

SJM

August 2018



ARTS COUNCIL ENGLAND

Presents
Pete Hill Quintet
 Alfa Mist drummer brings the beats with genre blending supergroup

31st August @ The Verdict
 8.30pm-11pm £10/£5 NUS
 Full details www.newgenerationjazz.co.uk
 THE VERDICT, 159 Edward St, Brighton BN2 0JB • £5 Student Discount / £10 full price

Sussex Jazz Appreciation Society

The Society meets on the second Thursday of every calendar month at the Southwick Community Centre (Porter Room), 24 Southwick Street, Southwick, West Sussex BN42 4TE (tel – 01273-592819). Admission to meetings costs £3.00 payable on the day. The annual membership fee is £10. The Society welcomes new members or anyone who wishes to attend on a trial basis.

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

Programme July – December 2018 – Second Revision

12 th July	John Speight David Hilton	Louis Armstrong – recordings from the 1920s Jazz at the Philharmonic
9 th August Start 7:15 pm	John Speight Simon Williams Morris Baker	Treasurer's Report – Year 2017-18 Art Pepper – Part I Charles Mingus – Part II
13 th September	Jim Burlong John Poulter	Oscar Peterson and Friends Gary Burton
11 th October	John Speight Howard Marchant	Jazz Guitarists – ancient & modern Has Jazz forgotten the Blues?
8 th November	David Stevens John Speight	Hiromi on video Jazz Contrasts
13 th December	All present	Personal choice (please try to limit your track playing time to five minutes max.)

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

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

Issued:- 16th June 2018

Verdict Jazz Brighton's only purpose-built jazz venue
 159 Edward Street BN2 0JB
 01273 674847

Friday 3rd £15/12 **GILAD ATZMON'S ORIENT HOUSE ENSEMBLE** * controversialist returns with "Jazz to leave Europe by" Frank Harrison (piano) Yaron Stavi (bass) Darren Beckett (drums) * [Info & book online](#) * In NYC * In Houston

Sunday 5th £10/5 Roxanne presents **JAMES OSLER TRIO** * local jazz lads' debut with guitarist Osler at the helm

Tuesday 7th £5/3 **SCOOP SESSION** * more stripped back sets from Scoop Monty

Friday 10th £15/12 **ALEX GARNETT – LEON GREENING QUARTET** * irresistible saxman with ultra-hot rhythm section * [Info & book online](#) * Alex @ Wakefield * Leon in Latvia

Saturday 11th £10/5 Roxanne presents **NICK DRAYCOTT QUARTET** * Brighton singer-songwriter launches cult CD * [Info & book online](#)

Sunday 12th £7/4 Roxanne presents **JO ROTUNNO TRIO** * soul/pop/jazz songstress performs classics and contemporary

Friday 17th £15/12 **TIM WHITEHEAD QUARTET** * Loose Tube virtuoso reedman with Jonathan Gee & Milo Fell * [Info & book online](#) * Tim on Turner

Saturday 18th £10/5 Roxanne presents **LUNA SILVER & THE WONDERS** * multicultural singer/composer travels the musical world * [Info & book online](#)

Sunday 19th £7/4 Roxanne presents **SHARON VENNALL TRIO** minimalist folk-jazz and smoky standards * [info & book online](#)

Friday 24th £15/12 **CHARLIE STACEY – GEORGE WINSTONE QUARTET** * brilliant young pianist returns, with rising star saxman * [Info & book online](#) * Charlie in Cagliari * George's Faith

Saturday 25th £7/4 Roxanne presents **NICK TUDGEY** (guitar) * great hair, great stories, great fingerpicking * [Info & book online](#)

Sunday 26th £10/5 Roxanne presents **AISHA KHAN** * expect passion, glamour, class, soul, talent and wit * [Info & book online](#)

Friday 31st £10/5 New Generation Jazz presents **PETE HILL QUINTET** * superb young drummer explores exciting new territories * [Info & book online](#)

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Cover: Clare Teal

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The Column: Eddie Myer

**Sic Transit
Gloria Mundi**



While our public life remains mired in irreconcilable division and the prolonged period of uncertainty we were promised continues unabated, at least we've had a nice long spell of hot weather, to the delight and relief of all those involved in running or attending outdoor events. Festival season is upon us - we can sympathise with those involved with Camp Bestival, forced to close the site after they were hit with the only wet and windy weekend for 55 days, while unpleasant stories are emerging of WOMAD artists being deterred from performing after encountering a hostile environment when applying for the necessary visas - let us sincerely hope that this is not a foretaste of a post-Brexit musical landscape where foreign music will be deemed to have been rendered un-necessary, and is actively discouraged as detracting from our own, deservedly beloved indigenous folk-singing tradition. Closer to home, however, the sun shone on two contrasting but equally satisfactory events. Love Supreme is rapidly consolidating its unique position as the UK's only greenfield festival for jazz-and-related-musics; numbers have increased to the

point that the organisers have announced that a cap will be placed on further expansion to preserve the intimate feel, and while there was an irregularity with the beer supply, and an unfortunately ailing Elvis Costello was perhaps not universally appreciated as a choice of Saturday headliner, the festival is eminently succeeding in its aim of bringing jazz and audiences together. It's particularly gratifying to see new wave artists like Nubya Garcia and Ezra Collective returning year after year to play to ever bigger crowds - Garcia filling the 4000 capacity Arena tent to the seams, after performing on the Bandstand only three years ago. Along the coast, and catering to a different but equally essential end of the jazz spectrum, the Swanage Festival rose from the ashes thanks to the herculean efforts of guitarist Nigel Price in his role as festival director and benefitted from his expanded vision to add a little more razzmatazz to proceedings.

As the market value of recorded music as a commodity has dropped precipitately, the live sector has continued to grow, as consumers both young and old are increasingly ready to spend

money on experiences rather than consumer durables. It's good to see that jazz is keeping up with this trend by providing a wider range of festivals - the major players like London, Gateshead, Cheltenham, Glasgow and Edinburgh being joined by a wave of new or revived smaller affairs. Here in Sussex the South Coast Jazz Festival continues to expand its remit, the Brighton Alternative Jazz Festival stages a triumphant return with major name headliners, and exciting new developments are afoot as both Jazz Re:Freshed and Jazz In The Round have moved out of the capital for the first time to advance the vanguard of the new London thing into the Brighton Dome and St. Mary in the Castle in Hastings with exciting one-day events. But this good news, though welcome, is not universally distributed.

Portsmouth Jazz Club ceases activities in December; a message on its webpage announces "audiences have dwindled over the past three years and trying to 'drum up' new people to come along, etcetera, has become a thankless task and added to the pressures of our personal commitments, has become untenable." Behind this story we can detect a set of factors at work across the scene; a club run on wafer-thin margins, sustained by the enthusiasm of a group of passionate devotees but unable to regenerate itself to ensure progression of the next generation

of audiences. Jazz prides itself on its long and rich heritage, and retains its audiences through the decades, but outside the major cities the uptake among younger generations can be slow. The annual [British Jazz Awards](#) are collecting votes at the moment - the shortlists as ever feature a rich array of talent, but the pool of players is narrow, scarcely changing from year to year. While this in no way disparages the skill and artistry of the nominees, it provides an insight into the conservatism of the grassroots club-going audiences, and this can be an inhibiting factor in development. Even in the major cities, other negative pressures are at work - this month has also seen announcements of the closure of the Total Refreshment Centre in Hackney as a live venue, and a [licensing threat to the Mau Mau bar](#) in Portobello Road, reminding us of the fragility of the club scene as profits are squeezed and developers wait hungrily in the wings. Jazz education can help develop the skills and knowledge of the next generation of players, the jazz festival can showcase new talent and bolster established reputations, but the club is historically where jazz has developed and where it must find both its true voice and its connection to the audience. Let's ensure that the sun continues to shine upon it.

Eddie Myer

Clare Teal



Award winning vocalist and Radio 2 presenter **Clare Teal** spoke to SJM editor Charlie Anderson about her upcoming performance at the Rye International Jazz Festival and running her own record label.

You're performing at Rye Jazz Festival this year. Have you played there before?

"We played there a couple of years ago in this little house which they used for [TV series] Mapp and Lucia. It's a beautiful part of the world. It was a really sunny day so with the weather that we're having at the moment it'll be gorgeous."

Tell us about the band and the music that you're bringing to Rye.

"We're changing our set all the time and we have lots of

different line-ups of bands but the trio, which is the band I'm bringing to Rye, that's the hotbed of everything we do. It's all tried out with the trio, then if it's going well with audiences and we like it then we might expand it to one of the bigger bands like the Big Mini Big Band, the Hollywood Orchestra or Soul Big Band. It's like playing with your best mates. You can be as spontaneous as you like, you can do whatever you want and they'll follow you. So we've brought a whole load of new material that we've been working

on and we're just beginning to work on the next record as well. Our style is very uplifting, hopefully, and celebrating great songwriters and giving a nod to some of the fantastic singers who made the great songs famous. We're trying to let people remember how great the songs were of yesteryear but also we're always writing new material and putting more contemporary covers in there as well but always using that jazz styling: chords from the Golden Era of the Thirties, Forties and Fifties."

What would you say was your favourite format: duo or big band?

"They're all different. They're all really enjoyable. I treat them all individually. I work with Jason Rebello and I'm a very, very lucky girl to be working with someone as incredible as him. When there's just the two of you, that's like the biggest workout in many ways because you have to lean on each other, you have to completely lock in to each other. There's no drums. Drums are what I call glue. Drums can go for miles and they can cover any amount of whatever you need. They fill in gaps. And the bass will obviously give an anchor to a band. So when you take those two elements away, the pianist has to work doubly hard but so does the singer! It's like that swan mentality

of hopefully it's all looking great on top but underneath we're both paddling away furiously."

"The bigger the band, the more you're listening to what's going on around you and reacting. Often, when you're with a full orchestra, it changes entirely, the way that you sing, because with a big band you lean on time, you can work with the drums and sit back because you know that the drums are driving. When you're working with an orchestra, when there are so many instruments (70+), you have to become the time."

"So there are all different disciplines and of course if you mix the audience in with that, I think that's why I love working in so many formats, because they all present a different challenge."

Where do you get your songwriting inspiration from?

"It's something that I rarely get the time to do now. Writing all the time is something that I'm doing at the moment but often I don't have time because I'm running the business, doing the radio show and all sorts of other stuff. So I guess I've got to just grab it whenever it occurs to me. It tends to be always music first. I try to have at least 10 minutes a day where I might just sit at the piano and see what happens. It is literally just trying to let go and open your

mind and see what comes. I've been working with Jason a bit as well and writing together which has been great fun. It's often quite scary writing with other people."

How would you advise singers learning to improvise?

"There are lots of different ways of improvising. Obviously we know all about scat singers, but there are so many other things that you can do to make it different to how you might have originally heard something. You can improvise with the phrasing, how the story is put across, or you can improvise with the timing, to put a different emphasis on music. Perversely, I like learning other people's scat, as a discipline, because then you can get inside someone else's head, see what they were doing and see what choices they made. I would say, 'don't be scared, have a go'. As long as you mean what you do. I think that's often the mistake that people can make, they often do stuff that they think they should be doing, but what I've learnt, after all these years, is don't do anything unless you mean it, then you'll always be alright and the audience will always believe you."

You mentioned your new record. Have you planned it out?

"It's really early stages. I



know that it's going to feature the Big Mini Big Band, which is our nine-piece band. I haven't made an album for a couple of years. The last one we made was with the Halle Orchestra, which featured 93 musicians. That one was probably the most ambitious and adventurous project that we'd ever undertaken, so it took a bit of time to re-group from that. So coming on the heels of that, I wanted to carry on with the larger ensemble stuff that we've been doing. Working with arrangers like Guy Barker, Jason Rebello and Grant Windsor we can combine these three voices. This is music that is being written specifically for this band. It's designed to give people the thrill of what big bands are all about, but in a more tour-able size. I think that part of the decline of the big band era was because it's just so expensive to tour big bands. You're never going get rich being a big band leader!"

You run your own record

label as well?

“Yes, we do everything in-house at Mud Records. We started making records in 2009. I’d come out of contract with Universal at that time. I learned so much and I worked with some brilliant people at Sony and Universal but it seemed to be time, rather than go back into contract with somebody else, to just have a go. And it was the best thing that we’ve done. I can record what I want, when I want, with who I want, release it where and when I want. We sort out all the touring as well. It’s like a kind of cottage industry but it works really well for me. The record label is just part of that umbrella.”

Are there any downsides to running your own label?

“I haven’t found one yet. I think we were lucky. Being already established by the time we decided to start our label. And obviously we only look after one artist (that’s me!), there’s no stress about making sure that everybody else is alright. You’re just looking after this one product. The way things are these days, for kids starting out, it’s a really positive thing to be creating your own music because you get to learn about the business and I think that’s really important. You get to learn all 360 degrees of the music business: what you need to do to put out a record, you need

to be able to produce something, you need to be able to understand about studios and what happens, budgeting etc. But the music industry has changed and it’s almost unrecognisable since I started out. So if it has levelled the playing field at all, and it means that people can get their music out there, that can only be a good thing.”

What’s most important in your music making?

“The emphasis of everything that I do in life is geared towards live music and the importance of that. People coming out to support live music, they’re doing such a great service, keeping musicians on the road and keeping things ticking over. And a big shout out to festivals as well because they’re often run on a voluntary basis, lots of people giving their services. That’s great for small towns because it gives people the opportunity to hear things they wouldn’t usually hear. They’re so important, local festivals. It’s great to play to people in Rye who wouldn’t necessarily come to our gigs normally.”

Clare Teal performs at Rye International Jazz Festival on Sunday 26th August at St. Mary’s Church, Rye at 2pm.

Clare Teal is on BBC Radio 2 every Sunday at 9pm.

Dan Sheppard



Double bassist **Dan Sheppard** spoke to SJM editor Charlie Anderson about his beginnings in jazz, The Jazz Agency and his plans for the future.

How did you get into jazz?

“It was my parents fault; they had a really good record collection. I got used to the sound of it when I was pretty young, then I started listening a bit more closely and started liking certain things. My ‘gateway drug’ was *Kind of Blue*, as it is for a lot of people.”

“I played piano, guitar, and bass guitar when I was young, and I would try and work out little things but I didn’t really know it was called ‘jazz’ or what it was; I was just into working it out. I really liked that record and that got me to the point where I started getting interested in finding out more, so I found out who was on the record and listened to Miles’s other records. I kind of went backwards; I went back towards bebop, swing. I didn’t go as far back as trad but I started listening to swing, then started going

forward again, through bebop and hard bop. So it was my parents fault, really.”

Is there one era that really appealed to you?

“It’s bebop that floats my boat. I’m not a purist. I like the sound of the Seventies, such as Chick Corea and Herbie Hancock, but bebop really is the main thing for me.”

I’m guessing you started on bass guitar and moved to double bass?

“Yeah. It’s kind of a bit of an accident. I was in a band at school and we had three guitarists playing Led Zepellin, AC/DC and stuff like that. We decided that we needed a bass player so one day we literally drew straws and I got the short straw. I think my dad went and bought me a bass

guitar, a really cheap one and I just started plonking around on that, learning bass lines from people like The Cure and the Red Hot Chilli Peppers. Somewhere along that path I found Jaco and really got into that for a bit. Then the double bass came into the picture and it was Oscar Pettiford and Ray Brown that made me listen to that. I still do. I never get bored of that.”

How did you go about buying a double bass?

“I was fortunate enough to be given one when I was about 16. I’d been plonking around on the ones at college with no idea of what I was doing, but I got one for free and it sat in the corner looking at me, for a year or two and then I just started playing it and I haven’t really stopped. I think I found my voice on double bass. I gave up with the guitar and the piano and just played the bass after that.”

So the first bands that you played in were jazz?

“Every fortnight we had a little jazz gig in a pub in Eastleigh, Portsmouth. It was when I was at Chichester College. After my A levels I went to Chichester and did their jazz course. Before Adrian Kendon was in charge it was a guy called Chris McDonald. They had Bobby Wellins on the faculty and was great to bump into, at that stage of my learning. We had

a little fortnightly gig with a few of us from the college that lived around that way. That must have been when I was 18, so about 1993, when I started doing my first jazz gigs.”

Where are you from?

“I was born in Dorset, in Lyme Regis, but I grew up in Portsmouth, apart from a quick year in Dublin when I was 12. In 1994 I moved over to Brighton because there weren’t any gigs in Portsmouth then.”

Then I guess you played quite a bit on the Brighton scene...

“Yeah I was really lucky. I moved to Brighton in October ’94 and local bass player John Bedford, left to go to India for a year so I immediately picked up a bunch of his gigs, even though I was very basic on the instrument at that point. As soon as I got here I just became very busy. So, thanks John for leaving Brighton at that opportune moment.”

You also run The Jazz Agency.

“For a while I was content getting wedding gigs through agents and then I thought ‘I could do that as well’. It was kind of speculative, I just created a website on a basic template and I called that Event Music. It wasn’t particularly searchable on Google but I got a few little gigs from it,

then it just died on the vine. A couple of years later I thought I'd give it another shot but a bit more of a concerted effort. I actually paid money to get someone to design it properly and make it all html friendly and searchable. It's really just an effort to net some gigs for me and my friends. It's not really a big agency or anything. I just try and keep it in the rankings a little bit and put a bit of effort into advertising. At the moment it's treading water but in the last couple of years it's netted quite a few weddings and corporate gigs. I think it's good because I don't take a big cut of the fee. I just try and keep my running costs covered, then the band comes in a bit cheaper than it does with the other agencies, then my friends and I can get work because of it."

Are you working on anything at the moment, like a special project?

"We're trying to put a big band thing together. We spend most of the winter in Spain and there's a big band out there called The Big Band of Andalucia. They do these projects with a guest artist. We haven't got the green light yet but this chap we know, Mike Fletcher, he's directing a different big band out there and he's got a way in. He wants to do a project with me and Sara [Oschlag] in this big band, doing

Monk tunes, with arrangements written for that one project. That's exciting."

"While we're here at the moment we're busy doing weddings and corporate work, busking in Brighton when we're not gigging and doing the regular gigs like the Paris House and the Hand. We're not really working on a project here at the moment but we've got a couple of ideas. We were thinking of doing a Return to Forever type of thing but nothing's concrete."

Do you have any interests outside of music?

"Me and Sara go cycling a lot, especially when we're in Spain. Cycling is a big thing for us. We're a bit foodie. We go looking for good food experiences and going to markets to get ingredients and getting a bit obsessed with it and then spending a whole day cooking something."

Dan Sheppard appears regularly at The Paris House and The Hand in Hand in Brighton and appears with Sara Oschlag at the Splash Point Jazz Festival, Eastbourne on Sunday 30th September, 2018.

The Jazz Agency:

www.thejazzagency.co.uk

Jazz News

The [Pavilion Cafe Bar](#) in Worthing has announced a new series of monthly jazz concerts beginning in October with artists that include Robert Fowler, Allison Neale, Colin Oxley, Winston Rollins, Jo Fooks and Jacqui Hicks.

[Splash Point Jazz Festival](#) in Eastbourne have announced that they will be supporting local children's charity Chestnut Tree House and will also receive support from Festival Patron Stephen Lloyd MP (pictured). The festival is on Sunday 30th September and will feature 12 bands performing in 3 different venues in Eastbourne, including an exhibition of photos by photographer Brian O'Connor.



Photo: Brian O'Connor

[Brighton Alternative Jazz Festival](#) have announced their full line-up with the festival running from 4th-30th October at four different venues.

Nominees have been announced for the [British Jazz Awards](#) and they include Sussex-based musicians Mark Bassegy, Claire Martin and Andy Panayi. Voting closes 30th September.

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Terry Seabrook (pno)

Aug 20
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Joe Edwards (drs) Terry Seabrook (org)
Roy Hilton (pno)

Aug 27
Will Gardner Quartet (sax)

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Big Band Scene

Patrick Billingham looks at the start of Eastbourne Bandstand's Big Band & Swing Sound concerts and re-visits digital archiving.

Mea Culpa and apologies all round, especially to supporters of The Sussex Jazz Orchestra who missed a gig last month because I failed to list it. There's no excuse as I was aware of it well beforehand. Stern admonitions all round. I have taken steps to ensure that it won't happen again. Until next time.

The season of Eastbourne Bandstand's Big Band & Swing Sound concerts is now under way. Only three bands are involved this summer. I have played with two of them, and late in July I took the opportunity to cross over, as it were, to be an audience member for the other.

The Swingshift Big Band, led by trumpeter Jonathan Bailey, plus singer Georgie, played a set of more than twenty charts in the hour-and-a-half long performance. Helped, no doubt, by the calm conditions, so that the music was easier to control. Sound balance was spot on and the ensemble playing tight, including the saxophone section featuring in a very polished rendition of *Bill Bailey*.

Since the audience tends to

be mainly elderly holiday visitors to the resort, the programme is expected to meet their perceived tastes. So a requirement of one of these bandstand slots is the inclusion of a Glenn Miller chart. On this occasion, there were two. *Pennsylvania 65-000* and *A String of Pearls*. Otherwise the music included the usual run of swing standards, Ellington, Basie, Nestico, Hefti et al. There were a couple of pleasant surprises for me, however. Thad Jones's *Us* and Sussex composer Paul Busby's *El Toro Berto*. Both well received.

The audience members I spoke to had thoroughly enjoyed themselves. The regular visitors said they were hoping that the programme would continue next year. Especially those who said that big band concerts were far and few between back home.

Back in March (SJM74) I began discussing the on-stage layout of a big band. All three bands playing at Eastbourne this year had the singer right out at the front of the stage. Otherwise all were different. Big Band Sounds conformed to the accepted norm, in four rows. From front to back,

saxes, trombones, trumpets, rhythm section. The other two bands took advantage of the width of the stage. The Brighton Big Band had the rhythm section out at the front, the trombones and saxes in a single row, and the trumpets bringing up the rear. Swingshift had the trumpets and the saxes in a row at the front, with the trombones behind the trumpets and the rhythm section behind the saxes. Two out of the three had chosen their disposition on the stage so that the band was directed from the front.

Some time ago I outlined advantages of having a digital archive of your band's pad. Among these are: missing parts can be replaced immediately, difficult to read charts can be made much more readable, and in the extreme case of the entire paper based pad being lost, the digital pad can be retrieved. Especially if there are backups on memory sticks and on-line storage facilities such as Dropbox.

There is some welcome news for those who want to put their pads into digital form. Avid have recently announced Sibelius First. This is a free, basic version of Sibelius Ultimate. If you are interested, you can visit my.avid.com/get/sibelius-first. This will take you through a simple sign-up form and will deliver the new Sibelius installers to your inbox.

The other free downloadable software that I am aware of is MuseScore, which can be downloaded from www.musescore.org. Which version you can download depends on the operating system of your computer. I have MuseScore 2 on my desktop, but I have to make do with MuseScore 1 on my laptop, which has an older operating system. MuseScore 3 is under development and there is a preview release.

Finally, Sandra of Simply Swing, wonders if anyone wants to sell a big band pad. Preferably strict tempo music but any charts would be considered. Her number is 07778 669065, or email info@simplyswing.co.uk.

Next month: more news about big bands based in, or appearing in, the county, and 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 September's Big Band Scene, please send it to me by Saturday August 25th. My email address is g8aac@yahoo.co.uk.

Big Band Gigs

August - early September 2018

[R] means a residency

bold italics part of a regular series

Wednesday 1st August

[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.)

Thursday 2nd August

8:00 - 9:30 pm, Big Band Sound 05: The Brighton Big Band with Jo Kimber on Eastbourne Bandstand, Grand Parade, Eastbourne, East Sussex BN21 3AD. Advance bookings (01323 410611) £5/£2.50, or on the night £7/£3.50.

Sunday 5th August

[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. 3:00 - 4.30 pm, The Brighton Big Band with Jackie Sampson on the seafront terraces, Rottingdean, East Sussex BN2. Free admission.

Monday 6th August

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

Free entry with collection for the Rox music charity.

Thursday 9th August

8:00 - 9:30 pm, Big Band Sound 06: The Swingshift Big Band on Eastbourne Bandstand, Grand Parade, Eastbourne, East Sussex BN21 3AD. Advance bookings (01323 410611) £5/£2.50, or on the night £7/£3.50.

Saturday 11th August

2:00 - 4:00 pm, The Perdido Swing Band at Horsted Keynes Station on the Bluebell Railway, West Sussex, RH17, OS TQ370292.

Sunday 12th August

1:30 - 4:30 pm, Sunday in The Park with Jazz.
2:00 pm, The Sussex Jazz Orchestra with Mark Bassey.
B.O.A.T, Dyke Road Park, Dyke Road, Hove BN1. Free entry with collection for donations.

2:00 - 4:00 pm, The Brighton Big Band with Dave Williams at the Pavilion Gardens, New Road Brighton, BN1 1 UG (01273 730712), weather permitting. Free entry.

Tuesday 14th August

[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.

Thursday 16th August

8:00 - 9:30 pm, Big Band Sound 07: The Swingshift Big Band on Eastbourne Bandstand, Grand Parade, Eastbourne, East Sussex BN21 3AD. Advance bookings (01323 410611) £5/£2.50, or on the night £7/£3.50.

Sunday 19th August

[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. 2:00 - 7:00 pm, Picnic On The Square with The Fred Woods' Big Band at the Horsham Cricket & Sports Club, Cricketfield Road, Horsham, West Sussex RH12 1TE (01403 254628). Advance bookings £15 or, on the day, £20 from keith@ryanvehicles.com or from Horsham Cricket Club; all profits in aid of Chestnut Tree House children's hospice. Bring your picnic, however. the club bar is open throughout the event.

3:00 pm, The Glenn Miller Orchestra, with Swing Time Jivers and Polka Dot Dolls at The Pavilion Theatre, Marine Parade, Worthing, West Sussex BN11 3PX, (01903 206206). £22.50/£20.50/£19/£12.



Photo: Patrick Billingham

Thursday 23rd August

8:00 - 9:30 pm, Big Band Sound 08: Big Band Sounds on Eastbourne Bandstand, Grand Parade, Eastbourne, East Sussex BN21 3AD. (01323 410611). £5/£2.50, or on the night £7/£3.50.

Thursday 30th August

8:00 - 9:30 pm, Big Band Sound 09: The Brighton Big Band with Dave Williams on Eastbourne Bandstand, Grand Parade, Eastbourne, East Sussex BN21 3AD. Advance bookings (01323 410611). £5/£2.50, or on the night £7/£3.50.

Friday 31st August

[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 1st September

10:00 am - 12:00 pm, The Wacky Band at St Michael's Hospice Summer Fair, 25 Upper Maze Hill, St Leonards-on-Sea, East Sussex, TN38 0LB, (01424 445177). Nominal entry fee.

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: March 2019

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 September on 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

Sundays 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

Weekly

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

Host: guitarist Luke Rattenbury.

Mondays, 9pm - late.

www.facebook.com/beemouth123/

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

Host: guitarist Paul Richards.

Tuesdays, 8pm -11pm.

www.brunswickpub.co.uk

www.paulrichardsguitar.com

Fortnightly

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

Host: guitarist Tony Williams.

Wednesdays, 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.

£8/£5 admission

www.jennygreensings.com

Jazz BMus

At the University of Chichester

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



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

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



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professional tutors: gigs & tours: one-to-ones:

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), Eddie Parker (Loose Tubes), Seb Rochford (Polar Bear), for even more inspiration.



Live Reviews



Orphy Robinson's All Stars at Love Supreme Festival. Photo: Lisa Wormsley.

Love Supreme Festival

Glyne Place, Sussex

Friday 30th June - Sunday 2nd July, 2018

Friday at Love Supreme has usually been relaxed and laid back and this year was no exception. Vocal trio **Three Little Birds** set the tone with a nice relaxed vibe. This was followed by the equally relaxing and enjoyable **Paul Richards Trio** who did a memorable version of Brazilian standard *Berimbau*. Vocalist **Abi Flynn** performed soulful and uplifting original music composed by her, in collaboration with keys player James Berkeley, and performed by her eight-piece band with horn section and backing singers. Students at **Brighton Jazz School** gave a

spirited performance of James Williams' *Truth, Justice and the Blues*, followed by an impressive performance on the bansuri flute by tutor Kate Hogg, whilst saxophonist **Alex Hitchcock** performed a lively set of modern jazz originals. The Jazz In The Round stage that presents late night live music featured a frenetic **Jamie Murray** with esoteric saxophonist Zhenya Strigalev, followed by guitarist **Rob Luft** performing some beautiful pieces from his album *Riser*.

Saturday saw larger crowds and hotter weather, and began with up-and-coming saxophonist **Leo Richardson** opening his set with *Blues for Joe*, from his album *The Chase*. Bassist Tim Thornton's soloing stood out and he benefitted from the improved acoustics and

better sound engineering than previous years. **SonnyMoon for 3**, consisting of saxophonist Riley Stone-Lonergan, bassist Eddie Myer and drummer Spike Wells featured some impressive soloing from each member and a memorable latin version of the standard *Invitation*. **Orphy Robinson's All Stars** lived up to their name with a band that included Rowland Sutherland, Tony Kofi, Byron Wallen and Mark Mondesir, with Tim Garland and Alec Dankworth filling in at the last minute. The result was one of the best performances of the festival. **Nubya Garcia** performed her anthemic *Lost Kingdoms*, the first few notes of which resulted in cheers from the audience whilst **Ezra Collective** performed some new, unreleased material. Legendary saxophonist **Pharoah Sanders**, now 77, came out on stage dancing and performed a set that included chanting, dancing, a few energetic and exciting solos and culminated with his classic *The Creator has a Master Plan*. Drummer Femi Koleoso did something that has only been done by Shabaka Hutchings at Love Supreme: three gigs in one day. Femi performed with Nubya Garcia, his own Ezra Collective and lastly with the **Sarah Tandy Band** at Jazz in the Round. Tandy performed some amazing original material, set to be released on her

forthcoming album due in the autumn.

On Sunday, **Sam Eagles** performed a set of original material that included some impressive vibraphone playing from Ralph Wyld. Vocalist **Ian Shaw** successfully squeezed in the phrase 'marriage rights in Northern Ireland' into one of his pieces, during an enjoyable, politically-charged set which showcased some talented young refugees who were part of a small choir. Israeli bassist **Tal Gamlieli** performed original compositions from his latest album, and for the finale encouraged the audience to sing along to an old Israeli folk song. Trumpeter **Yazz Ahmed** created a Middle Eastern soundworld for her entire set that featured more of Ralph Wyld's vibraphone playing. Similarly, master percussionist **Zakir Hussain** created a hypnotic atmosphere with some breathtaking virtuosity, accompanied by the outstanding Dave Holland and Chris Potter. The Bandstand stage ended with **Tomorrow's Warriors Female Frontline**, led by saxophonist Aleksandra Topczewska, with talented guitarist Jelly Cleaver being one to watch for the future.

Love Supreme Festival remains a great opportunity to discover some of the rich diversity in the current jazz scene.

Charlie Anderson

Nik Bärtsch's Ronin
Love Supreme Festival
Sunday 1st July, 2018

Already known for his minimalistic yet energetic approach to composition through his previous works, both solo and as bandleader of the now four piece outfit Ronin, Swiss born pianist and composer Nik Bärtsch seems time and time again to effortlessly blend the sounds of neoclassical music with infectious funk orientated grooves, giving an idea of a kind of marriage between minimalism and funk music executed in an ambient almost hypnotic way. Heavily influenced by the likes of composers such as John Cage and Steve Reich, Bärtsch has also mentioned funk legend James Brown as a big influence on his writing and development. One can see the development of Bärtsch's Ronin from 2002's debut album *Randori* to 2018's new release *Awase*. Over the years the line up has remained fairly stable and unchanged, however mid-2003 saw the release of the album *Rea* and along with it the first collaboration with bass clarinetist and alto saxophonist, Sha. Here afterwards we see a steady change in the sound of Ronin, going from a quartet focusing mainly around piano, bass, drums and percussion to a new line up seeing the departure

of percussionist Andi Pupato and bassist Björn Meyer, to be replaced by Thomy Jordi taking the bass seat, and long-time collaborator Sha taking full residence in the now current line up. Clearly this has had an impact on the overall sound of Ronin. As can be heard from their recent performance at 2018's Love Supreme Jazz Festival, Nik Bärtsch's Ronin have taken their sound to a whole new level. Still focusing mainly on a minimalistic approach, backed and driven forwards by downtempo grooves, Nik Bärtsch still retains his signature and instantly recognizable sound, but with the addition of Sha's bass clarinet providing another outlet for melody whilst creating more low end interplay between clarinet and electric bass. The best number to fully portray this new approach would be *Modul 58* from the album *Awase*. Lasting nearly twenty minutes and all rhythmically building lightly around a repeated simple melody before finally breaking into a heavy frenzy of intense grooves and melodic interplay between all four musicians, this composition and the album it hails from show Ronin at their best and bringing their music to new heights. A must listen for fans of Philip Glass, Steve Reich, Aphex Twin and GoGo Penguin.

George Richardson



Love Supreme Jazz Festival 2018.
Above: Ian Shaw at The Big Top. Below: Sarah Tandy at the Jazz In The Round stage.
Photos by Lisa Wormsley.





Love Supreme Jazz Festival 2018.

Above: Jack Kendon performing with Roy Hilton on the Bandstand. Below: Pharoah Sanders.
Photos by Lisa Wormsley.



Brainchild Festival
*Bentley Wildfowl & Motor
Museum, East Sussex*
Friday 13th - Sunday 15th
July, 2018

For a festival with a limit of 2,000 people, one would expect it to be small and cliquey but it was the opposite: inclusive with no VIP areas, no commercial sponsorship and using a small space to maximum advantage. Although the festival takes place on a small site, there is always something happening, including a wooded area for DJ sets, plus spaces for spoken word events and film screenings.

Friday's music began with a jam session hosted by South London Music Service that highlighted the all-inclusive nature of the festival. An entertaining set by Nigerian trumpet virtuoso Etuk Ubong was followed by fellow trumpeter Axel Kaner-Lidstrom's band, Where Pathways Meet, which channeled Sun Ra and featured some energetic playing from trombonist Rosie Turton and guitarist Mark Mollinson.

Saturday saw Zeñel developing their unique sound of trumpet, keys and drums, followed by something that Brainchild does well: a creative and original multi-disciplinary project, this one involving dance and music featuring Mark Mollinson on

guitar. In a similar vein, Emma-Jean Thackray's Walrus mixed contemporary classical music with funk and jazz in a band that included sousaphone, keys and drums accompanying Emma-Jean's soulful trumpet and voice. In the cool shade of the forest, Footshooter featured rapping over beats accompanied by Jack Stephenson-Oliver on keys.

On Sunday, esoteric ensemble Alabaster de Plume combined humour and creativity with the advanced musicianship of pianist Matthew Bourne. In keeping with the festival's ethos of exploring creativity and fostering a space for open discussion, the Skin Deep: Sonic Transmissions session saw Shabaka Hutchings performing solo and duo pieces with Theon Cross and participating in a discussion with Skin Deep magazine's editor in chief, Anu Henriques. A continuation of a previous session held a year ago at Total Refreshment Centre, Henriques asked incisive questions on a wide range of topics including politics, identity and his circular breathing technique. The most interesting question was 'what does the future sound like to you?' which Shabaka responded to by questioning what we should hold sacred, and how he sees intuition as being sacred to him. He revealed that when he improvises he simply blows hard and moves

his fingers about, trusting that his practice will pay off.

Shabaka revealed himself to be an intelligent and articulate guest and this was illustrated further as Sons of Kemet performed on the main stage as the Sunday night headliners. Performing pieces from their album *Your Queen Is A Lizard*, Shabaka excelled at playing ever-interesting melodies and counter-melodies to an enthusiastic crowd, with the beautiful backdrop of the sun going down over the Sussex Downs accompanied by a crescent moon.

Theon Cross played some

impressive accompaniment on the tuba, together with some fluent and dynamic solos as drummers Max Hallett and Eddie Hick conversed rhythmically.

Brainchild Festival is an intimate, unique experience that successfully combines creativity, collaboration and entertainment. The proudly independent and eco-friendly festival, run by a team of like-minded volunteers, is an excellent alternative to the large commercial festivals.

Charlie Anderson

Brainchild Festival 2018

Below: Trumpeter Etuk Ubong. Photo: Lisa Wormsley.





Brainchild Festival 2018. Above: Sons of Kemet.
Below: Guitarist Jelly Cleaver. Photos: Lisa Wormsley.





Brainchild Festival 2018. Above: Where Pathways Meet. Below: Shabaka Hutchings in conversation with Anu Henriques. Photos: Lisa Wormsley.



Cassie Kinoshi's SEED Ensemble

*Jazz Re:Fest, Brighton Dome
Sunday 22nd July, 2018*

Amidst the searing heat of what has been called one of the hottest days of the year, Brighton Dome had the prestigious honour of hosting 2018's Jazz Re:fest. The annual event is renowned for stellar line ups of the most talented pioneers of the modern UK jazz scene. This year saw familiar names such as drum prodigy Yussef Dayes, virtuoso double bassist and emerging composer Daniel Casimir and electro jazz pioneers Blue Lab Beats to name a few. Also appearing alongside the names of these modern jazz giants we find the emerging collective known as Seed Ensemble led by London's own Cassie Kinoshi.

Kinoshi is already a giant of the UK jazz scene herself, playing in multiple projects essential to the modern identity of British jazz. As well as being in all-female jazz collective Nerija and afrobeat jazz group Kokoroko, alto saxophonist Kinoshi brings together some of London's finest musicians to create a new collective of her own. Incorporating mellow jazz harmony with infectious melodies executed to perfection by a specific and carefully hand picked horn section. The compositions vary from tune to tune, one can hear the the steady influence of afrobeat grooves and rhythms and then be suddenly transported to a sonic landscape reminiscent of the spiritual music of Alice Coltrane. This can especially

be heard in the tune Wake with its slow ostinato driven bassline melded with an upbeat melodic line provided by the horns. Projecting this new musical vision are a nine-piece band built up of some of London's most talented up and coming players, such as trumpeter Sheila Maurice-Grey (a frequent collaborator with Kinoshi), tenor saxophonist Chelsea Carmichael, and one of London's leading guitarists, Shirley Tetteh.

Also an eye-catcher and stand-out for the performance was the appearance of veteran tuba player Oren Marshall. His sub bass instrument can be heard gliding through the band's lower register while tastefully sharing space with the lyrical grooves of double bassist, Rio Kai. As if this amazing collection of musicians and groundbreaking performance wasn't enough, Kinoshi went even further into her experimentation by bringing spoken word poet Xana on to the stage. Xana conjures up words and imagery of the somewhat darker and less-addressed subjects occurring on the streets of London. This gives the music even more intensity. We are briefly taken away from reality and then quickly whisked back, reminded that it is indeed real. This is not the first time these experimentations with composition have been used but Cassie Kinoshi has interpreted them in her own way, embracing styles of both past and present to create something that we can call modern.

George Richardson



Jazz Re:Fest 2018 at Brighton Dome
Above: Cassie Kinoshi's SEED Ensemble.
Below: Cassie Kinoshi.
Photos: Lisa Wormsley.





**Mark Kavuma & ‘The Banger
Factory’**

*The Verdict, Brighton
Friday 20th July, 2018*

New Generation Jazz have had a consistently excellent programme of presenting up and coming musicians on the current jazz scene and Mark Kavuma’s band were no exception. Performing original material from the young trumpeter’s debut album, *Kavuma*, the band displayed a thorough knowledge of bebop and hard bop, with Kavuma often sounding confident and fluent on tunes reminiscent of Clifford Brown.

The combination of two tenor saxophones and guitar gave the band a unique sound, with

both Ruben Fox and Mussinghi Brian Edwards taking some breathtaking solos, with their classic tone combining with a more contemporary fluency.

The highlight of the second set was the two tenors performing a slow and thoughtful rendition of *Body and Soul*, with Mussinghi Brian Edwards performing a memorable solo.

Charlie Anderson

*Mark Kavuma,
trumpet; Mussinghi Brian
Edwards, tenor sax; Ruben Fox,
tenor sax; Artie Zaitz, guitar;
Tim Thornton, double bass; Will
Cleasby, drums.*

Album Review



Dave Holdsworth's New Brew *Wodgi* (Capton Records 01)

Dave Holdsworth will be a familiar name to many jazz fans around the Brighton area as he regularly performed with Charlotte Glasson and Liane Carroll, as well as having his own quartet with Joe Robinson, Nigel Thomas and Dave Trigwell. Now relocated to Devon, his latest band 'New Brew' features fellow musicians from Mike Westbrook's big band The Uncommon Orchestra.

Beginning with the title track, *Wodgi*, this opener is a frenetic journey that borders on chaos but is underpinned by the driving bass of Marcus Vergette and saved at the end by some tight unison passages from the horns.

The absence of a chordal

instrument gives the horns the freedom to play their own harmonic lines and this is particularly evident on the track *Lickety Split*.

Fans of classic Ornette Coleman and Don Cherry will love the collective improvisation elements on the album, together with the fluid interactions between the horns, particularly on tracks 4 to 7 which comprise the *Anything Now* suite.

There's a good mixture of grooves and hard-swinging jazz on the album, with *Ten Day Simon* being my personal favourite. But what's most impressive is the maturity and energy of Holdsworth's compositions. With catchy motifs peppered throughout and confident, melodic solos this is an album worth listening to again and again.

Charlie Anderson

Dave Holdsworth, trumpet; Alan Wakeman, tenor & soprano sax; Roz Harding, alto sax; Marcus Vergette, bass; Coach York, drums.

Wodgi is available via
www.jazzcds.co.uk

August 2018

Listings

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

www.sussexjazzmagazine.com

Send your listings to: sussexjazzmagazine@gmail.com

Wednesday	Jack Kendon The Paris House, Brighton 8-10pm Free	Paul Richards & Sarah Harris The Independent, Hanover, Brighton 8pm Free [R]	Jamie Smart Porters Wine Bar, Hastings 9pm Free [R]
1			

Thursday	Geoff Simkins/Nikki Iles/Dave Green All Saints Church, Hove 1pm Free (c)	Son Guarachando Paris House, Brighton 8pm Free	Abi Flynn & Paul Richards West Hill, Brighton 8pm Free	Ciyo Brown & Neal Richardson Trio The Master Mariner, Brighton Marina 8:30pm Free [R]
2				

Friday	Latchepen Steyning Jazz Club 8pm £12/7	Arthur Catt's Quintet The Steam Packet, Littlehampton 8:30pm Free	Gilad Atzmon's Orient House Ensemble The Verdict, Brighton 8:30pm £15/12
3			

Saturday	Jazz at The Dolphin The Dolphin, Littlehampton 1-4pm Free	Paul Richards Queen Victoria, Rottingdean 2-5pm Free	Gypsy Swing The Paris House, Brighton 4-7pm Free [R]
4			

Sunday	Mike Hatchard The Ropetackle 11am £10	Julie Roberts & Michael Hinton The Hassocks Hotel 11:30am £5	Savannah The Six Bells, Chiddingly 1-3pm Free [R]	Chris Coull Trio The Southover, Brighton 4:30-7pm Free [R]
5	Brandon Allen & Neal Richardson Trio Splash Point Jazz, Seaford, 5pm £10 (under 16s free)	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]	Dave Palmer + James Osler 4 The Verdict, Brighton 8pm £10/5	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]

Monday	Al Nicholls Trio The Paris House, Brighton 2-5pm Free [R]	Andy Panayi & Terry Seabrook Trio Snowdrop, Lewes 8pm Free (c) [R]	Roy Gee The Paris House, Brighton 8-10pm Free	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
6				

Tuesday	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Pete Brown & Kevin Flanagan JazzHastings 8:30pm £10	Adam Glasser Quartet Hare & Hounds, Worthing 8:30pm Free (c)
7			

Wednesday	Paul Richards & Lou Beckerman The Independent, Hanover, Brighton 8pm Free [R]	Abi Flynn The Paris House, Brighton 8-10pm Free	Martin Blackman & Roger Carey Porters Wine Bar, Hastings 9pm Free [R]
8			

Thursday	Ted Beament & John Horler Robertsbridge Jazz Club 8pm £10/8	Pollito Boogaloo The Paris House, Brighton 8pm Free	Jeff Williams & Neal Richardson Trio The Master Mariner, Brighton Marina. 8:30pm Free [R]
9			

Friday	Simon Spillett La Havana Jazz Club, Chichester 8:30pm £7/4	Quintessential The Steam Packet, Littlehampton 8:30pm Free	Alex Garnett/Leon Greening Quartet The Verdict, Brighton 8:30pm £15/12
10			

Saturday	Jazz at The Dolphin The Dolphin, Littlehampton 1-4pm Free	Gypsy Swing The Paris House, Brighton 4-7pm Free [R]	Elis Davies Trio Queen Victoria, Rottingdean 10pm Free
11			

Sunday	Savannah The Six Bells, Chiddingly 1-3pm Free [R]	SJO/Charlotte Glasson/ Paul Richards Trio BOAT, Brighton 2-6pm Free (c)	Matt Wates & Terry Seabrook The Depot, Lewes 11am-1pm Free
12			
Chris Coull Trio The Southover, Brighton 4:30-7pm Free [R]	Jo Rotunno Trio The Verdict, Brighton 8pm £7/4	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]

Monday	Nils Solberg/ Mick Hamer Trio The Paris House, Brighton 2-5pm Free [R]	Piers Clark The Paris House, Brighton 8-10pm Free	Martin Shaw The Snowdrop, Lewes 8pm Free [R]	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]	The Soultastics The Mesmerist, Brighton 9:30pm Free
13					

Tuesday	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Robert Fowler Quartet Hare & Hounds, Worthing 8:30pm Free (c)
14		

Wednesday	Sam Carelse & Oli Howe The Independent, Brighton 8pm Free [R]	Paul Richards The Paris House, Brighton 8-10pm Free	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]
15			

Thursday	Paul Richards & Mark Bassey The West Hill, Brighton 8pm Free	James Osler & Friends Fudgies Bistro, Hove 8pm Free	Mandy Bell & Neal Richardson Trio The Master Mariner, Brighton Marina. 8:30pm Free [R]
16			

Friday	Micky Ball Latin Quartet The Steam Packet, Littlehampton 8:30pm Free	Tim Whitehead The Verdict, Brighton 8:30pm £15/12	Alex Bondonno Quartet with Sara Oschlag Brighton Railway Club 8:30pm Free (c)
17			

Saturday	Fleur de Paris Queen Victoria, Rottingdean 2-5pm Free [R]	Gypsy Swing at Paris House The Paris House, Brighton 4-7pm Free [R]
18		

Sunday	Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Chris Coull Trio The Southover, Brighton 4:30-7pm Free [R]	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]
19				

Monday	Mike Piggott Trio The Paris House, Brighton 2-5pm Free [R]	Stacey Dawson The Paris House, Brighton 8-10pm Free	Lawrence Jones The Snowdrop, Lewes 8pm Free [R]	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
20				

Tuesday	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Gabriel Garrick/Terry Pack Quartet Hare & Hounds, Worthing 8:30pm Free (c)
21		

Wednesday	Paul Richards & Charlotte Glasson The Independent, Hanover, Brighton 8pm Free [R]	Roy Hilton The Paris House, Brighton 8-10pm Free	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]
22			

Thursday	Spike Wells Trio All Saints Church, Hove 1pm Free (c)	Babou with Abraham de Vega The Paris House, Brighton 8pm Free	Jacqui Dankworth Ropetackle, Shoreham 8pm £15	Georgina Jackson & Neal Richardson Trio The Master Mariner, Brighton Marina. 8:30pm Free [R]
23				

Friday	Charlie Stacey/George Winstone Quartet The Verdict, Brighton 8:30pm £15/12	Rye International Jazz & Blues Festival Fri. 24th - Mon. 27th Various venues across Rye. See www.ryejazz.com
24		

Saturday	Roy Hilton & Yvonne Hilton Queen Victoria, Rottingdean 2-5pm Free [R]	Gypsy Swing at Paris House The Paris House, Brighton 4-7pm Free [R]
25		

Sunday	Assorted Nuts The Six Bells, Chiddingly 1-3pm Free	John Lake/Robin Blakeman Latin Band The Rotunda Cafe, Preston Park, Brighton 2pm-4:30pm Free (c)	Chris Coull Trio The Southover, Brighton 4:30-7pm Free [R]
26			
	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]	

Monday	Andy Woon Trio The Paris House, Brighton 2-5pm Free [R]	Louis Checkley The Paris House, Brighton 8-10pm Free	Will Gardner The Snowdrop, Lewes 8pm Free [R]	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]	The Soultastics The Mesmerist, Brighton 9pm Free [R]
27					

Tuesday	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]			Matt Wates Quartet Hare & Hounds, Worthing 8:30pm Free (c)	
28					

Wednesday	Charlotte Glasson & Neal Richardson The Bull Inn, Battle 7:30pm Free to diners.	Nicola Emmanuelle Fisherman's Club, Eastbourne. 8pm £10	Alex Bondonno The Paris House, Brighton 8-10pm Free	Paul Richards & Ela Southgate The Independent, Hanover, Brighton 8pm Free [R]	
29					

Thursday	Tres Amigos The Paris House, Brighton 8pm Free	Paul Richards & Abraham de Vega West Hill, Brighton 8pm Free	Winston Rollins & Neal Richardson Trio The Master Mariner, Brighton Marina. 8:30pm Free [R]		
30					

Thursday	New Generation Jazz: Pete Hill Quintet The Verdict, Brighton 8:30pm £10/5				
31					

Saturday	Matt Wilson & Peter Long Queen Victoria, Rottingdean 2-5pm Free [R]	Gypsy Swing at Paris House The Paris House, Brighton 4-7pm Free [R]			
1					

Sunday	Savannah/ Assorted Nuts The Six Bells, Chiddingly 1-3pm Free	Chris Coull Trio The Southover, Brighton 4:30-7pm Free [R]	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]	
2					

Big Band Listings

See Big Band Scene.

[R] = Residency

The listed performer plays there regularly and may have special guests.

(c) = collection

Don't be Disappointed

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

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

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.

Further Afield

Watermill Jazz Club, Dorking

Tuesdays

7th Aug: Josephine Davies New Quartet

14th Aug: Tom Farmer Quartet

21st Aug: The Buck Clayton Legacy Band

28th Aug: Quintet-a-Tete

Southampton Jazz Club

21st Aug: Steve Fishwick Quartet

On The Horizon

Jazz Hastings

Tuesdays

4th Sept: Paul McCandless

Steyping Jazz Club

7th Sept: Emile Martyn

Ropetackle, Shoreham

Fri. 28th Sept. Claire Martin & Ray Gelato

The Verdict

Fri. 7th Sept: Benet McClean /Mark Edwards

Fri. 21st Sept: Julian Arguelles

Sat. 22nd Sept: Partisans

Splash Point Jazz Festival

Sun. 30th September

Geoff Simkins/Andy Panayi Quintet Quinto

Gershwinnovation

Themen & Friends

Neal Richardson Band feat. Roger

Beaujoulais & Tommaso Starace

Craig Milverton & Julian Marc Stringle

Sue Richardson

Hexagonal

Susannah Flack Trio

Hot Club feat. Mike Piggott

Paul Richards Trio

Sara Oschlag Quartet

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
- Deans Place Hotel**, Seaford Road, Alfriston, Polegate BN26 5TW
- 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
- Fudgie's Bistro**, 196 Church Rd, Hove BN3 2DJ
- Green Door Store**, 3 Trafalgar Street, BN1 4FQ
- Hand In Hand**, 33 Upper St. James's St., Brighton BN2 1JN
- Hove Cricket Ground** (Boundary Rooms), Eaton Rd, Hove BN3 3AN
- Jazz Hastings**, The East Hastings Sea Angling Association, The Stade, Hastings TN34 3FJ
- Knoyle Hall** (next to St. John's Church), 1 Knoyle 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 Droveaway, 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**, Knoyle 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. Mary's Church** (Rye) Church Square, Rye TN31 7HF
- 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
- Stan's Bike Shack**, The Old Farm Shop, Bines Rd, Horsham RH13 8EQ
- 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

Venue List

- The Bugle**, 24 St. Martins Street, Brighton BN2 3HJ
- 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 Depot**, Pinwell Rd., Lewes BN7 2JS
- The Dome**, Church St., Brighton BN1 1UE (Concert Hall, Corn Exchange, Studio Theatre)
- The Fishermen's Club**, Royal Parade, Eastbourne, BN22 7AA.
- The Gluck Studio**, Chantry House, Church Street, Steyning BN44 3YB
- 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

Pete Recommends...

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



The Shape of Jazz to Come **Ornette Coleman**

As the 1950s came to an end, jazz appeared to be in a very healthy state. Thelonious Monk was accepted by a much wider public. Miles Davis was attracting a bigger and bigger audience. Art Blakey and Horace Silver were leading established groups which would have a healthy future. John Coltrane and Sonny Rollins were developing their music and influencing a new generation of jazzmen. Suddenly a musician and a

group appeared to challenge both musicians and fans by asking them to think again about some of the fundamentals of our music. That musician was Ornette Coleman and his piano-less quartet with Don Cherry, Charlie Haden and Billy Higgins. The first reaction was incomprehension and often anger. Now we can see that this shock was invaluable. It opened up the scope of jazz in ways that are still being explored. That is why I recommend this album. It should have its place in any serious jazz collection. Its first title *Lonely Woman* was covered by groups in many different styles, including the Modern Jazz Quartet.

[*The Shape of Jazz to Come*
is on Atlantic Masters CD
8122731332]

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Charlie Anderson, Eddie Myer, George Richardson

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