

SJM



September 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 (**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



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

“Why lovers of live music should move to Brighton” The Guardian, 4th August 2018

SEPTEMBER 2018

Sat 1	George Trebar's Nighthawks	£10/5
	bassist takes on film scores and hard bop, with Roy Hilton	
Mon 3	Snazzback	£8/4
	explosive debut from Bristol fusion five-piece	
Tue 4	Scoop Session	£10
	stripped back sets presented by Scoop Monty	
Thu 6	The Drawtones ftg. Julian Nicholas	£8/4
	Hammond-led jazz, funk, soul and contemporary	
Fri 7	Benet McLean Quartet	£15/12
	power violinist bops for the people, with Mark Edwards trio	
Sun 9*	Sarah Harris	£8/4
	powerful singer-songwriter-producer's Verdict debut	
Fri 14	Peter Ind @ 90 @ Brighton	£15/12
	Claire Martin leads legendary bassist's celebrations	
Sat 15	Joss Peach & friends	£10/5
	wonderful Brighton pianist-composer's autumn return	
Fri 21	Julian Argüelles' Tetra	£15/12
	premiership quartet launch album with an Iberian touch	
Sat 22	Partisans "post-jazz godfathers"	£15/12
	legendary, award-winning group's reunion tour	
Thu 27	Sonnymoon for Three	£10/7
	Love Supreme stars play the music of Sonny Rollins	
Fri 28	Fraser & the Alibis	£10/5
	London-based four-piece play blues, bop and boogaloo	
Sat 29	Wendy Kirkland	£10/5
	piano diva's quartet deliver bossa and bounce	
Sun 30*	Foxi Vox	£10
	stylish and witty vocal trio	

Sussex Jazz Magazine

September 2018

4 The Column
by Eddie Myer

12 Jean Toussaint

16 Sue Richardson

20 Big Band Scene
by Patrick Billingham

24 Live Reviews

29 Album Review

38 Pete Recommends...

11 Jazz News

30 Listings

*Photo by
Benjamin Amure*

To return to the Contents page, click on the
SJM logo at the bottom of the page.



The Column: Eddie Myer

The Moving Finger Writes...



“Anyone lucky enough to receive the Performing Rights Society’s regular magazine will no doubt have been intrigued to see an article headed ‘What’s going on in British Jazz?’, and even more intrigued by the following introductory quote from saxophonist Pete Wareham: ‘Jazz? I don’t know much about it. I haven’t been following it for ages..... I’ve been listening to a lot of Diplo and Mykki Blanco’.”

The moving finger, as Mr Fitzgerald reminded us, writes and then moves on, and its cancellation policies are even less accommodating

than those of a budget airline. But let’s cast our minds back to September 2013: a month scarred by the unhappy manifestations of violence in Kenya and among the long-suffering people of Syria, which we need not dwell upon here, and by other more easily digestible events; an ancient company called ‘Microsoft’ purchased another equally obsolete entity called ‘Nokia’, Gareth Bale transferred to Real Madrid for a record fee of 85.3

million GBP, *Breaking Bad* swept the Emmys and Angela Merkel swept the polls to election triumph, while Ed Miliband struggled with his bacon sarnie



Pete Wareham by Lisa Wormsley



Left: Diplo. Photo: Lisa Wormsley

and Mr Cameron wondered if a referendum might be the very thing to deliver him the result he wanted on Scottish independence. Set against this dramatic backdrop of world events, the *Sussex Jazz Magazine* was launched, and while the fortunes of all those mentioned above have dipped and swayed, SJM continues to thrive.

In a bold editorial decision, the first edition was dedicated to local bass players; and the lead quoted above was the first tentative overture of this column. It might be interesting to catch up with Mr Wareham, who has been gratifyingly busy in the intervening time with the latest incarnation of his Melt Yourself Down project, aided by local sticksman supreme Tristan Banks, and see if his enthusiasm for Diplo continues unabated. For an artist to proclaim a love of EDM from within the jazz pigeonhole was

quite unusual back in 2013, when any mention of jazz in the UK still tended to draw the catchphrase from that Fast Show sketch from the general public, despite the efforts of Roller Trio, Portico Quartet and such hyperborean animals as GoGo Penguin and Polar Bear to dissolve the boundaries between the tradition and the welter of contemporary sounds newly accessible via the wonders of streaming. It's instructive to look back on the last five years worth of issues and see how they chart the development of



Adrian Kendon by Lisa Wormsley

the music that, for want of another viable title, we still call jazz; and satisfying to see how many of the reports have been positive.

SJM was set up to serve the local jazz community, both players and listeners, and its growth has mirrored the growth of the scene. Early editions of this column touched on the popularity



Dave Drake by Lisa Wormsley

of jam sessions and the healthy grassroots scene of casual pub gigs; both have continued to thrive. Later issues explored the tricky questions of financial remuneration and the economic viability of the jazz musician's life, the debate around free-entry gigs, and the responsibility of both players and audiences to support the scene - these issues continue to evade simple resolution.

However, let us pause to list some of the achievements recorded in SJM since its first issue. Love Supreme has confounded the cynics and naysayers to survive, and grow in size and stature, and the Bandstand stage continues to provide

an accessible platform and a bridge into the local community. This resolutely commercial mothership touching down

outside the city has been mirrored by the emergence and rapid success of a pair of home-grown events catering to different wings of the disparate muse - the South Coast Jazz Festival celebrates the evolving tradition with a clear eye on the richness of the UK's own musical legacy, while the Brighton Alternative Jazz Festival does what it says on the label by bringing home the joyful noise of the music's outer fringes. Three major jazz festivals establishing themselves around the city in the last five years is indication enough of a healthy scene; this year sees the establishment of the Splash Point Jazz Festival in Eastbourne and the continuation of the Rye Jazz & Blues Festival as well, while both Jazz Re:freshed and Jazz In The Round are expanding their London-based operations to bring exciting new jazz to Sussex. Our 2013 issue lamented the closure of Jazz Services; now exciting developments are afoot for a new publicly funded umbrella



Daniel Spicer by Lisa Wormsley

organisation for jazz in the South. Back in 2013, The Verdict had only just opened, and the candid will admit that its future was not



universally seen to be secure; yet here it still is, as summer 2018 draws to a close, still open for business and putting on more bands than ever. It's been a pleasure to have been involved with the New Generation Jazz programme and, thanks to the support of the Arts Council, to have brought so many wonderful young players to The Verdict to experience the unparalleled warmth and enthusiasm of the crowds, the inexhaustible ebullience of indefatigable host Andy Lavender, and the exciting vagaries of the house PA system.

A transparent plug for New Generation (New season just announced! Get your tickets for Fraser Smith and the Alibis now, folks!) leads us from the local to the national scene, and the unavoidable rise and rise of a new generation of young musicians emerging from South London

over the last five years. Nubya Garcia, Moses Boyd, Ashley Henry and Ezra Collective were all relatively unknown when they made their New Generation debuts back in 2015 - since then their profile, and that of the scene of players emerging from Tomorrow's Warriors collective, entering the London conservatoires

and exiting again to pick up vibes via club nights Steez and Total Refreshment Centre, has risen to the level where the national press, always hungry for a new 'movement' to promote, have seized upon it. National broadsheet articles have led into



Shabaka by Lisa Wormsley

borderline-hyperbolic features in *Rolling Stone* ('Jazz's New British Invasion') and the *New York Times* ('Shabaka Hutchings Brings



Nubya Garcia & Shirley Tetteh by Lisa Wormsley

London Jazz Into the Spotlight’). While Kamasi Washington has led the way, crossing over into mainstream festival audiences both in the US and here at such hipster-friendly UK events as Field Day, it’s inspiring to see UK jazz lauded as the cutting edge, rather than following in the lead of the US. Such media attention brings in its wake the inevitable questions; the UK is brimming with talent, and as the bright light shines into on one set of players it will unfortunately cast a shadow over other, equally deserving hopefuls. Nevertheless, there’s an undeniably heady rush of excitement at the sight of UK jazz artists at the centre of a media storm; a young generation

for whom referencing club music and the jazz tradition together is no longer an anomaly, and who are prepared to embrace notions of mainstream success that have the potential to reach beyond the sometimes impenetrable-seeming boundaries between jazz (whatever that is) and popular music (aren’t they meant to be the



Ashley Henry by Lisa Wormsley



Shabaka & Theon Cross at Brainchild Festival by Lisa Wormsley

same thing?).

This summer, Jazz Re:freshed, the multi-faceted promotional crew at the heart of the new movement, reached out from their London base to stage their first all-day event at Brighton Dome with an array of stars of the new wave, with a stunning 1,500 tickets sold and free admission for the under 15s. The crowd were an eclectic mix of youngsters checking out their peers and older fans, some of whom would surely have remembered the last Brit-jazz boom (also fuelled in no small part by Tomorrow's Warriors) that

brought to our attention Courtney Pine, Ronny Jordan, Steve Williamson, Orphy Robinson, Gary Crosby, Denys Baptiste, Jason Yarde and so many other great players. All media hypes conform to the same cycle of boom and backlash, but true talent and commitment can ride the wave and translate into career longevity. Last month's column brought unwelcome news of the closure of Total Refreshment Centre, and a licensing threat to the Mau Mau Bar, both crucial incubators of the scene, and a reminder of how fragile a musical renaissance



The Verdict, Brighton by Lisa Wormsley

can be, and how difficult the commercial climate remains. Past columns have explored the dire state of the recorded music industry for jazz and the continuing precariousness of the existence of the jazz clubs and the musicians who play in them. So let us close this five-year review, brimming as it is with optimism for both the local, the national and the international development of the music we all love, however we choose to define it, with a warning that if we don't use it, we're sure to lose it. Get out to a gig tonight - or if not tonight, then tomorrow. There's sure to be something on in town - jazz is booming.

Many thanks to all those who have had the patience to

read this column over the last five years, and the kindness to tell me that they have enjoyed it. Your encouragement, support and advice is very welcome.

Eddie Myer

Eddie performs with Sonnymoon for Three at The Verdict on Thursday 27th September. [Tickets available here.](#)



Eddie Myer at Jazz Re:Fest by Lisa Wormsley

Jazz News

Charlie Anderson rounds up the latest jazz news

September sees [Splash Point Jazz Festival](#) coming to 3 separate venues around Eastbourne on Sunday 30th September, whilst Jazz In The Round host the [Emergence Festival](#) in Hastings over the same weekend.

[Brighton Alternative Jazz Festival](#) returns this October with a wide range of artists including Peter Brötzmann, Matthew Shipp, Laura Jurd's Dinosaur and Sons of Kemet.

Unfortunately, the highly successful [South Coast Jazz Festival](#), which has brought a range of jazz artists to both Brighton and Shoreham-by-sea over the past four years, have been unsuccessful in their funding application to Arts Council England so won't be putting on a festival in January 2019. In a statement released by festival directors Claire Martin OBE and Julian Nicholas they said "Whilst disappointed, we understand that competition for funding in our region is fierce and we are grateful for their support so far."

In the meantime, you can see

Claire Martin and Julian Nicholas performing at The Verdict on Friday 14th September. [Peter Ind](#), former owner of the Bass Clef jazz club, celebrates his 90th birthday and tickets are now on sale from The Verdict website.

Further afield, [Turner Sims Southampton](#), part of the University of Southampton, have secured Arts Council funding for a scheme to "raise the aspirations of emerging and professional jazz artists, standards of performance, composition and promotion across the UK's Southern regions". Turner Sims and Jazz South will launch a 3-year talent development programme and conduct a survey of jazz from Cornwall to Kent and as far as Oxfordshire.

Dorset House in Bury, West Sussex hosts a special event on Saturday 22nd September. **Jazz by the River** will feature a bar, barbecue and raffle on the banks of the River Arun from 12:30 to 3:30pm. Sponsored by the 606 Club, music will be provided by Lily Dior.

Jean Toussaint



*Interviewed by
Charlie Anderson*

Saxophonist Jean Toussaint proudly proclaims to be a 'Jazz Messenger for life' and this is reflected in his performing, as he helps keep the tradition alive through his extensive teaching and bringing younger players through. Like many former Jazz Messengers, he's grateful for his time with the band. "It was one of those experiences that you couldn't pay for. You've just got to grab it when, and if, it comes. I was lucky because I did it for about 4 and a half years, and I learnt a whole lot from Art. I wouldn't be the musician and bandleader that I am today without having gone through that experience, definitely."

Toussaint is keen to point out that bringing younger players through is very much a part of the jazz tradition and not just something exclusive to the Jazz Messengers. "That's always been the way. The established musicians always made a place for the up and coming musicians. Not just with Art Blakey and the Jazz Messengers, which was one of the main ways that his band ran, but a lot of other bands did that as well. It's a way of passing on that experience, and hoping and helping to keep that music alive, because the more people

you prepare and pass on your experiences to, the more that they can do that to others and it makes this music valid and gives it a place. It makes it continue, or else, if you keep everything that you do to yourself, then it stops with you."

Toussaint's latest band, which performs at the Emergence Festival in Hastings, reflects his commitment to bringing through younger talent, and features trumpeter Mark Kavuma, pianist Ashley Henry, bassist Daniel Casimir and drummer Ben Brown. "They're all in their early twenties and have graduated from music conservatoires. I met most of them in that situation, while teaching them or just being in that environment and meeting up with them. There's a lot to this music that non-musicians don't realise, like a lot of hard work and study that goes into becoming an effective and strong jazz improviser. It takes many hours of preparation and studying. I went to music college myself, Berklee College of Music, so I can appreciate what these guys have to go through, and whenever I can be of assistance, in my own teaching, I definitely take the opportunity to do that."

Toussaint believes that the challenges facing younger jazz

musicians today are slightly different, “but in trying to keep this music alive, it’s always been the same. I see that jazz is more on the fringe and every now and again the media takes notice. We seem to be in one of those eras where the media is starting to take notice, and a lot of the young musicians that are coming up, that I’ve taught, are now starting to get some kind of attention from the media. I’ve seen that happen so many times so I know well enough that it’s only going to last a few years, but in the background we continue to work whether there’s attention or not. Once you enter this music and the possibilities of being a jazz musician, once you’ve been bitten by that jazz bug, there’s no turning back. You might think ‘am I doing this for money’ but no, if you’re doing it for money then it’s not gonna happen, you’re not going to be as effective. You just have to have the passion for the music and the love for the music and the art of improvisation. That’s what you find in any jazz musician, regardless of how successful they are. We do it, sometimes it falls on deaf ears; other times we’re successful and we can reach the audience. But we have no choice but to do it. We’ve already been

taken over by it.”

Toussaint’s teaching style is very much about encouraging students to teach themselves. “There are two schools. Some teachers teach what to do, some teachers teach how to do it. I think the ‘how to do it’ is more effective in creating more creative-minded musicians, and more exploratory-minded musicians. Once you show someone how to do something they then know how to make it happen for themselves. They might have a different experience that allowed them to take that idea into a different territory, that you didn’t foresee, as opposed to regurgitating all the stuff that you hear, which some people do and they’re quite effective at doing that, but for me that’s not being as creative as you can be. I much prefer to analyse and take things apart and see how it’s put together. And then try and put it back together in my own way. This is what I try to pass on to my students.”

Toussaint composes mostly at the piano. “I think the piano is like the orchestra, and like Art Blakey used to say, it has everything in it. All the other instruments are within that as far as the range is concerned so it’s easy to write from that point of

view, because the bass, melody and harmony are covered. It makes it quite effective to get your ideas into some kind of shape. Sometimes ideas will come to me and I'm not at a piano. I'll just sing it or play it into a recorder if I have my saxophone. I try to use as many different ways as I can. If I have a good idea while I'm walking down the street then I might pull out my phone and sing it into my recorder, and then try and develop it once I get home or once I get to a piano."

Whilst spending the remaining part of this year touring his latest album, *Brother Raymond*, Toussaint has other projects planned for the future. "This is more of a straight ahead thing that we're doing at the moment as it's more influenced by my time with the Jazz Messengers. Even though it's all original music, I'm still influenced by the sound of the band. All the instruments are all acoustic, so it's more in the tradition. We're still trying to be of the moment, of the era that we're in, but we're using the sound of that tradition. I have other projects in mind where I've done other bands that are more contemporary, using more electronic instruments. And definitely I'm looking forward

to doing more of those type of projects in the future. I try and move in as many different directions as I can, at once."

But for the moment, the tour is the main priority and something that he's looking forward to. "It's exciting doing this tour and this band of young musicians are really sparkling so I hope that the audience really come out and try to catch us and see what we're up to. Even though we're working off this sound palate of the tradition, we're still bringing today's ideas to it, which is always my thought: to try to be as creative as possible with whatever medium you're working with. That's what we're trying to do and I hope the audience can come and enjoy it with us. The Jazz In The Round people do a great job. It's a good tradition. They've been going for quite a while so they know how to organise things and make it happen, so we're looking forward to the weekend!"

Jean Toussaint tours the UK from 13th September to 14th December and appears at Emergence Festival, in association with Jazz In The Round, on Saturday 29th September, 2018.

The album *Brother Raymond* is out now on Lyte Records.

Sue Richardson

*Interviewed by
Charlie Anderson*

Trumpeter and vocalist Sue Richardson is best known for her Chet Baker tribute show, *Too Cool*, that interweaved a biographical narrative with classic tunes he's associated with, together with some of his less well-known compositions. The successful show resulted in a critically acclaimed album released back in 2013. For her new show she's chosen bebop trumpeter Clifford Brown. Sue explains, "My favourite Clifford album is the one that he did with Zoot Sims, *Jazz Immortal*, which is why I've called my show '*Jazz Immortal*'. I love the

arrangements by Jack Montrose, who was Chet Baker's arranger. He recorded it out West. So it's quite funny, the album that really got me into Clifford was much more West Coast than East Coast."

The Clifford Brown show is also biographical, drawing on tunes associated with him, including songs performed by vocalists Sarah Vaughan, Helen Merrill and Dinah Washington, with Sue Richardson singing the vocal parts. But it was the trumpet playing that drew her to the project. "I deliberately chose it because I knew it would be a

technical challenge. There's not many better trumpet players than Clifford Brown. He's got the melodic ideas, he writes, he's got the harmonic ideas, and technically he's always spot on. It's rare that you hear him make a mistake, whereas you can listen to Miles and as he's trying to get his ideas out, there are mistakes and fluffs. And it's the same with Chet. But with Clifford it's so polished. That's my challenge. And I knew that that would be a good thing, to work on a different part of my technique, having worked on Chet for so many years and played in that style. It's a real flip to then try and change my sound and my approach to improvising, and my approach to playing a head."

"Obviously a lot more people know about Chet Baker so they came because it was Chet Baker, and obviously people don't know Clifford Brown as he's not so well known. What's really interesting is that the first few times we did it, I'd get to *I Remember Clifford*, which I do as the penultimate number, then I say 'at the age of 25 he had a car crash and died', and the audience just gasp because they don't know about him. I just assumed that they would know, so I've had to be really careful with the narration and how I end the

show."

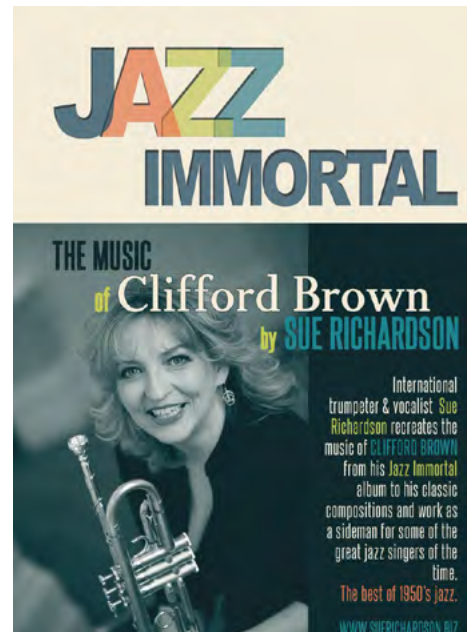
By contrast, her other main project is *Screen Sirens*. "It's completely different to the Clifford show. The Clifford one is about the music and the improvising, the *Screen Sirens* show is about women from Hollywood and what it was like to be an actress, including some of their stories. A lot of the women were a lot stronger and tougher than you might give them credit for, and then there are some of the awful things that happened which are told through the popular songs of the time."

Another project that she's working on is with pianist Alex Webb. "I've been working with Alex on *Cafe Society Swing* for a good few years now. It's about the jazz club in New York that Barney Josephson started around the Second World War. It's a fascinating jazz club because his brother was an active communist and worked against the fascists. Cafe Society was the first integrated jazz club with black and white musicians sitting next to each other on stage. The show is brilliant and we've just done a two week run at Stratford East, with China Moses, Vimala Rowe, Ciyo Brown. Through working with Alex on that show he's now doing

one with David McAlmont, who is doing a Billie Holiday show from her *Carnegie Hall Concert* album and it's very similar to my shows, in that he narrates it."

As a music teacher herself she acknowledges the importance of music education in her own development. "I learnt at school when music lessons were free. I wouldn't be a musician if it wasn't for free school music, so I'm quite annoyed about the state of music education nowadays. There was a free Saturday morning music school which I'd been going to, playing recorder and learning theory. I didn't really know what I was doing, it was just somewhere that my mum and dad sent me on a Saturday morning. Then, when I got to the next school they said 'oh, she should be learning an instrument', so I went to clarinet because that's what all the cool girls were playing. My mum said 'no, you've got to play the trumpet because there's a really good big band at the next school, when you get there, there won't be enough trumpet players'. So that was it, I had to play the trumpet. I'm really glad about it. I don't want to play the clarinet now."

"I had trumpet lessons at school, and played in a really great big band and got to do all sorts of



really good things. In my last year we went to Canada and played at the *World Expo*. We had George Chisholm as our president and we played with Don Lusher and Kenny Baker. The music teacher just loved big band music and started giving us albums. When we were doing our A levels, the one that we really loved was *Getz/Gilberto*. I just loved Stan Getz on that recording so I went to the library and I took out every Stan Getz album there was, and copied them on to cassette. Through Getz I then discovered Chet Baker. That's when I got hooked. I bought a *Jazz On A Summer's Day* compilation album on cassette and I used to play it in the car, that's how I got into it.

Richardson later went on to do a classical music degree but "started playing jazz in the

evenings in a jive band with Simon Thorpe, which was fun. And it went from there”.

Currently in charge of teacher training at BIMM, as well as her music and teaching commitments, Richardson has just completed one year of a six year PhD and admits “it’s going to be a long process”. For a number of years she taught music theory. “I noticed that a lot of our students struggle with study skills. They’re very practical based and they want to be performers but they also have to do music theory and write essays. They struggle with that side of things. A lot of students are coming on to degree courses, not just at BIMM, but in all sorts of subjects, and they’re lacking academic study skills.”

“So my work is to meet that gap for the teachers, because we’re music industry professionals, first and foremost, so I’m trying to develop a model that we can use in the classroom as group work, rather than as a one-to-one, to embed study skills. That way, when they come to write their essays they won’t find it quite so hard. When they’re tackling music theory they don’t find it so hard because we’ve got some other techniques.”

Travelling plays a big part in

Sue’s life as she travels to the eight different BIMM schools around Europe, but it also played a part in her musical development. “When I met Neal we decided to go and work on the boats and we actually stayed overseas for four years, working on cruise ships and in hotels. Then when we came back we decided that where we really wanted to be was Brighton. We went and looked at house prices and then kept driving. Neal’s aunt had a holiday home here so we came to Seaford and thought ‘actually, this is really nice and it’s really easy to get to Brighton, it’s really beautiful’, so we decided to live in Seaford. We thought we were moving to a little seaside town and we’re just astounded by how many wonderful musicians also live here. David Beebee lives around the corner, Andy Drudy we met when we first moved in and now there are loads of people, including Ashley Slater. It’s quite a big hub of musicians here. We’ve been here since 2000 and now that we’ve got a son it really feels like home.”

Sue Richardson performs *Jazz Immortal: The Music of Clifford Brown* at [Splash Point Jazz Festival](#) in Eastbourne on Sunday 30th September, 2018.

Big Band Scene: Patrick Billingham



A new big band called “Some Like it Hot” is looking for trombonists. Rehearsals are on the fourth Wednesday of each month in Herstmonceux. If you can help, please contact Jo Wood for further details, jowood01@gmail.com, 07545 305690.

The Mark Travers Project, created in 2017, is a twelve piece small big band, formed to experiment with colours outside of the normal big band repertoire. This has included *Syncoated Psalms*, a jazz choral piece for children’s voices, and, currently, an exploration and interpretation of the music of Thelonious Monk.

All of the arrangements are original by Mark and exclusive to this band. The performance includes a scripted narrative, with actors, to add the story of the music to the event making it a unique musical experience.

The band is Sussex based, but

they are willing to travel. To find out more, or to book them, contact Mark at marktravers1@hotmail.com or Hannah Scott on 07910 099392.

I went to see them in May, apprehensive about the multimedia aspect. Although, to some extent, it had a feel of work in progress, I enjoyed it. Not only that, but so did my better half, who is definitely not a jazz enthusiast. She thought the narrative gave context to the music.

Although not to everyone’s taste, I thought that the various styles from ragtime to reggae, showing wit and invention, added to my appreciation of Monk. Especially *Straight No Chaser*, in which Stravinsky might almost have had a hand. To my mind, a sign of the genius of the originals: that they not only withstand, but flourish, under such treatment. The band, involving some of the

best of Sussex jazz musicians, clearly enjoyed playing the music. At only £1 the printed programme was a bargain, informative and to the point.

If you would like to see and hear The Mark Travers Project for yourself, you can go along to The Brunswick on the evening of Sunday 23rd. Then you can form your own opinion. Details are in the listings below.

A longer established band is the Les Paul Big Band. Since 2016, when Les died, the band has been run by his trumpeter son, Steve, who has written this tribute to his late father:

“It’s been two years since my dear dad passed away. Last year, we had a hugely successful ‘*Les Fest*’ memorial event celebrating his life. His big band and many other musicians joined us in the garden for music, chat and, of course, drinks. With DJ Clive spinning classic Blue Note tunes in between.

“His legendary big band is now in its fourth decade and continues to flourish. I hope that Les would have approved of some of the new ventures. We are playing additional gigs besides the regular last Friday of the month jazz nights at the Patcham Community Centre. We

have also invested in new lighting and charts, and professionally produced YouTube videos.

“I enjoyed wonderful musical adventures with Dad and appreciate his insistence that I learned an instrument as a child. This kept us closer than might otherwise have happened. I hope my children learn an instrument so that the baton can be passed on to the next generation.

“In recent years, the Sussex jazz scene has lost some remarkable people, but it’s fantastic to see it still attracting new interest from players and audiences alike. I’m proud that Dad contributed towards the legacy of this in some small way and feel privileged to now lead his band.

“Of course all our family miss Les. His void cannot be filled and I truthfully think about him every day and especially when playing, often thinking “oh I must tell Dad about that when I next see him”, only to then realise, sadly, I can’t.

“We are looking forward to the second *Les Fest*, and extend an open invitation to those who knew or played in his band to join us again on 1st September. We hope the excellent weather we enjoyed earlier this summer will smile on *Les Fest* as it did last year.”

Big Band Gigs

September - early October, 2018

[R] means a residency, *bold italic type* means part of a regular series

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.

Sunday 2nd September

[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.

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

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

Monday 3rd September

[R] 8:00 - 10:30 pm, ***The Rox Sessions Live at 'The Hoff'***: Bognor Regis Big Band open rehearsal at the Hothampton

Arms, London Road, Bognor Regis, West Sussex PO21 1PR (01243 821434). Free entry with collection for the Rox music charity.

Wednesday 5th September

[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 9th September

3:00 pm, Len Phillips Big Band with star guests at Devonshire Park Theatre, 8, Compton Street, Eastbourne, East Sussex BN21 4BW (01323 412000). £20/£18.

Tuesday 11th September

[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 23rd September

7:30 - 10:30 pm, ***Big Band @ Brunswick***: The Mark Travers

Project at The Brunswick, 3, Holland Road, Hove BN3 1JF (01273 733984). Free entry with collection.

Friday 28th September

[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.)



Les Paul

Monday 1st October

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

Wednesday 3rd October

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

Next month: Another band profile, and more news about big bands based in, or appearing in Sussex. If you would like your band featured, and I have not already contacted you, please get in touch. Anything else, such as gig news, or feedback on this column, that you would like me to include in October's Big Band Scene, please send it to me by Sunday September 23rd. My email address is g8aac@yahoo.co.uk.

Live Reviews



Above: Tim Whitehead Quartet. Below: Tim Whitehead & Nigel Thomas.
Photos: Lisa Wormsley



Tim Whitehead Quartet

The Verdict, Brighton

Friday 17th August, 2018

It's been a while since Tim Whitehead performed in Brighton so it was a joy to see him performing with his longtime associate Milo Fell on drums and eminent local bassist Nigel Thomas.

Beginning with a latin version of *Invitation*, followed by *What Is This Thing Called Love*, this could easily have become just another standards gig but for the original arrangements and absorbing solos which made it an engaging and enjoyable return for the Loose Tubes saxophonist. Whilst Whitehead's original tune, *Heal the Soul*, veered into smooth jazz territory, it was saved by a beautiful solo by pianist Jonathan Gee.

Although Whitehead often arranges pop and soul tunes in the jazz idiom, as he did on his 1999 album *Personal Standards*, his roots are very much in the bebop and post-bop tradition. Not suprisingly he ended the first set with the Charlie Parker classic *Scrapple from the Apple*, and took a solo that illustrated his extensive knowledge of the bebop tradition.

Whitehead began the second

set with a Paul Simon tune, *Still Crazy After All These Years* (the original of which featured a saxophone solo by Michael Brecker) that worked reasonably well as a jazz ballad. The standout tune from the second set was a Trane-style rendition of the ballad *My One and Only Love* with some inspired piano playing from Jonathan Gee and some lovely, slow, lyrical playing from Whitehead. This gentler side to Whitehead's playing was further evident in later tunes, including a latin version of Burt Bacharach's *Reach Out For Me* and a funky version of the Roberta Flack classic *Feel Like Makin' Love*, that featured a masterful solo from bassist Nigel Thomas.

The band ended with a bluesy tune, *Soft Shoe Shuffle*, that included a strong groove and brief interplay between Gee and Whitehead.

Charlie Anderson

*Tim Whitehead, tenor sax;
Jonathan Gee, piano; Nigel
Thomas, double bass; Milo Fell,
drums.*



Above: Amadou & Mariam. Below: Ezra Collective. Photos: Lisa Wormsley.



WOMAD Festival 2018
Charlton Park, Wiltshire
Thursday 26th - Sunday 29th
July, 2018

Pre-festival publicity for this year's WOMAD festival was clouded by news regarding cancellations due to stricter visa controls, forcing a number of bands to cancel performances and workshops. But this didn't impact on the atmosphere of the festival which remained friendly and positive.

At the start of Ezra Collective's set, drummer Femi Koleoso announced "There are a lot of things that we can be upset about but there's a lot that we can be happy about" and this upbeat mood was reflected in their joyful, celebratory set which featured a rare bass solo from Femi's brother TJ which segued into their cover of Shanks & Bigfoot's *Sweet Like Chocolate*. The frontline of saxophonist James Mollinson and trumpeter Dylan Jones provided punctuated unison lines as well as some robust and enjoyable solos. Ezra Collective gave one of their most energetic performances to date. Keyboardist Joe Armon-Jones stood out as both soloist and accompanist and was later seen performing alongside Binker

Golding with Mr. Jukes.

Saturday's headliners on the main stage were veteran Malian duo Amadou and Mariam. In keeping with the political theme of the festival, they played music from their latest album *La Confusion* which provides a social commentary of the political impact on Mali's music following recent events in the north of the country. But aside from the serious message behind their music, there were also a lot of upbeat, danceable tunes.

The Middle Eastern sounds of Yazz Ahmed's Hafla Band were well suited to Sunday's chilled-out festival vibe. Beginning with haunting melodies that beautifully combined Ahmed's flugelhorn, George Crowley's bass clarinet and Jonny Mansfield's vibraphone, they began with an atmospheric piece from Ahmed's suite, *Polyhymnia*, inspired by female role models. Similarly, the title track from Ahmed's acclaimed album *La Saboteuse* utilised the instruments well, especially the drums and percussion. The blend of Bahraini folk music in *The Lost Pearl* also fitted in and the band ended with the hypnotic groove of *Organ Eternal*.

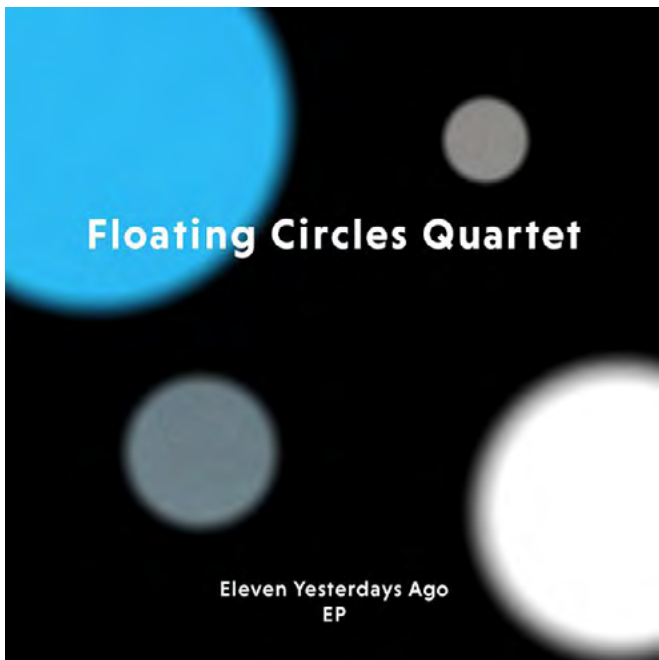
Charlie Anderson



Above: Yazz Ahmed performing with her Hafla Band.
Below: Joe Armon-Jones of Ezra Collective.
Photos: Lisa Wormsley



Album Review



Floating Circles Quartet

Eleven Yesterdays Ago
(self-released EP)

Floating Circles Quartet is essentially a vehicle for composer and clarinetist Aidan Pearson, a student of Tomorrow's Warriors and the Guildhall School who has self-released this new EP. Whilst Pearson cites Brian Eno as an influence and describes the band as 'jazz/ambient' the band is essentially laid-back contemporary acoustic jazz.

The first track on the EP, *Always We Can Meet*, features a tight arrangement with some well-placed unison passages and some fine guitar work from Dom Stockbridge. From the beginning

you can tell that their music is very much about the interplay between clarinet and guitar, and this is also evident on the all-too-brief title track. Pearson has a beautiful tone on the instrument, with a mature sense of phrasing and intonation.

Distract Mountaineer, the second track, is more atmospheric, with delicate arco bass and drum mallets, whilst the fourth and final track, *Grandfather's Clock*, shows more of a classical influence in Pearson's articulation and phrasing and gives the listener a chance to hear more of Arthur Newell's excellent drumming. Throughout the EP there's some lovely under-stated and subtle drumming from Newell and, especially in the final track, some soft, delicate bass playing from Jonny Wickham.

Charlie Anderson

Aidan Pearson, clarinet; Dom Stockbridge, guitar; Jonny Wickham, bass; Arthur Newell, drums.

The EP is available on Bandcamp and Soundcloud.

Listings

September 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

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

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

For big band listings see Big Band Scene.

[R] = Residency

(c) = collection

Saturday

1

Mike Hatchard

Queen Victoria,
Rottingdean
2-5pm Free

Gypsy Swing

The Paris
House,
Brighton
4-7pm Free [R]

Lawrence

Jones
The Round
Georges,
Brighton
8pm Free

Jason

Henson
The Topsy
Bear,
Brighton
8pm Free

George

Trebar's
Nighthawks
The Verdict,
Brighton
8:30pm £10/5

Sunday

2

Mike Hatchard

Ropetackle,
Shoreham
11am £11

Savannah

The Six Bells,
Chiddingly
1-3pm Free [R]

Sam Carelse Duo

The Libertine
Social, Worthing
2-5pm Free [R]

Chris Coull Trio

The Southover,
Brighton
4:30-7pm Free [R]

**Charlotte Glasson &
Neal Richardson Trio**

Splash Point Jazz,
Seaford
5pm £10 (under 16s free)

Lawrence
Jones All Stars

Lion & Lobster,
Brighton
8-10pm Free [R]

Sunday Night Jazz

The Hand In Hand,
Brighton
8:30pm Free [R]

Monday	Al Nicholls Trio The Paris House, Brighton 2-5pm Free [R]	Sarah Louise Harris Snowdrop, Lewes 8pm Free (c) [R]	Andy Panayi The Paris House, Brighton 8-10pm Free	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
3				

Tuesday	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Paul McCandless & Charged Particles JazzHastings 8:30pm £10	Remembering Hannah Northedge Hare & Hounds, Worthing 8:30pm Free (c)
4			

Wednesday	Paul Richards & Guest The Independent, Hanover, Brighton 8pm Free [R]	Sara Oschlag Trio The Paris House, Brighton 8-10pm Free	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]
5			

Thursday	Pollito Boogaloo The Paris House, Brighton 8pm Free	Amuse Manouche Fudgies, Hove 8-10pm Free	The Drawtones The Verdict, Brighton 8:30pm £8/4	Sarah Carter & Neal Richardson Trio The Master Mariner, Brighton Marina 8:30pm Free [R]
6				

Friday	Emile Martyn Band Steyning Jazz Club 8pm £12/7	Benet McLean/Mark Edwards Quartet The Verdict, Brighton 8:30pm £15/12	Arthur Catt Quintet The Steam Packet, Littlehampton 8:30pm Free
7			

Saturday	Roy Hilton Queen Victoria, Rottingdean 2-5pm Free	Gypsy Swing The Paris House, Brighton 4-7pm Free [R]	Bakk Lamp Fall The Verdict, Brighton 8:30pm £10/5
8			

Sunday	Savannah/ Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Sam Carelse Duo The Libertine Social, Worthing 2-5pm Free [R]	Chris Coull Trio The Southover, Brighton 4:30-7pm Free [R]	Hilary Burt's Blue Calluna The Brunswick, Hove 8pm £10/8
9	Sarah Harris The Verdict, Brighton 8pm £8/4	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]	

Monday	Terry Ede Trio The Paris House, Brighton 2-5pm Free [R]	Terry Seabrook Quintet Snowdrop, Lewes 8pm Free (c) [R]	Robin Watt Trio The Paris House, Brighton 8-10pm Free	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
10				

Tuesday	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Jimmy Hastings Quartet Hare & Hounds, Worthing 8:30pm Free (c)
11		

Wednesday	Paul Richards & Guest The Independent, Hanover, Brighton 8pm Free [R]	Gabriel Garrick Trio The Paris House, Brighton 8-10pm Free	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]
12			

Thursday	Dave Newton Trio All Saints Church, Hove 1pm Free (c)	The Magic Happen Fudgies, Hove 8-10pm Free	Edwards, Hext & Wood Robertsbridge Jazz Club 8pm £10/8	Chris Coull Band The Verdict, Brighton 8:30pm £10/5	Adrian Cox & Neal Richardson Trio The Master Mariner, Brighton Marina 8:30pm Free [R]
13					

Friday	Mark Lockheart La Havana Jazz Club, Chichester 8:30pm £10/5	Peter Ind at 90 The Verdict, Brighton 8:30pm £15/12	DB3 The Steam Packet, Littlehampton 8:30pm Free
14			

Saturday	Ela Southgate & Matt Wall Queen Victoria, Rottingdean 2-5pm Free	Gypsy Swing The Paris House, Brighton 4-7pm Free [R]	Joss Peach & Friends The Verdict, Brighton 8:30pm £10/5
15			

Sunday	Lou Beckerman & Terry Seabrook The Depot, Lewes 11am- 1pm Free	Savannah/ Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Chris Coull Trio The Southover, Brighton 4:30-7pm Free [R]	Sam Carelse Duo The Libertine Social, Worthing 2-5pm Free [R]
16				
	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]	Edana Minghella The Brunswick, Hove 8pm £12	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]	

Monday	Andy Woon Trio The Paris House, Brighton 2-5pm Free [R]	Geoff Simkins Trio The Paris House, Brighton 8-10pm Free	Paul Richards Snowdrop, Lewes 8pm Free (c) [R]	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
17				

Tuesday	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Andy Panayi Quartet Hare & Hounds, Worthing 8:30pm Free (c)		
18				

Wednesday	Paul Richards & Guest The Independent, Hanover, Brighton 8pm Free [R]	Sam Carelse Trio The Paris House, Brighton 8-10pm Free	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]	
19				

Thursday	Son Guarachando Paris House, Brighton 8pm Free	James Osler & Friends Fudgies, Hove 8-10pm Free	Jo Fooks & Neal Richardson Trio The Master Mariner, Brighton Marina 8:30pm Free [R]	
20				

Friday	Outsource Music The Rose Hill Tavern, Brighton 7:30pm Free	Julian Arguelles Quartet The Verdict, Brighton 8:30pm £15/12	Cookie Jones Trio The Steam Packet, Littlehampton 8:30pm Free	
21				

Saturday	Jazz By The River with Lily Dior Dorset House, Bury 12:30pm £10/£5/ Kids Free	Gypsy Swing The Paris House, Brighton 4-7pm Free [R]	Foxivox King Edward Hall, Lindfield Arts Festival 7:30pm £12.50	Partisans The Verdict, Brighton 8:30pm £15/12
22				

Sunday	Sam Carelse & Jason Henson Trading Boundaries, Fletching 11:30am - 2pm Free [R]	Savannah The Six Bells, Chiddingly 1-3pm Free [R]	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]	Sam Carelse Duo The Libertine Social, Worthing 2-5pm Free [R]	Aisha Khan The Verdict, Brighton 8pm £10/5	Chris Coull Trio The Southover, Brighton 4:30-7pm Free [R]	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]
23							

Monday	Mike Piggott Trio The Paris House, Brighton 2-5pm Free [R]	Mick Ball Snowdrop, Lewes 8pm Free (c) [R]	Simon Spillett Paris House, Brighton 8pm Free	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
24				

Tuesday	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Andy Woon Quartet Hare & Hounds, Worthing 8:30pm Free (c)		
25				

Wednesday	Skinny Pelembe Green Door Store, Brighton Doors 7pm £7	Adam Glasser & Neal Richardson The Bull Inn, Battle 7:30pm Free to diners.	Sam Carelse & Jason Henson The Independent, Hanover, Brighton 8pm Free [R]	Paul Richards Trio Paris House, Brighton 8pm Free
26				

Thursday	Tres Amigos The Paris House, Brighton 8pm Free	Live Jazz West Hill, Brighton 8pm Free	Paul Richards Fudgies, Hove 8-10pm Free	Sonymoon For Three The Verdict, Brighton 8:30pm £10/7	Chris Coull & Neal Richardson Trio The Master Mariner, Brighton Marina 8:30pm Free [R]
27					

Friday	Claire Martin & Ray Gelato Ropetackle, Shoreham 8pm £20	Denys Baptiste + Elliot Galvin St. Mary in the Castle 8pm £12/£25 pass	Fraser & The Alibis The Verdict, Brighton 8:30pm £10/5	
28				

Saturday	Tim Wells Queen Victoria, Rottingdean 2-5pm Free	Gypsy Swing The Paris House, Brighton 4-7pm Free [R]	Jazz Jamaica: The Trojan Story Brighton Dome 8pm £22/26	Stevie Watts Organ Trio The Round Georges, Brighton 8pm Free	Jean Toussaint + Arthur O'Hara St. Mary in the Castle 8pm £12/£25 pass
29					

Sunday	Splash Point Jazz Festival Fisherman's Club/Christ Church/ Leaf Hall, Eastbourne 2pm - 10:30pm Stroller £50	Sam Carelse Duo The Libertine Social, Worthing 2-5pm Free [R] Alina Bzezinska Quartet + Jamie Murray St. Mary in the Castle 8pm £12/£25 pass	Chris Coull Trio The Southover, Brighton 4:30-7pm Free [R] Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]	Foxi Vox The Verdict, Brighton 8pm £10/5 Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]
30				

Further Afield

Watermill Jazz Club, Dorking

Tuesdays

4th Sept. Johannes Berauer's Hourglass

18th Sept. Kathrine Windfeld Big Band

25th Sept. Jo Fooks Quartet

Portsmouth Jazz

Mondays

15th Oct. Mark Crooks Quartet

Southampton Jazz Club

Tuesdays

18th Sept. Nate Najar Trio

Southampton Modern Jazz Club

Sundays

2nd Sept. Graeme Flowers

9th Sept. SoundCellar5

16th Sept. Jay Fashole-Luke

23rd Sept. Nick Costly-White

30th Sept. Julian Costello

On The Horizon

Jazz Hastings

Tuesdays

2nd Oct. Gilad Atzmon

6th Nov. Remi Harris

Steining Jazz Club

7th Oct. Jonathan Vinten Trio

2nd Nov. Dave Chamberlain

Jazz Cafe, Worthing Theatre

Wednesdays

17th Oct. Robert Fowler

7th Nov. Allison Neale

19th Dec. Colin Oxley

All Saints, Hove

Thursdays

4th Oct. Paul Richards

25th Oct. Karen Sharp's Jazz Party

Patterns

4th Oct. Joe Armon-Jones

Brighton Alternative Jazz Festival

Thurs. 4th Oct.

Trevor Watts & Veryan Weston

Entropi

In Threads

Sun. 7th & Mon. 8th Oct.

Terry Riley (sold out)

Sat. 13th Oct.

Peter Brötzmann & Full Blast

Irreversible Entanglements

Matthew Shipp & Ivo Perelman

Laura Jurd's Dinosaur

Birchall/Cheetham/Kjaer/Marshall

Adam Fairhall

Tues. 30th Oct.

Sons of Kemet

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

King Edward Hall, 24 High Street, Lindfield RH16 2HH

Knoyle Hall (next to St. John's Church), 1 Knoyle Road, Brighton BN1 6RB

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 Drove, 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

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 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 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 Libertine Social, 46-56 Portland Rd, Worthing BN11 1QN

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 Topsy Bear, 45 Preston St., Brighton BN1 2HP

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

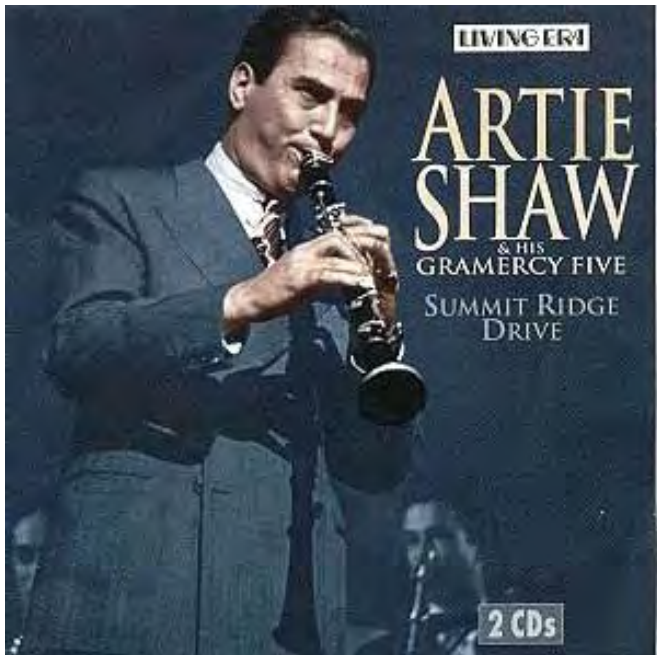
Wagner Hall, Regency Road, Brighton BN1 2RT

Watermill Jazz Club, Betchworth Park Golf Club, Reigate Road, Dorking RH4 1NZ

West Hill Tavern, 67 Buckingham Place, Brighton BN1 3PQ

Pete Recommends...

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



Artie Shaw & his Gramercy Five *Summit Ridge Drive*

Last month I focussed on one of the key moments in the development of our music. This month I want to offer a suggestion to those who may be building a collection to include some of the major players from the early years.

This double CD from Living Era does an excellent job. It brings together all of Artie's small group recordings. In 1940 he decided to challenge his rival, Benny

Goodman, by using a harpsichord instead of the piano for a series of 8 sextet recordings. The results proved very popular and achieved huge sales all over the world.

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Finally, in 1954, before giving up the clarinet, he recorded a whole series of standards with an outstanding sextet including Hank Jones on piano, Joe Roland on vibes and Tal Farlow on guitar. His relaxed sound and easy improvisation on these titles may surprise you.

[This outstanding collection was issued on Living Era CD AJS 2007]

Sussex Jazz Magazine

Issue 80
September 2018

Editor

Charlie Anderson

Sub-Editor & Photography

Lisa Wormsley

Columnists

Peter Batten, Patrick Billingham, Eddie Myer

Reviewers

Charlie Anderson, Eddie Myer, George Richardson

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