophonist Tony Kofi and trumpeter Byron Wallen. An entertaining show, but hardly a whistle-stop tour of Cannonball's career, given that Kofi and Wallen were given plenty of room to stretch out on the solos.

Starting with *Caribbean Cutie*, from Adderley's debut album as leader (*Presenting Cannonball Adderley*, 1955), the first set featured hard bop classics such as Gigi Gryce's *Minority*, Sam Jones's *Del Sasser*, Miles's *Nardis* and the less-often heard Victor Feldman original *Azule Serape*.

The show was augmented by guest vocalist DeeLee Dubé who gave authentic and memorable performances of pieces made famous on the album *Cannonball* made with vocalist Nancy Wilson.

Charlie Anderson



Portrait of Cannonbal: Tony Kofi. Photo: Lisa Wormsley

Tony Kofi, alto sax; Byron Wallen, cornet; Alex Webb, piano; Andy Cleyndert, bass; Alfonso Vitale, drums; guest vocalist DeeLee Dubé.

The Cloggz

*St. Nicholas Church, Brighton
Saturday 17th March, 2018*

Mark Edwards' The Cloggz are a band that grew out of longstanding friendships amongst local musicians, and this close bond is evident with every performance. New drummer Darren Beckett did a great job in negotiating the arrangements and fitting in with

the ensemble.

Tight arrangements combined with attention to detail and a high level of musicianship result in each tune having its own unique texture and sound colour. Mark Edwards' compositional abilities continue to grow and his arrangement skills enable him to take material and mould it in a way that it sounds like a Cloggz piece.

Many of the tunes performed at St. Nicholas Church were ones that Cloggz fans will be familiar with, such as *Hushabye Mountain*, *Baby Elephant*, *Yma* and Brad Mehldau's *Ode*. But even if they



The Cloggz at St. Nick's. Photo: Lisa Wormsley

play a tune exactly the same way as before there is always the expectation that something unpredictable might happen. And it is this expectation combined with their high-level of musicianship, that holds the audience's attention and makes every Cloggz performance an entertaining spectacle.

Charlie Anderson

Mark Edwards, piano, keyboards and accordion; Imogen Ryall, vocals & percussion; Julian Nicholas, saxophone, clarinet, penny whistle & percussion; Richard Jones, violin; Neil Corrin, accordion, xylophone; James Osler, guitars; Terry Pack, bass; Darren Beckett, drums.

(Mark Edwards' The Cloggz appear at the Underground Theatre, Eastbourne on Friday 25th May, 2018)

Zara McFarlane

The Komedia, Brighton
Saturday 28th March, 2018

The night outside may be freezing but there's already a decent sized crowd gathered under the Komedia's notoriously low ceiling and support act Thabo is doing his utmost to warm them up. He gives a lesson in effortless charisma, and despite appearing with just a pianist in support he easily fills the whole stage with his expansive personality and measured nu-soul stylings.

Zara McFarlane's band play her on in true showbiz style with a

piece of energetic jazz funk, with plenty of space for her to riff and scat and for pianist and musical director Peter Edwards and sax man of the moment Binker Golding to toss some trades back and forth with the assurance of star basketball players. Then bassist Jihad Darwish picks up his acoustic and we're off into *Pride*, played as a sultry afro 12/8 groove, winding through the long cascading vocal melodies before exploding into a drum/sax duet of the sort that Binker's been successfully exploring with Moses Boyd - the excellent Sam Jones on kit proves that he's fully up





Saxophonist Binker Golding performing with Zara McFarlane. Photo: Lisa Wormsley

to the job, and the crowd are onside with whoops and hollers. Then there's *Freedom Chain*, featuring plenty of long jam-outs from Edwards on funk-ed-up rhodes, while the rhythm section deploy a kind of mutant reggae that's hip and tight enough to avoid jazz-funk cliches. *Allies And Enemies* is delivered with just Darwish on bass guitar and Jones on trigger pads, to showcase Zara's supple, clear-toned and accurate vocals and allow her to unleash some of her jazz chops. She steers clear of the kind of gospel-inflected dramatic affectations that are current in some contemporary jazz-and-

related-music circles and the results are refreshingly unhyped, personal and sincere sounding.

The band can really play, and a substantial amount of the set is given over to loose, free-flowing jamming over heavy bass lines, with a kind of open West Coast Get Down vibe, big-toned angular sax solos, lots of bravura work from the drumkit, and a ton of palpable fun and good humour. It's not all groove material - a version of *Row Fisherman Row* over bowed bass and muted drums and piano gets heartfelt applause from the crowd, and Darwish even gets a superbly creative solo

on stand-up bass, egged on by offstage exhortations from the rest of the band. Zara is a warm and friendly onstage presence and when she leads into some co-ordinated song-and-dance participation the whole room joins in with a will. *Police And Thieves* is a sure crowd pleaser, a new track written by Boyd and Shabaka Hutchings extends into another potent reggae-flavoured workout, and there's a triumphant return on *Fussing And Fighting* to conclude the night. Zara McFarlane has a great onstage presence and a terrific band to back it up; the

set brims over with vibes and joyful, expansive energy. There's a balance to be struck between showcasing her characterful individual voice while still allowing the communal talents of the band to flourish; Gregory Porter has this down to a fine art, and it'll be interesting to see how the show develops when they return from their upcoming schedule of international touring.

Eddie Myer




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 Jazz gig every Thursday 12.15pm - 2.15pm
 Always check before travelling.
 Exhibition and gigs, admission free.

Album Reviews



Alcyona Mick & Tori Freestone *Criss Cross* (Whirlwind Recordings WR4722)

Freestone is one of the UK's most intriguing and creative musicians, exploring the space where jazz, improv, folk music and contemporary classical intersect. Alcyona Mick has a similarly diverse artistic portfolio that encompasses film scores, her own duo/trio Blink and work with international fusion music star Natacha Atlas. The two have been friends for years and this project has arisen spontaneously out of their shared encounters over the years, finally crystallised in a commission from the Manchester Jazz Festival. The results are as wide-ranging, empathetic and quirkily humorous as you might expect. *Hermetica* introduces a scatted vocal from eminently simpatica collaborator Beraha alongside a tumbling flute melody and tricky 11/8 piano vamp, the whole combining to recall Return To Forever's early 70s origins. Elsewhere the spirit of Monk hovers as a presiding deity; echoes can be heard in the florid swagger of Mick's stride piano on *Strange*

Behaviour as well as the classic, eccentrically conceived composition that provides the title track. *Mrs PC* has a bluesy feel to the initial that wouldn't be out of place on an Eddie Harris record, before spinning off into dense harmonic explorations from the piano as Freestone shows off her comprehensive technique. *Goodnight Computer* is an extended 12-minute piece that moves through a series of sombre moods towards an unresolved climax - Mick's sureness of touch and awesome control of dynamics create the landscape, and the empathy between her and Freestone is evident every step of the way. *Press Gang* re-presents the folk tune from Freestone's *El Barranco* album to poignant effect, and the title track is also revisited, the piano fleshing out the harmony that was only implied on the original chordless trio recording to lush effect. *Exchange* is a closely written piece that highlights both players' effortless virtuosity over rolling triplets. What might potentially have been a rather dry exercise in chamber jazz is invigorated by the good humour and warmth evident in the relationship between the players.

Tori Freestone, tenor & soprano sax & flute; Alcyona Mick, piano; Brigitte Beraha, voice (tracks 1 & 8).

Eddie Myer



Cloudmakers 5
Traveling Pulse
(Whirlwind Recordings)

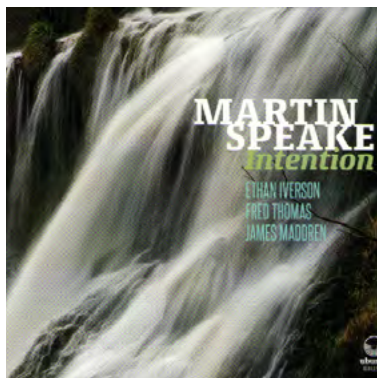
Jim Hart is one of a select group of UK musicians who's as well established in Europe as his original homeland (he's lived in France since 2014) and as comfortable in the role of sideman (for Marius Neset, Ivo Neame, Stan Sulzmann and Vula Viel to name but a few) as he is leading his own projects. This album presents an expanded version of his acclaimed Cloudmakers Trio; Hoang adds a reedy, soprano-like alto and Riepler's contributes Terje Rypdal-style washes of echo and delay as well as considered, fluent single-note runs. The compositions are wide-ranging and impressionistic, with plenty of space for group improvisation, taking full advantage of the open sound afforded by a vibes-based rhythm section. *Travelling Pulse* starts with a Ghanaian clave pattern, swiftly built up with layers of complementary textures into a very contemporary piece of euro-jazz; *The Past Is Another Country* builds through a series of improvisations to a quizzically unresolved, harmonically ambiguous closing unison; *Golden* is described as a lullaby in the liner notes, but would

probably only soothe a child with a highly sophisticated ear attuned to it's mix of chromaticism and bluesy intonations. *The Road* provides a feature for the superb Dave Smith before a plaintive, Ornetteish melody floats incongruously over the driving pulse - *The Exchange* is a complex, through-composed piece with some mellifluous clarinet work from Hoang that perfectly suits its buoyant tone, and *Cycle Song* is a rhythmically intricate tribute to the late lamented John Taylor that also evokes something of the spirit of early weather Report and allows Janisch a typically virtuosic statement.

This is complex, sophisticated music and all the players are eminently in tune with each other's creative voices and with the spirit of the compositions themselves - all the pieces were recorded live at the Vortex in 2017, and the level of musicianship displayed is truly formidable. While all the pieces are powerfully propulsive, Hart isn't really interested in writing melodies that stick in the head - each piece is more like a journey towards an unknown destination, and it's the spirit of exploration that's so exhilarating about this record which is sure to add to the leader's already impressive reputation.

Jim Hart, vibes; Antonin-Tri Hoang, alto sax/clarinet; Michael Janisch, bass; Hannes Riepler, guitar; Dave Smith, drums.

Eddie Myer



Martin Speake

Intention

(Ubuntu Music UBU0009)

Martin Speake is a significant figure in contemporary British jazz, with 18 albums under his belt, including a notable collaboration with Paul Motian, and a long-standing and pivotal teaching post at Trinity Laban. Ethan Iverson has an established international reputation, and presumably more time on his hands since quitting The Bad Plus, so the circumstances seem ideal for them to renew the relationship that started when Iverson was only 17, and whose last concrete manifestation was the 2004 set of Great American Songbook duets released as *My Ideal*. This record features 10 originals by Speake, drawn from different stages in his long and fruitful career and demonstrating both his versatility as a composer, and Iverson's impressive range as creative contributor. *Spring Dance* from his first album is a sprightly, major-key romp clearly indebted to Ornette Coleman's classic Atlantic recordings with Iverson contributing a sparkling solo, limiting himself effortlessly to one hand to avoid un-Ornetteish chording; *Twister* is a

politely bluesy groove reminiscent of Eddie Harris with a suitably in-the-pocket piano break; while *The Heron* matches the leader's light-toned, plaintive alto with florid, lushly, romantic chording. James Maddren and F-ire Collective stalwart Fred Thomas are equally subtle and responsive in support, whether cooking up a quiet storm on the attractively afro-grooving *Blackwell* or enjoying a playful deconstruction of classic bop in a take on *Parker's Wig*. *Hidden Vision* is a kind of gospel-flavoured excursion that the Keith Jarrett's European quartet might have favoured, and *Intention* is a quiet, delicately intense piece, the band's subtle approach allowing the leader's alto space to dance over the gently thrumming bass ostinato and chiming chords. Overall, while there is much to enjoy and many deft touches from composer and band alike to admire, there's a sense of restrained politeness throughout that means that while this record may delight it seldom grips in the way that Iverson's more bombastic excursions with his former band used to - perhaps that was part of the appeal.

Martin Speake, alto sax; Ethan Iverson, piano; Fred Thomas, bass; James Maddren, drums

Eddie Myer

(Album to be released 20th April, 2018. Martin Speake Quartet feat. Ethan Iverson appear at The Verdict, Brighton on Sat. 21st April and JazzHastings on Tues. 1st May, 2018.)



Jeff Williams
Lifelike
(Whirlwind WR4721)

Jeff William's contribution to jazz history stretches back to his epochal 1970s collaboration with Dave Liebman and Richie Beirach's Lookout Farm, and he's showing no signs of slowing down. This recording follows on from 2016's well-received *Outlier*; in a kind of trans-atlantic talent swap, guitarist Phil Robson has moved to New York and is replaced by Brooklyn native O'Gallagher who has recently relocated to the UK and contributes a cutting power and unpredictability throughout, notably in his Dolphy-esque solo on *The Interloper*. The two-horn frontline with Arcoleo is a real success, creating a sonorous weight that strengthens the stark, powerful melodies of *Under The Radar* and *Dream Visitor* so that they float impressively above William's powerful, restless drumming. While the majority of the band are European (trumpeter Marquez hails from Portugal and contributes the contrastingly introspective *Cancao De Amolador*) there's an all-out swaggering energy to these performances that feels very NYC, tapping back to the era

of Jack DeJohnette's collaborations with David Murray and Arthur Blythe, when post-bop and free were mixed up to explosive effect. Arcoleo especially rises to the occasion, contributing scorching work on the urgently pulsing *Dream Visitor* - Kit Downes is wonderfully expressive and imaginative in support throughout, and his intensity in solo matches the horns. The writing is free-ranging, with lots of exploration at the edges of free-form, but the melodies and structures are satisfyingly memorable and direct throughout - *Dream Visitor* builds over a throbbing pulse to a cathartic, wailing blues-inflected climax. *Lament* has a stately introduction from the remarkable Lasserson, and *Borderline* has a sprightly, Monkish feel. Some of the tunes have been heard before in other contexts but all are enriched by the expanded line-up and the ferocious energy that all the players bring to this collection of live recordings from the Vortex on a June night last year. Highly recommended.

Jeff Williams, drums; Gonçalo Marquez, trumpet; John O'Gallagher, alto sax; Josh Arcoleo, tenor sax; Kit Downes, piano; Sam Lasserson, bass.

Eddie Myer

(Jeff Williams appears at The Verdict, Brighton on Friday 6th April, 2018)

April 2018

Listings

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www.sussexjazzmagazine.com

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Send your listings to:
sussexjazzmagazine@gmail.com with the heading 'Listings'.

Big Band Listings

For big band listings around Sussex please see the column Big Band Scene.

[R] = Residency

The listed performer plays there regularly (but may not be there every week) and may have special guests.

Don't be disappointed

If you are traveling a long distance, contact the venue before setting out, in order to confirm that it is still going ahead.

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

Timings

The times listed are those given by the venue. This is normally the start time so you will have to get there about 30mins beforehand to get a seat, a drink and settle down.
(c) = collection

Sunday	Savannah/Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Sun Ra Arkestra Con Club, Lewes 8pm £25 sold out	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]
1	Robert Fowler & Neal Richardson Trio Splash Point Jazz, Seaford, 5pm £10 (under 16s free)		Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]

Monday	Al Nicholls Trio The Paris House, Brighton 2-5pm Free [R]	Simon Savage & Terry Seabrook Snowdrop, Lewes 8pm Free (c) [R]	Sam Carelse The Paris House, Brighton 8-10pm Free	Sun Ra Arkestra Con Club, Lewes 8pm £25	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
2					

Tuesday	Jo Kimber & Mick Hamer The Verdict 11am £5	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Alex Ridout JazzHastings 8:30pm £10	Sam Carelse Trio The Garden Bar, Hove 7pm Free	Dave Mattack Quartet Hare & Hounds, Worthing 8:30pm Free (c)
3					

Wednesday	Gabriel Garrick The Paris House, Brighton 8-10pm Free	Paul Richards & Sarah Harris The Independent, Hanover, Brighton 8pm Free [R]	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]
4			

Thursday	Lawrence Jones La Fourchette, Hove 7:30pm Free [R]	Mark Bassey West Hill, Brighton 8pm Free	Tudo Bem The Paris House, Brighton 8-10pm Free	Trish Clowes & Neal Richardson Trio The Master Mariner, Brighton Marina. 8:30pm Free [R]
5				

Friday	The Drawtones The Birley Centre, Eastbourne 7:30pm £18/15	John Law Quartet Chichester Jazz Club 7:45pm £12/7	Jonathan Vinten Quartet Steyping Jazz Club 8pm £12/7	Jeff Williams Quartet The Verdict, Brighton 8:30pm £15/12
6				

Saturday	Oz Dechaine & Oli Howe Queen Victoria, Rottingdean 2:30-5pm Free [R]	Gypsy Swing at Paris House The Paris House, Brighton 4-7pm Free [R]	J-Sonics Ropetackle, Shoreham-by-Sea 8pm £10	Swing Caravan The Verdict, Brighton 8:30pm £10/5
7				

Sunday	Savannah/Assorted Nuts The Six Bells, Chiddingfold 1-3pm Free [R]	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]
8	Elaine Delmar The Hawth, Crawley 3pm £15		

Monday	Andy Woon Trio The Paris House, Brighton 2-5pm Free [R]	Imogen Ryall The Paris House, Brighton 8-10pm Free	Oli Howe Trio The Snowdrop, Lewes 8pm Free [R]	New Orleans Night The Verdict, Brighton 8:30pm Free [R]	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
9					

Tuesday	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Jazz @ The Garden Bar The Garden Bar, Hove 7pm Free	Simon Savage Quartet Hare & Hounds, Worthing 8:30pm Free (c)
10			

Wednesday	Steve Thompson & Paul Richards The Independent, Brighton 8pm Free [R]	Benn Clatworthy The Paris House, Brighton 8-10pm Free	Lipstick & Beatniks Porters Wine Bar, Hastings 9pm Free [R]
11			

Thursday	Lawrence Jones La Fourchette, Hove 7:30pm Free [R]	Mike Piggott Robertsbridge Jazz Club 8pm £10/8	Alan Barnes/ Trevor Whiting Smalls @ The Verdict, Brighton 8pm £15	Babou The Paris House, Brighton 8-10pm Free	Jeff Williams (trombone) & Neal Richardson Trio The Master Mariner, Brighton Marina. 8:30pm Free [R]
12					

Friday	FoxiVox Unitarian Church, Brighton 12:30pm £3.50	Benn Clatworthy LaHavana, Chichester 8:30pm £8.50/5	Loz Speyer's Inner Space The Verdict, Brighton 8:30pm £15/12
13			

Saturday	Ela Southgate & Matt Wall Queen Victoria, Rottingdean 2-5pm Free [R]	Gypsy Swing at Paris House The Paris House, Brighton 4-7pm Free [R]	Chris Coull's Blue Note Session feat. Simon Spillett The Verdict, Brighton 8:30pm £10/5	Harry's Tricks Queen Victoria, Rottingdean 10pm Free [R]
14				

Sunday	Savannah/Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]
15			

Monday	Terry Ede Trio The Paris House, Brighton 2-5pm Free [R]	Chris Coull The Paris House, Brighton 8-10pm Free	Vasilis Xenopoulos The Snowdrop, Lewes 8pm Free [R]	New Orleans Night The Verdict, Brighton 8:30pm Free [R]	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
16					

Tuesday	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Jazz @ The Garden Bar The Garden Bar, Hove 7pm Free	Benn Clatworthy Quartet Hare & Hounds, Worthing 8:30pm Free (c)
17			

Wednesday	Paul Richards & Lou Beckerman The Independent, Hanover, Brighton 8pm Free [R]	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]	Terry Seabrook The Paris House, Brighton 8-10pm Free
18			

Thursday	Lawrence Jones La Fourchette, Hove 7:30pm Free [R]	Son Guarachando The Paris House, Brighton 8-10pm Free	Sarah Harris West Hill, Brighton 8pm Free	Sue Richardson & Neal Richardson Trio The Master Mariner, Brighton Marina. 8:30pm Free [R]
19				

Friday	Rob Luft The Verdict, Brighton 8:30pm £10/5
20	

Saturday	Paul Richards & Oz Dechaine Queen Victoria, Rottingdean 2-5pm Free [R]	Gypsy Swing at Paris House The Paris House, Brighton 4-7pm Free [R]	Martin Speake Quartet feat. Ethan Iverson The Verdict, Brighton 8:30pm £15/12
21			

Sunday	Jazz Breakfast with Jazzmin Exeter Street Hall, Brighton 11am £6/3	Savannah/Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]
22		Sarah Munro Komedia, Brighton Doors 7:30pm £15	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]

Monday	Nils Solberg- Mick Hamer Trio The Paris House, Brighton 2-5pm Free [R]	Geoff Simkins The Paris House, Brighton 8-10pm Free	Emily Farrar The Snowdrop, Lewes 8pm Free [R]	New Orleans Night The Verdict, Brighton 8:30pm Free [R]	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
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Tuesday	Jazz @ The Garden Bar The Garden Bar, Hove 7pm Free	Jenny Green & Mike Hatchard Dorset Arms, East Grinstead 8pm £8/£5	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Jim Mullen Quartet Hare & Hounds, Worthing 8:30pm Free (c)
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Wednesday	Sam Carelse & Jason Henson The Independent, Hanover, Brighton 8pm Free [R]	Paul Richards The Paris House, Brighton 8-10pm Free	Sue Richardson & Terry Seabrook The Bull Inn, Battle 7:30pm Free to diners.	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]	Neal Richardson Fisherman's Club, Eastbourne. 8pm £10
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Thursday	Lawrence Jones La Fourchette, Hove 7:30pm Free [R]	Pollito Boogaloo The Paris House, Brighton 8-10pm Free	Jo Fooks & Al Nicolls Smalls @ The Verdict 8pm £15	Susannah Flack & Neal Richardson Trio The Master Mariner, Brighton Marina. 8:30pm Free [R]
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Friday	Liane Carroll Trio The Verdict, Brighton 8:30pm £15/12
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Saturday	Oli Howe Duo Queen Victoria, Rottingdean 2-5pm Free [R]	Gypsy Swing at Paris House The Paris House, Brighton 4-7pm Free [R]	NYJO Ambassadors St. Wilfrid's Church, Haywards Heath 7:45pm £15/12/5	Where Pathways Meet The Verdict, Brighton 8:30pm £10/5
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Sunday	Savannah/Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]
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Monday	Mike Piggott Trio The Paris House, Brighton 2-5pm Free [R]	Darren Beckett The Paris House, Brighton 8-10pm Free	Quinto The Snowdrop, Lewes 8pm Free [R]	New Orleans Night The Verdict, Brighton 8:30pm Free [R]	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
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Further Afield

Watermill Jazz Club, Dorking

Tuesdays

3rd April: Sax Appeal

10th April: Laurence Hobgood Trio

17th April: Julian Marc Stringle

24th April: (No jazz concert)

Portsmouth Jazz

16th April: Mike Piggott Quartet

Southampton Jazz Club

17th April: Simon Spillett

Turner Sims, Southampton

Sat. 28th April Mark Guiliani Quartet

Clocktower Cafe, Croydon

Thursdays

5th April: Martin Hathaway

12th April: Graeme Flowers/Terry

Seabrook

19th April: Mark Crooks/Allison Neale

26th April: Renato D'Aiello

On The Horizon

Jazz Hastings

Tuesdays

1st May Martin Speake Quartet feat.

Ethan Iverson

5th June Theo Travis Double Talk

Brighton & Hove U3A @ The Verdict

Tuesdays 11am £5

5th June: The Jane Tuff Group

Chichester Jazz Club

6th April John Law Quartet

Steyping Jazz Club

6th April Jonathan Vinten Quartet

Splash Point Jazz in May

Brighton, 3rd: Sara Oschlag

Seaford, 6th: Chris Coull

Battle, 30th: Andy Drudy

Eastbourne, 30th: The Harlem Meer

Cats

The Verdict, Brighton

4th May: Nigel Thomas

5th May: Chris Coull Blue Note

11th May: Alex Hitchcock

12th May: Oli Howe Trio

18th May: Alina Bzhezinska

19th May: Joss Peach Trio

25th May: Sam Eagles' Spirit

26th May: Gabriel Garrick

Venue List

- All Saints Church**, The Drive (corner of Eaton Road), Hove BN3 3QE
- Bacall's Bar**, Rialto Theatre, 11 Dyke Road, Brighton BN1 3FE
- Bannatyne Spa Hotel**, Battle Road, Hastings TN38 8EA
- Barney's Cafe/Bar**, 46-56 Portland Rd., Worthing, West Sussex BN11 1QN
- Boutique**, 2 Boyces Street (off West Street), Brighton BN1 1AN
- Brighton Railway Club**, 4 Belmont, Brighton BN1 3TF
- Casablanca Jazz Club**, 3 Middle St., Brighton BN1 1AL
- Chapter 12 Wine Bar**, Hailsham, East Sussex BN27 1BJ
- Charles Dickens**, Heene Road, Worthing, BN11 3RG
- Chichester Jazz Club**, Pallant Suite, 7 South Pallant, Chichester PO19 1SY
- Chichester Cinema** at New Park, New Park Road, Chichester PO19 7XY
- Coach and Horses**, Arundel Road, Worthing BN13 3UA
- Craft Beer Pub**, 22-23 Upper North St., Brighton BN1 3FG
- Crown & Anchor**, 15-16 Marine Parade, Eastbourne BN21 3DX
- Depot**, Pinwell Rd., Lewes BN7 2JS
- Dorset Arms**, 58 High St. East Grinstead RH19 3DE
- Forest Row Jazz Club**, The Forest Row Social Club, End of Station Rd, Forest Row, RH18 5DW
- Friends Meeting House**, Ship St, Brighton BN1 1AF
- Hand In Hand**, 33 Upper St. James's St., Brighton BN2 1JN
- Hove Cricket Ground** (Boundary Rooms), Eaton Rd, Hove BN3 3AN
- Jazz Hastings**, The East Hastings Sea Angling Association, The Stade, Hastings TN34 3FJ
- Knogle Hall** (next to St. John's Church), 1 Knogle Road, Brighton BN1 6RB
- La Fourchette**, 6 Queen's Place, Hove BN3 2LT
- La Havana Jazz Club**, 3 Little London, Chichester PO19 1PH
- Leaf Hall**, 51 Seaside, Eastbourne, BN22 7NB
- Lion & Lobster**, 24 Sillwood St., Brighton BN1 2PS
- Mamma Putts**, Kings Road, St. Leonards-on-sea
- Martha Gunn**, 100 Upper Lewes Rd, Brighton BN2 3FE
- Martlets Hospice**, Wayfield Avenue, Hove, BN3 7LW
- Morleys**, 42 High Street, Hurstpierpoint BN6 9RG
- Patcham Community Centre**, Ladies Mile Road, Brighton BN1 8TA
- PavAve Tennis Club**, 19 The Droveway, Hove BN3 6LF
- Pavilion Cafe**, Chequer Mead Community Arts Centre, De La Warr Road, East Grinstead, West Sussex RH19 3BS
- Pavilion Theatre**, Marine Parade, Worthing BN11 3PX
- Players Theatre**, 147 High St., Hurstpierpoint BN6 9PU
- Porters Wine Bar**, 56 High Street, Hastings TN34 3EN
- Queen Victoria**, 54 High Street, Rottingdean BN2 7HF
- Ravenswood Inn**, Horsted Lane, Sharpthorne RH19 4HY
- Robertsbridge Jazz Club**, Village Hall, Station Rd., Robertsbridge TN32 5DG
- St. Bartholomew's Church**, Ann Street (off London Road), Brighton BN1 4GP
- St. George's Church**, St. George's Road (corner of Abbey Rd.), Kemp Town, Brighton BN2 1ED
- St. John's Church**, Knogle Road (corner of Preston Road), Brighton BN1 6RB
- St. John's Church**, St. John's Rd., Meads BN20 7ND
- St. Luke's Church**, Queen's Park Rd., Brighton BN2 9ZB
- St. Mary in the Castle**, 7 Pelham Crescent, Hastings, East Sussex TN34 3AF
- St. Nicholas' Church**, Church St, Brighton BN1 3LJ
- St. Paul's Arts Centre**, 55b Chapel Rd., Worthing BN11 1EE
- Safehouse**, at The Verdict, Brighton
- Saltdean Lido**, Saltdean Park Road, Saltdean
- Seaford Head Golf Club**, Southdown Road, Seaford BN25 4JS
- Smalls**, at The Verdict, Brighton.
- Stanmer House**, Stanmer Park, Brighton, BN1 9QA
- Steyning Jazz Club**, Steyning Centre, Fletchers Croft, Church St., Steyning BN44 3YB
- The Albion** 110 Church Road, Hove, BN3 2EB
- The Ancient Mariner**, 59 Rutland Road (off Portland Rd.), Hove BN3 5FE
- The Balcombe Club**, Victory Hall, Stockcroft Road, Balcombe, Haywards Heath RH17 6HP
- The Basement**, 24 Kensington Street, Brighton BN1 4AJ
- The Bee's Mouth**, 10 Western Road, Brighton BN3 1AE
- The Birley Centre**, Carlisle Road (corner of College Road), Eastbourne BN21 4EF
- The Black Lion**, 14 Black Lion Street, Brighton BN1 1ND
- The Brunswick**, 1-3 Holland Rd, Hove BN3 1JF
- The Bugle**, 24 St. Martins Street, Brighton BN2 3HJ

Venue List

- The Bull Inn**, 27 High Street, Battle TN33 0EA
- The Chapel Royal**, 164 North Street, Brighton BN1 1EA
- The Church of the Annunciation**, 89 Washington Street, Brighton BN2 9SR
- The Constant Service**, 96 Islingword Rd, Hanover, Brighton BN2 9SJ
- The Craft Beer Pub**, 22-23 Upper North Street, Brighton BN1 3FG
- The Crown & Anchor**, 213 Preston Road, Preston Park, Brighton BN1 6SA
- The Denton Lounge**, Worthing Pier, Worthing
- The Dome**, Church St., Brighton BN1 1UE (Concert Hall, Corn Exchange, Studio Theatre)
- The Fishermen's Club**, Royal Parade, Eastbourne, BN22 7AA.
- The Good Companions**, 132 Dyke Road, Brighton BN1 3TE (upstairs room)
- The Grand Hotel**, 97-99 King's Rd, Brighton BN1 2FW
- The Hare & Hounds**, 79-81 Portland Road, Worthing BN11 1QG
- The Hawth**, Hawth Avenue, Crawley RH10 6YZ
- The Hope**, 11-12 Queens Road, Brighton BN1 3WA
- The Hove Kitchen**, 102-105 Western Road, Hove BN3 1FA
- The Independent Pub**, 95 Queen's Park Rd, Brighton BN2 0GH
- The JD Bar**, 4 Claremont, Hastings TN34 1HA
- The Joker**, (Preston Circus) 2 Preston Rd, Brighton BN1 4QF
- The Komedia**, 44-47 Gardner St., Brighton BN1 1UN
- The Lamb**, Goldbridge Road, Piltown, Uckfield TN22 3XL
- The Lamb in Lewes**, 10 Fisher Street, Lewes BN7 2DG
- The Latest Music Bar**, 14-17 Manchester St., Kemp Town, Brighton BN2 1TF
- The Lord Nelson Inn**, 36 Trafalgar St., North Laine, Brighton BN1 4ED
- The Mad Hatter Cafe**, 38 Montpelier Road, Brighton BN1 3BA
- The Mad Hatter Inn**, 7 Rock St., Kemp Town, Brighton BN2 1NF
- The Master Mariner**, 7 Western Concourse, Brighton Marina BN2 5WD
- The Mesmerist**, 1-3 Prince Albert Street, Brighton BN1 1HE
- The Nightingale Room**, 29-30 Surrey Street, Brighton, BN1 3PA
- The Office**, 8-9 Sydney Street, Brighton BN1 4EN
- The Old Market**, 11a Upper Market Street, Hove BN3 1AS
- The Palmeira**, 70-71 Cromwell Rd., Hove BN3 3ES
- The Paris House**, 21 Western Road, Brighton BN3 1AF
- The Plough**, Vicarage Lane, Rottingdean BN2 7HD
- The Prestonville**, 64 Hamilton Road, Brighton BN1 5DN
- The Queen's Head**, The Hollow, West Chiltington, Pulborough RH20 2JN
- The Real Eating Company**, 18 Cliffe Street, Lewes BN7 2AJ
- The Red Lion (Arundel)**, 45 High Street, Arundel BN18 9AG
- The Red Lion (Stone Cross)**, Lion Hill, Stone Cross, near Eastbourne BN24 5EG
- The Regency Tavern**, 32-34 Russell Square, Brighton BN1 2EF
- The Roebuck Inn**, Lewes Road, Laughton BN8 6BG
- The Roomz**, 33 Western Road, St. Leonards TN37 6DJ
- The Ropetackle**, Little High Street, Shoreham-by-Sea, West Sussex, BN43 5EG
- The Rose Hill**, Rose Hill Terrace, Brighton BN1 4JL
- The Round Georges**, 14-15 Sutherland Road (corner of Canning St.), Brighton BN2 0EQ
- The Shakespeare's Head**, 1 Chatham Place, Brighton BN1 3TP
- The Six Bells**, The Street, Chiddingly BN8 6HE
- The Snowdrop Inn**, 119 South Street, Lewes, BN7 2BU
- The Steam Packet Inn**, 54 River Road, Littlehampton BN17 5BZ
- The Undercroft**, Arundel Town Hall, Maltravers St., Arundel BN18 9AP
- The Under Ground Theatre**, (below the central library), Grove Road, Eastbourne BN21 4TL
- The Verdict**, 159 Edward Street, Brighton BN2 0JB
- Theatre Royal**, New Road, Brighton BN1 1SD
- Three Jolly Butchers**, 59 North Road, Brighton BN1 1YD
- Tom Paine's Chapel**, Westgate, 92A High Street, Lewes BN7 1XH
- Trading Boundaries**, Sheffield Green, Nr. Fletching, East Sussex TN22 3RB
- Wagner Hall**, Regency Road, Brighton BN1 2RT
- Watermill Jazz Club**, Betchworth Park Golf Club, Reigate Road, Dorking RH4 1NZ
- West Hill Tavern**, 67 Buckingham Place, Brighton BN1 3PQ



April Quiz
Who is the bassist behind Ella?



March Quiz Answer
The pianist pictured was
Alyona Mick.



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Next Issue

The next issue will feature more interviews and reviews, to be published on Sunday 29th April, 2018.

Sussex Jazz Magazine

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Bessie Smith

Born 15th April, 1894
Died 26th September, 1937