

SJM

Sussex Jazz Magazine

November 2018



The Drawtones

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featuring Julian Nicholas and Poppy Rawles



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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	Hiroimi 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

the Verdict

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

NOVEMBER 2018



CRAIG HANDY

Fri 2	Benn Clatworthy Quartet	£15/12
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Tue 6	Scoop Session	£5/3
	2018 penultimate for the booming BIMM night	
Wed 7	Kitty Macfarlane	£12/8
	Bristol folk singer-songwriter releases album Namer of Clouds	
Fri 9	Matt Wates Sextet	£15/12
	top UK outfit road tests brand new material and good old jokes	
Sat 10	Alex Bryson	£10/5
	virtuoso pianist left UK for New York and classical for jazz	
Thu 15	Pyjaen	£8/4
	improv 5-piece with distinct sound make welcome return	
Fri 16	Tobie Carpenter Organ Trio	£12/9
	"dazzling talent – think Smith & Benson, Hancock & Metheny"	
Sat 17	Vitor Pereira Quintet	£10/5
	Portuguese guitarist launches CD Somewhere in the Middle	
Sun 18*	HEARD	£8/4
	return of multi-instrumentalist-singers Daisy and Cerian	
Fri 23	Mark Cherrie Quartet	£10/5
	Trinidadian steel pans player brings fresh new sound	
Sat 24	Alan Barnes and Phil DeGreg	£15/7
	UK sax legend and US piano master cover whole gamut	
Sun 25*	Craig Handy and Ross Stanley	£15/12
	US sax giant's rare visit with top UK Hammondist	
Fri 30	Tom Barford Quintet	£10/5
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Front cover: Tom Barford by Dave Stapleton
Above: Trevor Watts by Anya Arnold

Sam Carelse

On The Corner



Blotto in Barcelona

This month, I was fortunate enough to visit Barcelona for a short break, hosted by a friend. Our first night was spent on a rooftop bar, and intoxicated by a near-perfect view of the colossal unfinished Art Nouveau masterpiece La Sagrada Familia, with Mars clearly visible in the sky next to its ever climbing spires, I launched myself enthusiastically into intoxication of the more physical type, aided by local poison cava. An almost holiday-ruining hangover followed, but a steely determination gripped my holiday making - we *would* holiday hard, dammit, and we *would* sample the local jazz scene. I'd been aware of Jamboree jazz club both from friends' recommendations and from my YouTube travels- Joan Chamorro and wunderkinds from his jazz band such as Andrea Motis have performed there, and I've watched their footage many times in order to study their exuberant swinging singing style, clearly influenced by a lot of jazz listening and horn playing (maybe it's time I repaired

my clarinet?).

A brief reconnaissance mission saw us scouting out Jamboree in the Plaça Reial, one of Barcelona's most glamorous squares, lined with archways and peppered with palms. Stopping for a pina colada, we saw that that night Italo-Catalan bass player and bandleader Giulia Valle was bringing her septet to the club. Ticking both my jazz and feminism boxes, I was sold! But before we could be too pleased with ourselves, street performers descended on the square blasting obnoxious euro-pop and attempted to get us hyped up with some acrobatic breakdancing and shouting. The hectic cherry on top of a perfect hangover, we paid up quickly and absconded to a nearby vegetarian restaurant for some much needed sustenance.

When the waiter heard that

we were from Brighton, he said that everyone he'd ever met from Brighton was lovely. Suitably buttered up, we shared our plans for the evening; jazz at the famous Jamboree club, so we'd be rushing off after the main course. Our waiter looked confused; he'd only ever been there whilst clubbing as a teenager. We were confused too, my pre-holiday research for this trip can only be described as 'arrive and hope for the best'. What had we signed up for?

Happily, a smooth experience followed. We briefly queued to

enter the jazz club, and descended into its cosy yet spacious stone basement, a space reminiscent of The Cavern

Club. This self-described 'jazz cave' has been in operation since 1960, and has played host to many contemporary jazz stars, including Christian Scott, Gregory Porter, Robert Glasper, and the aforementioned Andrea Motis. Having purchased our hair-of-the-dog, we piled into the main performance area, took our numbered seats, and sat in anticipation as the iconic red 'Jamboree' sign glowed behind the instruments shadowed in repose on the stage. After an enthusiastic



introduction from the programmer, we were treated to about an hour and a half solid of world-class jazz. Giulia Valle's beautiful original compositions were in turns ethereal, thanks to some nifty effects and sampling from keys player Tom Amat, and groove-based, along with influences of something military perhaps, a brass band sound that felt nostalgic (is this from a deep sense of English identity, or did I watch Ground Force too much in the 90s?) but also unfamiliar too. Was this a nod to Catalan military music, I

wondered? I am cursed without references for comparison, dear reader, so I'll just have to wave my hands a bit. Or, you could check out Giulia Valle's

music for yourself at giuliavalle.com. Playfulness, something which is often in scarce supply in modern jazz performance, was also present, with one of the sax players suddenly appearing behind us in the audience to give our eardrums a treat.

Following the momentum of the crowd, we left quickly after our concentrated jazz blast. It dawned on us that staff were working to transform the club into a discotheque for the rest of the night. Well, that's one way to make

a jazz club viable, I suppose. But, as my hangover slowly faded into the background, I did thank my lucky stars that my own local jazz club has a sideline in wellness therapies, rather than more partying...

And now the science bit

I'd better share some of my thoughts on jazz promotion for artists, seeing as I said I would last month. It's not as sexy as Barcelona, but hopefully it's helpful. I'd like to highlight something that isn't really new, but that I feel is an oft-neglected marketing art that favours the consistent: email lists! Please, please, *please* build your email lists. Why should you do this? The data should be your biggest fans, and the data is *yours*. Yes, building a great following on Facebook, Instagram etc. is lovely, but you don't own that data, and you're at the mercy of their algorithms; you don't get to decide who sees what in newsfeeds. What happens if/when they go under? Myspace anyone? When I first started gigging, I was gently ribbed for trying to build my newsletter list. Me! A newsletter! Someone who has barely thirty songs under their belt, no album to flog, and has been performing jazz for all of five minutes. Then once, during



the break at a gig, I walked around talking to some punters in different groups. "Who are they?" I was asked by someone who had teased me in the past. "Oh, they're from my email list," I responded. A look

of shock followed, as if I'd discovered actual magic: "It *works*!"

So yes, it really does work! Believe in yourself, even if you wallow in self-doubt and think you are

the most uncharismatic, unskilled and least experienced performer in the world, there are some people who don't look at you like that, and would love to know when your next gigs are. And services such as Mailchimp allow you to maintain your lists whilst keeping ownership of data. And if you're lucky enough to have thousands of sign ups, you can use Mailchimp tools to clean up your data and reduce the number to a size where you can contact your most engaged fans for free, or a nominal fee. Hopefully, they'll come to your gigs and be first in line to buy your music. For further reading, check out jazzfuel.com which I can't recommend enough- they go into far more detail than I have here.

Tl;dr - sign up to my newsletter at samcarelse.com

Jazz News

Talented Portuguese guitarist and composer [Vitor Pereira](#) returns to The Verdict in Brighton on 17th November with a new album of material. He's currently crowdfunding to raise money to tour the music around the UK.

Also appearing at The Verdict this month are the [Mark Cherrie Quartet](#). The steel pan player is currently touring to promote his latest album *Joining the Dots* in a group that features John Donaldson, Mick Hutton and Eric Ford. The tour also includes appearances at the Fisherman's Club in Eastbourne and FILO in Hastings.

The [London Jazz Festival](#) this month isn't the only place to hear top American jazz players alongside some of the UK's finest. Saturday 24th and Sunday 25th November sees a weekend of Americans at [The Verdict](#). You can see US pianist **Phil DeGreg** with Alan Barnes on Saturday and US saxophonist **Craig Handy** with Ross Stanley on Sunday.

Drummer [Spike Wells](#) has a new website, www.spikewells.co.uk, which features some rare recordings of him performing with the likes of Bobby Wellins, Zoot Sims, Stan Getz, Stan Sulzmann and Mornington Lockett, together with a selection of his writing.

Congratulations to all of this year's winners of the **Parliamentary Jazz Awards**. Guitarist Shirley Tetteh, who appeared in Brighton recently at Jazz Re:Fest and with Jazz Jamaica All Stars, won the Jazz Newcomer award, whilst the Jazz Vocalist award went to Ian Shaw. Saxophonists Jean Toussaint

Charlie Anderson rounds up the latest jazz news



Photo: Brian O'Connor

and Denys Baptiste, who recently appeared at the Jazz In The Round Festival in Hastings, picked up the Jazz Education and Best Album awards respectively. Although South Coast Jazz Festival were nominated in the event/promoter category, the award went to Sheffield's Jazz at the Lescar.

Barbican Music Library recently opened a new exhibition [Women In Jazz: A Celebration of Past, Present and Future](#). The exhibition was opened by Baroness Amos (pictured) and draws on the resources of the [National Jazz Archive](#), including photos, posters, journals, videos and other memorabilia.

Jazz South have recently launched their [Platform South](#) scheme to support jazz musicians from the Jazz South region, which includes Sussex. If you perform in a band with 2-10 musicians with a minimum of 18 months professional experience then you could qualify for funding. More details of the scheme are available on the Jazz South website with applications closing on 14th December, 2018.

Tom Barford



*Interviewed by
Charlie Anderson*

Photo: Dave Stapleton

Saxophonist Tom Barford was the 2017 winner of the Kenny Wheeler Prize and part of the award was the chance to record an album for the Edition record label. The result is his acclaimed debut album, released in August this year, entitled *Bloomer*, which was produced by Iain Ballamy.

Tom started getting into music at around 9 years old, originally on the piano. As Tom explains, "I started playing the piano and I had a jazz piano teacher which got me into jazz and he led me to Michael Brecker and John Coltrane. Then I started the saxophone the same year and gave up piano as I realised I really liked saxophone. I had a brilliant saxophone teacher called Will Osborne in Northampton who basically led me all the way up to getting on to the Junior Academy course at the Royal Academy of Music. Then I had Gareth Lockrane every Saturday for two years at the Junior Academy course."

His experience at the Junior Academy as a teenager, being taught by veteran jazz flautist Lockrane, proved an invaluable experience for Tom. "That was more than incredible. He would give you so much knowledge about harmony. It really developed my knowledge of harmony and scales. The main thing, though, would be the opportunity to play with people your own age that are getting into similar things. You'd share music that you'd been checking out together. It was just a really creative environment. Gareth is a genius. I've been quite lucky to go on and play in his big band occasionally. That

stemmed from that. It's really nice to have known him since that age and now playing with him is incredible. He's turned into a really good friend."

"It was definitely the influence of the greats, John Coltrane, Dexter Gordon and Sonny Rollins, that really got me into playing jazz saxophone."

Tom also acknowledges the legends of jazz saxophone as his inspiration. "It was definitely the influence of the greats, John Coltrane, Dexter Gordon and Sonny Rollins, that really got me into playing jazz saxophone."

After the Junior Academy course, Tom went on to study on the undergraduate jazz course which was crucial in his development as a composer, as well as a musician. "I think everyone pictures themselves as spending the next four years of their life just studying their main instrument, but you learn so much more about other things, such as composition. That's down to Pete Churchill at the Royal Academy. He taught me composition every week for four years. At the time I didn't think that that was going to turn into a big part of my life, but now I just think of it as: composition and playing go hand in hand for me. It's something that I feel you have to practice just as much as your instrument. To be able to write down on paper, bring music to a band, is just as much of a crucial skill for

me. But Pete is an absolute genius and amazing. Every four weeks we had to write a new piece for our year. Doing that really, really helped, and developed my compositional skills.”

Graduating from the Royal Academy of Music with a first class honours degree in jazz, Tom was also

awarded the Kenny Wheeler Prize the same year. “I guess it’s changed my view on recording an album and I’ve really learnt a lot about the recording process and the business side of music; more so than I thought I would have done. I’ve spent a lot of time at my laptop, sending

emails and trying to organise a tour, and organising studio time, producer, engineer, mixing, mastering, Arts Council funding, all of that sort of thing. It’s the first time I’ve really experienced that side of it. That’s probably the main thing about the Kenny Wheeler Prize. I’ve learnt a lot about that side of things.”

Similarly, the chance to record his first album was also an invaluable learning experience for him. “Writing an album was really useful for me. Compositionally, to write a bunch of tunes which really related to each other. It was the first time I’d done that. And having Iain Ballamy on the end of the phone, for advice about everything, has been crucial. He’s really helped me out, with deciding

on the members of the band, with deciding how to actually run the recording session. So he’d say that you don’t want to play the same tune over and over again because that doesn’t become as organic. So you basically just want to run all of the tunes and then run them again. Then

it’s more like two sets of a gig. It’s a bit more creative. And learning about the mixing process, the mastering. Literally everything that you could imagine that recording an album involves, I’ve learnt about it.”

The album features a number of different tracks, including pieces he has previously

performed, as well as some specially written material. “I wrote *Bloomer*, the title track, for the album. I wrote that at the time when I’d just found out I’d won the Kenny Wheeler Prize. I’d been playing with that band since my second year at Academy It was a time when I felt the compositions were getting stronger and the band’s unified sound was getting stronger, and we were blooming onto the jazz scene. So that was the expression for the title of the album. I wrote that tune for the album first and then I spoke to Iain Ballamy about what sort of compositions I needed to write for an album. He told me ‘you basically just want to write some space to dream’ and I think by that he meant that you want to write some music





Photo: Barford/Hitchcock Quartet by Lisa Wormsley

that everyone felt they could bring their musical personalities to, quite easily, so not too complex. So I wrote the tune *Space to Dream* inspired by that advice. I wrote *Phizzwizard* as well for the album. *Ideology* was influenced by Iain Ballamy's way of writing. He sometimes takes the melody of a standard and inverts the melody to make a mirror image of it and then puts his own chords to it. So I did that with *My Ideal* and called it *Ideology*. The previous tunes I'd been playing with the band on and off for about a year before I won the Kenny Wheeler Prize."

Tom is also a keen sideman in other ensembles but the other project he's most involved with is his band with Alex Hitchcock, Ferg Ireland and James Maddren. "We've been playing together for a couple of years. We've been writing music for that, playing together and it's

sounding really good now, so maybe a recording of that. I'd also love to do another recording of my band, but maybe with added guests of some sort, though I haven't really thought too much about that yet. I'd like to keep playing as a sideman in different bands. I'd like us to get a few festival gigs under our belt, with my band as well."

Performing at The Verdict in Brighton on Friday 30th November, as part of New Generation Jazz, Tom is keen to pass on what he has learnt and will be doing a workshop before the performance.

Tom Barford
The Verdict, Brighton
Friday 30th November, 2018

Lorraine Baker



Photo: Auriane Defert

*Interviewed by
Charlie Anderson*

Tell us a bit about how you got into playing drums.

I started playing the drums quite late for a kid really. I started in secondary school when I was 12. I was lucky to be taught by Dave White who ran an amateur swing band, so when I got a bit more advanced, he got me into that. He let me just come along and play through the charts, it's all with ex-marine players, doing all classic tunes, like big band charts, y'know, *Splanky* and things like that; really, really fun tunes. So that's how I first got into jazz. I stayed with that until I was 18. I did about 5 years, then was lucky enough to get a place on the jazz course at Trinity, which is now Trinity Laban. There I got more into small group playing. I really enjoyed the interaction between small groups of musicians and I

liked trying to play the melody on the drums. That was something that really, really interested me. I started listening to Ed Blackwell, probably in about my second year of four years there on the BMus undergraduate course. There was just something about his playing that I thought was quite magical. Over the years I've been thinking about getting this project together, which is now my latest album release. It's kind of been with me for a long time, the concept behind the album.

In terms of putting the album together, tell me a bit about the other musicians.

Well, firstly, Liam Noble who is the pianist, actually teaches at Trinity. I went on a couple of summer schools where he was teaching and I was kind of an apprentice if you like, helping him out. We chatted a lot there and I talked about the project to him. I've always absolutely loved his playing, I played with him on Christine Tobin's album previously to recording my album and I had him in mind first to play on the album. I thought it would just be great, so I got the courage to ask him to do it, and luckily he said yes, which is fantastic.

We've also got Paul Michael on bass. Now, Paul and I both come from Kent. We met at Trinity, but we actually played in the Kent Jazz Orchestra before that, probably about two years before we properly met at Trinity and became house-

mates. We've been playing together ever since. I think he's got a very unique style on the electric bass, and we've done a few other musical projects together, including an indie band project. We've got a good connection, and quite a good history of understanding each other's musical needs and being able to communicate ideas effectively, which I think is really, really important when you're doing a project like this, so he's been a great help in the project.

And then Binker Golding. Paul and I actually first met Binker at Spice of Life in London, doing a Sunday afternoon jazz jam session. It was one of those things where we were just the house rhythm section and various people came up to play. There were a few different horn players, and there was Binker. He just absolutely blew me away, the energy in his playing was wild, it was just so, so good, and I remember thinking 'who is that, who is that? I must get his number and have a chat with him after'. Then we worked together on and off; Binker played on my final recital at Trinity, that was now quite a few years ago, 2009. We've done things on and off since then, but this really is the first time I've got it down.

How did you choose the tunes?

When I was at college a few years ago, I was listening to quite a few different things and I came across Ed Blackwell. It was *The Ed Blackwell Project*, so it was his last two recordings. It was the two CDs that he basically is on the front of, it was his project. Quite a few of the tunes,

for example a song called *Pentahouve* (by Mark Helias) is from that album. I liked the tunes and I wanted to try and represent them in a different way, and also to bring bassist Paul Michael's influence into it, just to give it more of a modern feel.

I felt a lot of the tunes had got in my head, they had quite a hook to them. I found myself singing them in the car after I'd only heard them once or twice. *Pentahouve's* a prime example of that. The other tunes: obviously I couldn't do an album without doing an Ornette Coleman tune, *Blues Connotation*. Again with that one, I just had a little play on some figures at the front and, again, put a bit more of a modern feel on it with just the usual bop, going into the high energy bop, which I really, really enjoyed playing. I've played a few times at the Ronnie Scott's jam session and the late shows, and I really enjoyed doing the high energy jazz like that. It's really fun.

And then obviously we're going for *Mopti* which is a Don Cherry tune. This one I really enjoy as the kind of afro feel and the kind of afro playing. I studied a lot of Blackwell's patterns and I've transcribed a lot of his playing. In my practice I'm taking little segments of that and trying to regenerate it, put my own personality into it as well. That comes back to a lot of playing with the melody, as Blackwell is very, very melodic in his playing. Even when he's playing a groove, you can hear all the different voices of the kit like the high tom, the snare with the snares off; you can hear all these different voices

working together and balancing, pushing and pulling. So I found that really interesting, and *Mopti* is a great tune to mess around with that on, and there's a bit of cross-rhythms at the start on that one, like 3 over 2 sort of thing which again, Paul is playing over.

The penultimate one sums it up. Again, that's off the album *The Ed Blackwell Project*, one of the last recordings Ed Blackwell did in 1992. With that one I've gone with some of my more rocky roots as well and put a bit of a rock straight-eighth driving rhythm over the front of it, and just having a bit of fun with that 'cause I know Binker enjoys playing in that style and it really brings out his really energetic playing. Also Paul, coming from a bit more of an indie background as well, and studying jazz. So we had fun with that tune, and again that goes into a really fun afro bit as well.

The last one to talk about is *Dakar Dance*, which is actually the first track on the album. I have probably studied this piece the most. It was the first thing that I heard of Ed Blackwell's, and it's by Karl Berger. It's actually got Dave Holland on bass on the original, and I was lucky enough to meet Dave at one of the summer schools with Liam Noble and I got to talk to Dave about this tune, which is absolutely great because Ed Blackwell's playing on the original track from the album, *Transit* by Karl Berger. It sounds like there's an off-beat sort of cowbell in it. There's basically a hundred things going on at once, I listened to it first and just

thought 'what an earth is going on here, I must learn this and I must do it my own way.' So that's one of the first tracks I knew I would like to record and have a go at.

Where would you like to go to next? Are there other drummers you'd like to do a project on, or perhaps focus on your own music?

I think after this album I would definitely look towards doing some of my own tunes. There are a lot of compositional elements in these pieces that we've added on to that, I think, have legs to go a bit further and go into original compositions. And I'd certainly be looking at using Paul Michael for that project because I feel that we have more to share after this album.

Is there anything you do outside of music, such as hobbies?

Yes, I like to bake cakes, and I do wedding cakes. I used to provide cakes to a local cafe in Margate, where I grew up, but mainly I just bake for fun.

So, what's your favourite cake?

That's a good question. I have to say a sticky ginger cake.

Lorraine Baker

The Brunswick, Hove
Sunday, 7th November



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BONFIRE!

selections from Paul Busby's East Sussex Suite
plus other original compositions for jazz orchestra

Brighton Unitarian Church, New Road

10th November 2018, 7.30pm, £8

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One World Orchestra



Photo: Patrick Billingham

SJM editor Charlie Anderson spoke to One World Orchestra's trombonist and musical director, **Paul Nieman**, about the band's development and their upcoming concert at Brighton Unitarian Church.

How did you first get involved with One World Orchestra?

"Well, I was in Paul Busby's Big Band for a long time, in fact since the beginning of it. Paul Busby retired in 2016 and he gave us his whole pad and said 'do you want to continue?', and collectively most of us said yes. So basically, I picked up the reins of the One World Orchestra from there. But I'm not on my own. We've got a kind of steering committee, but I direct it musically."

How has it developed since then?

"There are a huge number of compositions by Paul Busby and in fact 4 suites and a whole load of

miscellaneous numbers.

We've done a small number of concerts since we swapped over. I think it's developing pretty well, and it's now getting to the point where various other people are going to be writing for the band, including myself and David Beebee. It's gradually picking up its own identity."

What's the orchestra working on at the moment?

"We're working towards a concert on Saturday November 10th at the Unitarian Church in Brighton. It's going to be called *Bonfire!*. We're looking forward to it and we hope it will be filmed. It's actually a charitable

event, supporting two charities. One is the Clocktower Sanctuary, which supports young homeless people in Brighton and Hove, and the other charity is Thousand 4 1000, or more formally Brighton Migrant Solidarity, which looks after the interests of a number of migrants around Brighton who need their help.”

Where do you see it going in the future?

“That’s a good question, because along the way, one or two people have left and one or two people have joined, so I don’t know. One thing I see, is it extending its repertoire. We’ve already got a huge selection of music because we’ve inherited it from Paul Busby, but we’re doing more original music. One direction I would like to see it move in, is working with other artists, such as painters, photographers or doing some kind of audio-visual presentation. I’d really like to see that happen but we need a bit more financial muscle in order to put things like that on.”

The repertoire of the band?

“This gig coming up may be the last gig that we play all Paul Busby material. Gradually we’re going to expand into playing other people’s material, including mine and David Beebee’s, and anyone else who might present us with something.”

Of the Paul Busby pieces that you’re doing, is there one in particular that stands out?

“In terms of the programming,

Paul’s titles are very interesting. They usually contain puns and they often have some kind of geographical reference as Paul Busby has geography in his background. There’s one which I think is particularly moving, called *Refugee*.”

“One is called *Bonfire!*, hence the title. Another one is called *The Trump Shall Sound* which is satirical and chaotic. As you might have guessed, it has something to do with Donald Trump but it’s also got something to do with Purcell’s composition *The Trumpet Shall Sound* so it’s a bit mad. Another title is *The Boy’s Toys* which is about Kim Jong-un, the dictator of North Korea.”

Where can we find out more?

“Quite a lot of information can be found on the website. Even the titles of the suites are interesting. *The Watermill Jazz Suite*, that was a commission from the Watermill Jazz Club and that was what triggered Paul to write in suites, rather than individual pieces of music. He was commissioned to write the *Watermill Jazz Suite* to commemorate their 50th anniversary and then he wrote the *Brighton Suite*, then the *East Sussex Suite*. You can see that they were getting bigger and bigger. And finally he wrote the *One World Suite*. That’s where we take our name from.”

The One World Orchestra perform *Bonfire!* at Brighton Unitarian Church on Saturday 10th November

Words... Sara Oschlag



I don't remember choosing music. I think it must've chosen me. I grew up in Copenhagen in a slightly chaotic home. My two sisters had left home at about 15 and 16, which was when I was born. I felt like an only child but I did have my sisters to look up to. One of them sang, I would be at her gigs and know all the lyrics to the songs. Her band was an Aretha Franklin tribute, and I was 9 when she pulled me up to sing with her. That had a profound impact on me, I felt like it was something I could do one day.

I joined The Theatre Club when I was 10. For me it was a great escape and I could really express different emotions through acting. The philosophy of this place was based on improvisation, and plays were built on our ideas. It was a great feeling to see your ideas taken seriously and applauded. They were amazing adults in my life at that time, teaching us how to have fun, creating a brilliant balance of discipline and total disregard for "the rules" at the same time, somehow.

You describe me as a caring person, which I love because it means that I've cared for you. I grew up in an emotionally chaotic home. I remember feeling very responsible for the adults' wellbeing, which is a somewhat sad start to a caring personality but it made me very aware of people's feelings and I think it gave me an ability to pick up on how you're feeling and be present to that. I'm naturally tactile, and comfortable being close to another

person. I have a lot of time for, and interest in trying to help - and I give a damn good hug!

I don't plan ahead in my life. It freaks me out. When an idea presents itself, I jump in. That's how I ended up living in Brighton, singing for a living. I live on a boat, which was originally a dreamy thought that became a reality because I thought 'sounds like fun!' But it was also a financial move. Renting in Brighton can really suck, and buying seems completely unaffordable. Winter can be pretty awful on the boat, so we decided to try out wintering in Spain. It's a few months of adventure, which makes me feel happy & excited. I couldn't have done it without Dan's (Sheppard) drive, though. He loves that kind of challenge, and all I have to do is fuel the excitement, which I'm very good at.

Most of us carry around hurt from our childhood and teenage years, that affect who we are and how we interact with people. I'm a firm believer of taking responsibility for who I am, and to be responsible for my perspective of the world. I don't always manage of course, but I'm always trying. My dad taught me to be kind and my mum taught me to be fair. To paraphrase Michelle McNamara 'it's chaos out there, be kind.'

Words: Sara Oschlag
www.sarasingsjazz.com

Photo: Lisa Wormsley

Big Band Scene

Patrick Billingham



This month sees a welcome return to the Sussex big band scene of the One World Orchestra, with their appropriately named Bonfire! performance at the Unitarian Church in central Brighton. Details are in the listings below.

This Sussex based ensemble, formerly The Paul Busby Big Band, changed its name a couple of years ago, when Paul retired as leader. However his music still forms the bulk of the repertoire, including charts written since his withdrawal from regular active participation.

So his music is a substantial feature of this concert, with selections from his *East Sussex Suite*, as well as some of his more recent writing together with compositions from other members of this talented group. The band has a nucleus of strong soloists, many of whom have played in high profile bands.

The profits from the evening are to be shared between Clocktower Trust (supporting homeless young people in Brighton and Hove), Thousand 4 1000 (finding homes for

people seeking sanctuary from war, persecution and severe economic hardship) and the Brighton Unitarian Church building fund.

To find out more, you can go to www.oneworldorchestra.co.uk or the band's Facebook page.

And while on the subject of Facebook, over the last few months several big band gigs have not appeared in the listings at the foot of this column. In some cases it is because I wasn't sent the information in time, in others, I suspect that the band or the gig organizers were unaware of the existence of the magazine. So it is worthwhile, as I have mentioned in the past, checking out the Facebook page Big Bands of Brighton.

Meanwhile, the Big Band@Brunswick series of events continues to flourish. Sometimes with additional events later in the month. Although some of these 'big bands' don't quite meet my criteria for inclusion in my listings. For example there should be



at least seven horns.

Last month the Brighton Big Band filled the slot, with local singer Dave 'Sinatra' Williams providing the vocal element. The middle of each set was enlivened by guest lead alto, Robin Blakeman, featured in charts from Oliver Nelson's *Black, Brown and Beautiful* suite.

This month the Sussex Jazz Orchestra is on the schedule. The band is joined by trumpeter Henry Lowther (pictured, above). Henry was a close associate of the band's creator, the late, great, Ian Hamer, and will be featured in several of Ian's compositions and arrangements.

You may have noticed in the big band listings at the foot of this column during the Summer months, mention of the regular weekly Big Band Sound Thursday evening series on Eastbourne Bandstand. Now known as Big Band and Swing Sound. Planning the 2019 programme is under way. If you are interested in taking part, you should download the

application forms from <http://www.eastbournebandstand.co.uk/contact-us/performer-pages/>. You should say which dates your band is available, and once the applications are in, you may be offered one. Or, as last year, when only three bands applied, up to three.

Take careful note of the requirements; the concerts start at 8pm and finish by 9:30pm without an interval. The set list, with composers and arrangers, must be submitted at least two weeks before the gig to: prs@eastbournebandstand.co.uk. The band earns £300 for each performance, but it is worth bearing in mind that if you overrun the finish time, the bandstand staff are still paid, but it comes out of your fee, rather than the local Council Tax.

I couldn't find a closing date for applications, but I suspect it is soon, as the programme for the following year is usually published in December.

Big Band Gigs

November - Early December

[R] means a residency

bold italic type indicates part of a regular series

Sunday 4th November

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

7:30 - 10:30 pm, Big Band @ Brunswick: The Sussex Jazz Orchestra, featuring guest star Henry Lowther, at The Brunswick, 3, Holland Road, Hove BN3 1JF (01273 733984). Free entry with collection.

Monday 5th November

[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 7th November

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

Saturday 10th November

8:00 pm, The One World Orchestra - Bonfire! at The Brighton Unitarian Church, New Road, Brighton, BN1

1UF (01273 696022). £8. Tickets can be purchased from the church, via the orchestra's website or at the door. Doors open 7:30.

Monday 12th November

8:15 - 10:00 pm, Downsbeat Swing Band at The Village Centre Hall, Trinity Road, Hurstpierpoint, West Sussex, BN6 8UU (01273 833264). Free entry with collection for the Motor Neurone Disease Association.

Tuesday 13th November

[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.

Tuesday 20th November

8:00 - 10:30 pm, The Simon Bates Big Band at Loxwood Jazz and Blues Club, Loxwood Village Hall, Guildford Road, Loxwood, West Sussex, RH14 0SF (07564 347478). £15.

Friday 30th November

[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



Photo: Terry Pack by Lisa Wormsley

(Bring your own refreshments.)

Sunday 2nd December

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

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

Monday 3rd December

[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 December

[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: Hopefully another band profile, and more news about big bands based in, or appearing in, the county. 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 December's Big Band Scene, please send it to me by Monday November 12th. This is much earlier than usual because I shall be away. My email address is g8aac@yahoo.co.uk.

Live Reviews

Fraser and the Alibis formed 10 years ago when they met on the jazz degree course at the Royal Welsh College of Music and Drama.

This was not an album launch as planned, as the new album is still being mixed and mastered, but they performed a number of original tunes featured on the upcoming album.



The forthcoming album was recorded at Soup Studios, aka Lightship 95, moored on Trinity Buoy Wharf on the River Thames opposite The O2 Arena.

They began with a tune by little-known rhythm and blues tenor saxophonist Red Prysock.

They started the second set with Illinois Jacquet's version of *Flying Home*.





Photos: Lisa Wormsley

Their original tunes included a hard-swinging one called *Boogaloo Stew*.

Fraser Smith, tenor saxophone; Harry Sankey, guitar; Joe Webb, organ; Gethin Jones, drums.

“A super swinging treat. There’s no bass player, which saddens my heart, but never mind, these guys have totally got it covered!”

-Eddie Myer





Photo: Lisa Wormsley

Skinny Pelembe
Green Door Store, Brighton
Wednesday 26th September, 2018

A recent signing to Brownswood, as part of their excellent Future Bubblers series, Skinny Pelembe performed a set that highlighted his creativity and originality, with assistance from a top class band. Talented bassist Alley Lloyd also provided vocals on some of the numbers propelled by the drumming of Remi Graves, but it was Skinny Pelembe's stage presence and his engaging and original compositions that were the most captivating.

With vocal stylings reminiscent of Willy Mason, it's often difficult to work out who Pelembe sounds like, but he combines his own set of influences with his highly original style to sound very much like nobody

else. This was particularly evident on the highlight of the set, *I Just Wanna Be Your Prisoner*, with its relentless industrial rhythm contrasted with warm vocals.

Many of his compositions interweave highly personal (and at times surreal) lyrics with beats taken from samples as well as his own experiments. The end result is a genre-defying mixture of sounds and rhythms that mix together to create something different.

Pelembe ended the gig with *Spit/Swallow*, showcasing his ability to mix elements of hip hop with catchy guitar riffs and sparse vocals. Skinny Pelembe is certainly an artist that can provide audiences with an enriching experience, full of originality.

Charlie Anderson

Yussef Dayes
The Haunt, Brighton
Wednesday 26th September, 2018

The bouncer outside is busy checking ID and handing out wristbands to those lucky enough and old enough to buy booze legally; inside the system is playing trap to entertain the packed out crowd. The keys and bass players appear first and, after a short delay occasioned by PA malfunction, start up an ambient drone; then Yussef himself stalks onstage like a star. He doesn't acknowledge the crowd - they respond with cheers and whoops as he picks up a vibraslap and disperses some vibes through the overheads; then he smashes straight into one of his trademark chattering beats, head swaying and locks flying; it looks as though some powerful current is forcing itself up through his torso and out through his fluorescent drumsticks, flickering like lightning between snare and hats as they build up to a tense head of kinetic energy that gets released into massive tom fills, like explosive thunderclaps. Yohan Kebede's Rhodes is reverbed and delayed into an ambient wash, an upper register of tinkling ripples reminiscent of Lonnie Liston Smith in the blissed-out 70s - Rocco Palladino on bass is loud and heavy through an octaver, dropping long notes to help shape the sound. The beat breaks down, fades away, then comes back, even more hyped; then it's over.

"We're here freestlying" says Dayes, and that's exactly what they proceed to do. The basic template harks back to the glory days of what used to be called Intelligent Drum



Photo: Anya Arnold

& Bass - chiming keys sketch out ambiguous chords over stuttering beats and heavy bass bombs, like old school Photek or Roni Size jams; there are hints of familiar riffs, rolling waves of builds and drops and the occasional false start; a flat-footed take on Lenny White's *Sorcerer* is rescued as Dayes' sheer chutzpah drives the band ever onwards, never looking back. Dropping the beat out to come back harder and heavier is his ace card and he plays it to full effect; his co-musicians steer clear of jazz-funk licks, and the invisible hand of the soundman adds effects in a dub style. The vibe is like a high-energy warehouse party jam - an impression that the occasional PA drop-outs only heighten, all the more so when a nattily attired special guest, introduced as Rob JR, takes to the mic and sings, screams and hollers like a punk MC. The crowd call them back for an encore that turns into another long-form workout; then everyone piles outside to smoke in the adjoining bus station car park. Dayes is an unpredictable phenomenon, and the music feels like a work in progress, but this crowd are with him every inch of the way.

Eddie Myer



**Jean Toussaint, Chiminyo, Arthur
O'Hara Trio**
*Jazz In The Round at Emergence
Festival, St. Mary in the Castle,
Hastings*
Saturday 29th September, 2018

Jazz In The Round promoters Chris Phillips and Jez Nelson must have scoured the South in their search for suitably-shaped venues to accommodate their expanding vision; St Mary's In The Rock, a semi-circular Regency church hollowed out of the Hastings cliffs, fits the bill perfectly as a setting for this festival celebrating emerging UK jazz. There's a respectful and attentive crowd of native Hastings bohos and down-from-London types, a live artist capturing the event in acrylic and canvas, and the customary earnestly pedagogical introduction from Phillips and Nelson, as the Arthur O'Hara Trio kick off proceedings. Their stripped-back sound is energetic and angular, but with a firm grip on melody - edging close to post-rock, thanks to O'Hara's retro sounding Precision bass, forceful



melodic riffing, and an overall sense of what one might call exultant melancholy common to the genre. Chelsea Carmichael's tenor sax is full-voiced and accurate, and her control of dynamics sets the pace. The tunes are spacious and deceptively simple but the bare bones reveal a carefully assembled framework on which the trio hang compositions that are actually ambitious in emotional scope. *Oasis* lets drummer Ed Harley demonstrate his chops, and builds up a real head of steam.

Tim Doyle, aka Chiminyo, follows with a solo performance combining junglist drumming with triggered electronics to create a one-man rave. His ingeniously programmed, dubstep flavoured compositions also show off his more-than-decent skills as a drummer and draw warm applause and even spontaneous outbreaks of dancing.

Elder statesman Toussaint is here with a band of young proteges, recounting his own experience as a tyro of Art Blakey - 'We learned by doing - if you make a mistake, make



Photo: s Lisa Wormsley

it loud, and you won't do it again!' he recalls. The acoustic of the room magnifies his already enormous sound, now burnished into a deep, glorious purr, as Daniel Casimir on bass and Ben Brown on drums set up a pulsing ostinato that shifts gear into a magisterial modal workout. Mark Kavuma on trumpet looks impossibly, cartoonishly hip in his stylish threads, his tone brassy and declamatory enough to match the leader's own. *Vera Cruz*, by Milton Nascimento via Wayne Shorter, features a smouldering solo by Kavuma - if Toussaint's playing contains elements of Shorter's, there are surely echoes of early 70s Miles in the way Kavuma spits out shreds of sound and long, slashing notes that cut into the silence as Brown brings the drums to a polyrhythmic simmer. Toussaint takes the band up to the mountaintop

and gently back down again.

There are features for pianist Albert Palau, with a fast-paced 7-count rendition of *Beatrice* demonstrating his seamless incorporation of language from the contemporary classical repertoire and awesome lightness of touch, and Casimir has a wonderfully creative solo on *Round Midnight*, before Toussaint leads the band into a joyous closing vamp that causes further outbreaks of dancing. Jazz In The Round are leading the charge of new British jazz; tonight's wonderfully eclectic, uniformly excellent bill outlines their vision; this festival is richly deserving of everyone's support and should surely return next year.

Eddie Myer



Jazz Jamaica All Stars
Brighton Dome Concert Hall
Saturday 29th September, 2018

The relationship between jazz and reggae was for a while a rare combination, until the breakthrough of Jamaican jazz guitarist and visionary Ernest Ranglin, whose fresh approach saw a revolutionary breakthrough towards the fusion of Jamaica's national music with the technical aspects of American jazz. Naturally these two rich genres blended together perfectly, setting a bright path for the future trailblazers of Jamaican jazz. Which brings us to our main focus, the current torch-bearers of Jamaican jazz fusion, Jazz Jamaica All Stars, led by bandleader, bassist, educator and composer Gary Crosby.

Gracing the stage of popular venue Brighton Dome and consisting of a vast number of handpicked

seasoned musical veterans including a full brass and string section and, as always, Jazz Jamaica delivered an unforgettable performance full of surprises. Starting their set with a personalized arrangement of The Skatalites classic tune *Ball of Fire*, which saw a fine marriage of classically-tinted strings running alongside a bright and upbeat horn section. The continuation of their set saw the special guest appearances of London soul singer Noel McKoy and vocalist Brinsley Forde, a founding member the the reggae band Aswad. Another special feature was the appearance of up and coming vocal trio Dem Three, whose modest but confident stage persona set the tone for an unbelievable performance. Another highlight of this special performance was the familiar face of guitarist Shirley Tetteh, a busy and rising figure of the London jazz



Photos: Anya Arnold

scene, whose gentle and mystic playing could be heard helping to carry the entire ensemble forwards.

Perhaps the best was saved for last, as later on into the performance saw Brighton's very own The Dulcetones soul choir joining the band for a few tunes most notably on the final song, Bob Marley's version of *Red, Red Wine*. For all of

its greatness and popularity, it's not a common thing to see such thriving ensembles, but with the work and leadership of musicians like Gary Cosby and the fine talent that makes up the essence of this ensemble we can see this music growing and remaining strong.

George Richardson



Eastbourne Splash Point Jazz Festival
The Fishermen's Club, Christ Church
and Leaf Hall, Eastbourne
Sunday 30th September, 2018

Splash Point Jazz's inaugural jazz festival in Eastbourne saw 12 different bands performing across 3 separate venues. The largest venue of the festival, Christ Church, hosted Festival Director Neal Richardson's Band who performed a number of well-known standards and featured two special guests. Vibraphonist Roger Beaujolais was on top form and, combined with the impressive Italian saxophonist Tommaso Starace, the pair excelled, particularly on bebop classics such as *Moose the Mooche*. Bassist Nigel Thomas and drummer Paul Cavaciuti were responsive and hard-swinging accompanists; Cavaciuti did a memorable solo on *Work Song*.

Terry Seabrook's latin band Quinto gave a lively performance at the Fishermen's Club, with bassist Davide Mantovani and drummer Tristan Banks driving the rhythm forward over solos by Seabrook and trumpeter Raul D'Oliveira. The stand-out tunes were their Afro-Cuban treatments of Horace Silver's *Song For My Father* and Jobim's *Corcovado*.

Sue Richardson's latest tribute show, *Jazz Immortal*, was at Christ Church and saw her perform the music of Clifford Brown, including classics such as *Sandu* and *Joy Spring*, with a top class band that included Neal Richardson, Andy Cleyndert and Rod Youngs. Interspersed with biographical details about Brownie, it included some pieces by Quincy Jones and Benny Golson's tribute *I Remember Clifford*. There were some memorable solos from Sue Richardson and tenor



Photos: Lisa Wormsley

saxophonist Roberto Manzin.

Smaller groups performed at Leaf Hall, including the vibrant Sara Oschlag Quartet who brought an intimate jazz club atmosphere to the neo-gothic Victorian hall, and did a mixture of standards, including tunes by Thelonious Monk, assisted by Dan Sheppard and Jason Henson, with Chris Coull on flugelhorn.

Downstairs in Leaf Hall, photographer Brian O'Connor's exhibition included photos of a number of jazz legends, including one of bassist Peter Ind.

One of the most interesting ensembles of the festival, Hexagonal, showcased tunes by Bheki Mseleku and McCoy Tyner, from their excellent new album. Their two sets featured some tight horn arrangements and impressive soloing from saxophonists Greg Heath and Jason Yarde.



The festival organisers clearly put in a lot of hard work, with a team of volunteers at each venue and both festival director Neal Richardson and Splash Point's Annette Keen doing a lot to make it a success.

With a lot of excellent bands on at the same time it was a shame to have missed so many other acts due to the distances between venues. Whilst stroller tickets enabled people to go to all three venues, the Fisherman's Club was that little bit too far from Leaf Hall and Christ Church. Despite this shortcoming, the festival featured a great selection of jazz acts and is a welcome addition to a thriving jazz festival scene in Sussex.

Charlie Anderson



Photo: Lisa Wormsley

Joe Armon-Jones
Patterns, Brighton

Wednesday 10th October, 2018

The new London jazz scene, recently featured in the New York Times, is all about the live experience and this is something that Mr. Bongo is bringing to Patterns in Brighton over the next few months.

Ezra Collective's pianist Joe Armon-Jones, on his return to Brighton, performed tracks from his solo debut, *Starting Today*. As with his last appearance here, at The Eagle pub back in May, he was joined by a frontline of Dylan Jones on trumpet and Nubya Garcia on tenor saxophone, with Asheber doing guest vocals.

Creating a warm and relaxing atmosphere, Armon-Jones began with the catchiest track from the album, *Almost Went Too Far*,

and quickly established a groove with the Wurlitzer sound from his Nord keyboard. Throughout, he was deeply immersed in the music, eagerly leaning forward to trade phrases and lock in with the drums of Kwake Bass.

The next tune, *Mollison Dub*, featured guest vocals from Asheber and an intense solo from saxophonist Nubya Garcia, whilst *London's Face*

allowed trumpeter Dylan Jones the opportunity to display his impressive technique, using upper register slurs, squeaks and growls.

For the final tune of the set, joined once again by Asheber, Armon-Jones let rip with a mesmerising solo on the title track of the album, *Starting Today*.

Charlie Anderson



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**Brighton Alternative Jazz Festival:
Trevor Watts & Veryan Weston
The Verdict, Brighton
Thursday 4th October, 2018**

Brighton's Alternative Jazz Festival, in its third incarnation this year, kicks off with a raucous exposé of jazz from the distended edges of tradition. This evening's gig, having swung through the clipped snapshots of *In Threads* and the sinuous and slinky heads of *Entropi*, culminates in an all-over-the-map duo from Trevor Watts and Veryan Weston.

Possibly the smartest trick of the evening is Weston's timbral wandering with his keyboard - providing plenty of traction for Watts to blast off from. There's nothing of the doctrinaire from either player - while it opens with some well-heeled, open and wild free jazz skronk, there's a sharp amount of listening and consideration from both camps. At times Weston provides a steady pulse, anchoring some astonishing modal drift from Watts. Elsewhere, both go down-tempo and lyrical, like a spontaneous funereal mist drifting over the stage.

Neither seems to carry any threat of running out of ideas or energy, and there's a real fizz to their

camaraderie - the odd wry side-eye and restrained laughter at times. I say there's nothing doctrinaire about their playing - among the moments of free squall and turn-on-a-dime reflexive restraint there's a real sense of two men thoroughly enjoying messing about on stage. Not to say that it's all flimsy levity but there's a comforting feeling that both have been around the block long enough to entirely command the stage, and the audience responds in kind.

Considering this is ostensibly 'free' there's a great capacity both have to use & abuse scales, sometimes fracturing them across registers, sometimes playing close n' tight. A few times tonight Weston was almost sardonically tempering matters with two chord, repetitive figures, mischievous grin as some faintly preposterous sounds came out. The duo's strength clearly being in able to treat free music to a bit of fun, something too often sorely lacking in what is not the most approachable of areas of jazz. Watts is clearly a master, and unafraid to cut loose, but he's simultaneously listening intently and respectfully to Weston - any blasting over is quickly curtailed, and besides turning out some great and wildly varied music, there's an air of sincere respect for the other player from each.

Hats off to Brighton Alternative Jazz Festival for a great evening - precipitating a most welcome injection of some of jazz's more jagged shapes into the South East.

Kev Nickells

Brighton Alternative Jazz Festival:
Terry Riley
St. Luke's Church, Brighton
Monday 8th October, 2018

Celebrating its third successful year, Brighton Alternative Jazz Festival was fortuitous enough to have some of the biggest names in contemporary music listed on its programme.

As sunset hit the high gothic points of the magnificent venue that is St Luke's Church on the high hill of Brighton's Elm Grove, the atmosphere was one of mysticism and wonder. A fitting scene for the artists that would be taking part in this unique performance.

First to take the stage was the duo Mesange, bringing their own handcrafted brand of dark gothic experimental fusion. Consisting of guitarist Luke Mawdsley and violinist Agathe Max, Mesange managed to weave together the effects-laden performance one might find in the middle of an unknown Thurston Moore album. With both instrumentalists sporting an array of effects pedals which, along with perfectly executed musicianship, were able to conjure up a variety of sounds. Ranging from the bright steel twang and soothing hum one would expect to hear from electric guitar and violin, then suddenly unleashing a soundscape entirely its own. Bringing floods of imagery from dark forests and babbling brooks to the neverending unknown regions of outer space, giving us a portrait of emotions while the relationship between audience and performer was free to the will of the individual.

Next up and the final act for the

night was a man whose name alone brings a glint to any music lover's eye. A giant of not just classical music but a strong pillar in the evolution of modern music in general. All was quiet in anticipation of the appearance and performance of music legend and composer Terry Riley. Now when uttered, this name usually evokes the warm familiarity of his famous compositions such as *In C*, *A Rainbow In Curved Air* and his extensive work with neo-classical outfit the legendary Kronos Quartet. Instead here we are given a complete juxtaposition. Stripped back to just piano and guitar as Riley is accompanied in an intimate duo with his son Gyan, an accomplished and brilliant musician himself. This performance saw the two Rileys jumping through realms of jazz, experimental, minimal and Indian sacred music. Some tunes were graced with Terry's meditative Indian classical chants, while Gyan's steady support of spacious and lyrical guitar concreted the pieces. The set gave way to heartwarming moments as father and son exchanged gleaming glances as they let their interplay and intuition run wild. The whole performance saw tunes ranging from spiritual exploratory tunes to a straight-up jazz duo bouncing ideas and melodic motifs off of each other. This was a different side to the music that most people first encounter when hearing Terry Riley, but still this unique performance was nothing short of amazing with both listener and composer moving forward through the music as one.

George Richardson



**Brighton Alternative Jazz Festival:
Adam Fairhall, David Birchall/
Andrew Cheetham/Julie Kjaer/
Hannah Marshall, Laura Jurd's
Dinosaur, Ivo Perelman & Matthew
Shipp, Peter Brötzmann & Full Blast,
Irreversible Entanglements
*St. Luke's Church, Brighton
Saturday 13th October, 2018***

Still illuminated from the previous week's performance of legendary composer Terry Riley, St Luke's Church had the enormous honour of hosting a whole day of music for yet another prestigious event of Brighton Alternative Jazz Festival. No less than six hours of music was performed by some of free and alternative jazz's biggest acts, including both strongly familiar and up and coming artists. It was received by an engaging and warming audience, who no doubt left the event feeling somewhat changed and anew.

A fairly new household name from the northern scene of Manchester was first to grace the stage. The playing of pianist Adam Fairhall was nothing short of electric as this virtuosic player gave his fresh interpretations of old tunes and medleys while throwing in a few

originals here and there. One such example of this artist's finesse as an arranger was an open interpretation of an old ragtime classic Pork and Beans by pianist/composer Lucky Roberts, whose recording of the tune brought it to fame in 1946. Starting the piece off with its original ragtime feel, Fairhall quickly descended into new territory taking the tune on a journey through different feels, interpretations and styles. One moment saw graceful fleeting runs reminiscent of Chopin and Liszt, then to the free regions of Cecil Taylor where every melodic run is a new statement and journey in itself. All before taking us back in time through the styles of jazz's most significant pianists going from Evans, Monk, Waller, Tatum until we finally arrive back at the signature ragtime style of the tune's original composer.

Next up featured a lineup of stellar musicians who funnily enough have only performed once before as this group. As said by instrumentalist and organizer Daniel Spicer, "It's kind of become a tradition at this festival to get an act that haven't played together before". This certainly captured the moments of free jazz and true spontaneity at its best, as



Photos: Anya Arnold

each member of this quartet brought ideas forward to be moulded into the flame of the moment. Hearing frantic plucked strings from cellist Hannah Marshall, melodic sweeps, whistles and growls coming from multi-reeds player: Julie Kjaer, electric blips and glitch tones conjured by guitarist David Birchall and skittering beats from the sticks and brushes of drummer Andrew Cheetham. The honest interplay and exploration between these players was made abundantly clear to the audience who sat waiting in anticipation for what musical thought might take flight next.

Third to contribute to this marvellous concert were London based Dinosaur, led by trumpeter Laura Jurd, whose debut album *Together, As One* saw the band nominated for 2017's Mercury Award for album of the year. However, this set saw Dinosaur performing tunes from their new album *Wonder Trail* released earlier this year. This exciting performance also included an all star lineup with one of London's leading pioneering composers Seb Rochford, of Polar Bear and Acoustic Ladyland, occupying the drum chair. Also accompanying this ensemble was another familiar face from the

UK jazz scene, bassist Ruth Goller, who has participated in many notable projects (Melt Yourself Down and new world fusion trio Vula Veil to name a few). While taking their usual places in the band, pianist Elliot Galvin along with band leader and trumpeter Laura Jurd drove the ensemble through a set of newly established compositions. The tunes performed were a touch different from the band's debut, showing a new approach to composition. Their first album, *Together, As One*, had a sense of heavy attack with influences of both rock and free jazz, while the tunes that make up their sophomore, *Wonder Trail*, had a fresh sense of refinement and smooth exciting melodic passages, while still maintaining that sense of genuine freedom and interpretative playing. Overall an astounding performance by all.

Saxophonist Ivo Perelman and pianist Matthew Shipp took up the next daring performance. Both already big names in their own right, put together in their bare form of a duo, the entire set saw these musically colossal figures embraced in a flurry of chaotic communication, exchanging riffs and motifs and each musician



showing the very spectrum of his emotion, ranging from dark to light. This was a journey of building tension with heavenly resolve and deep thought.

We also had the prestigious honour of being witness to the performance of free jazz pioneer and legend, saxophonist Peter Brötzmann. Responsible for such epic movements in music such as his 1971 release *Machine Gun*, a brave release of freedom and protest. One could even compare it to the majestic howls of Ornette Coleman's *Free Jazz*, a collective improvisation with firm salutes to Charlie Haden's Liberation Music Orchestra. But here we experienced Brötzmann in a more stripped down light, seeing the veteran musician slowly walk

on stage and bring forth a wall of sound. Accompanied by his band mates, drummer Michael Wertmüller and electric bassist Marino Pliakas, under the unit name Full Blast, an aptly fitting title for the music that was played. Hearing soaring roars and dissonant runs from Brötzmann stretching his instrument and consciousness to their further most regions. Backing and exchanging with Brötzmann, Pliakas and Wertmüller more than held their own and even took the centre themselves with virtuosic chaos and perfect release. The rapid fast bass was executed nicely with a unique three finger picking style reminiscent of the late Niels-Henning Ørsted Pedersen, while Wertmüller's free and hard hitting grooves brought to mind glimpses



Photos: Anya Arnold

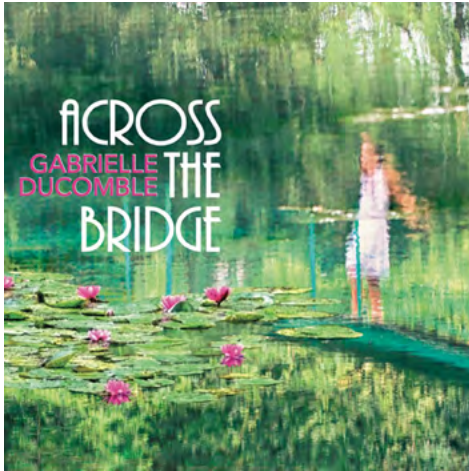
of Elvin Jones; all this done while still remaining true to their own musical identities and voices.

Last to bless the centre stage of this amazing event was the new and wondrous free collective Irreversible Entanglements. These strong-minded musicians from Philadelphia, New York, and Washington DC brought to life a vast soundscape running across the spectrum of emotions to create a soundtrack to America, the world and its current political and ethnic injustice. This quintet, made up of the finest modern activist players, summed up the suffering and turmoil both past and present, with dissonant yells and wails from trumpeter Aquiles Navarro and saxophonist Keir Neuringer, whilst the rhythm section, comprising of

drummer Tcheser Holmes and double bassist Luke Stewart, supported the forward moving unit with heavy-driven rhythms and frantic pulsating basslines. Over the top of this world of noise, the spoken word of poet and vocalist Camae Ayewa, also known by her pseudonym Moor Mother. Angry and harsh truths were spoken, felt and delivered to a captivated audience along with an undeniably genuine and strong sound that entranced the ears and minds of every audience member and attendant present. This truly was the perfect and only way to end such a beautiful day of free music and exploration.

George Richardson

Album Reviews



Gabrielle Ducombe

Across the Bridge

(MPG Records - mpgcd020)

Ducombe studied jazz at Guildhall; previous releases featuring the likes of Gilad Atzmon and Chris Garrick have established her on the UK jazz circuit, and she's appeared alongside Jacqui Dankworth and Tina May as part of the Jazz Diva series, and as part of Georgia Mancio's Revoice series. The twelve original compositions on this record occupy a stylistic territory closer to the jazz-tinged folk songwriting of Joni Mitchell, or more mainstream accessible figures like Katie Melua; singing in both English and her native French, Ducombe brings in flavours of Piazzola tango (*Like A Bridge Across Your Heart*) chanson waltz (*Les Roses Et Leurs Epines*) mellow latin rhythms (*Tell Me Today*) jaunty trad swing (*Circus*) and a polite strain of cafe blues (*Is This It*) that evokes another jazz-tinged pop chanteuse,

Rikki Lee Jones. Ducombe's voice is a delight; an accurate instrument on the scat sections that embellish tunes like the gently swaying *Ride*, warm and intimate on ballads like *Forest Boy*, pure and clear throughout. The arrangements are brought to life by the outstanding band, with drummer Saleem Raman deserving special mention for injecting some dynamic energy without ever overwhelming the delicate balance of the music. The reserve, restraint and sheer good taste evident throughout sometimes rather dull the emotional impact and those seeking the grittier confessional tradition of, for instance, Billie Holiday, should probably look elsewhere, but there is no denying the sincerity, skill and accomplishment on display; Ducombe is a class act, and this is a well conceived and executed showcase for her considerable talents. The cover art, a photographic collage of Monet's *Le Pont Japonais*, is the perfect packaging for this appealing record.

Eddie Myer

Gabrielle Ducombe, vocals, piano, melodica; Nicolas Meier, guitar; Richard Jones, viola; Nick Kacal, bass; Saleem Raman - drums



Elliot Deutsch

Make Big Band Great Again
(self-release)

Although in some quarters, jazz has been regarded as a subversive form of music, big band music has not been considered as a vehicle for protest. Until now.

When he started to write this album, Elliot's original plan was to pay tribute to his hometown, Los Angeles. But events overtook him. He started to experience a combination of hopelessness and bewilderment.

The first of the five tracks is a short, respectful, big band arrangement of the patriotic tune *America The Beautiful*. So far, so good.

The next three tracks, all up tempo, hang together, like three movements of a single piece. Their titles hint at the underlying inspiration/desperation, generated by President Trump's antics.

Fake News refers to Mr. Trump's repeated attempts to discredit any source of reliable reporting. The trumpet soloist is Mike Rocha. *Repeal and Replace* refers to Mr. Trump's attempts to dismantle the progress made under President Obama, while

simultaneously presenting himself as a man of the people. In particular, dismantling the Affordable Care Act, on which the less well-off depend. Will Brahm plays the guitar solo. *The Great Wall*, inspired by the anti-immigrant rhetoric especially in relation to Mexico, includes Dan Kaneyuki's alto solo.

Despite its name, the final track *Pink Sunset*, a ballad, is not a reference to revoking LGBT+ rights, but rather the colourful evening skies caused by chemical smog. Atmospheric flutes and trumpets introduce a trombone feature including Bob McChesney soloing.

I particularly enjoy Elliot's writing a capella passages in these tracks. Without being aware of the background to this album, the casual listener would consider it as an example, a highly professional example, of twenty-first century big band jazz with late twentieth century popular music influences. I recommend it.

Patrick Billingham

Dan Kaneyuki, Will Vargas, Joe Santa Maria, Colin Kupka and Tim McKay, Saxes;

Mitch Cooper, Brandyn Phillips, Chris Gray, and Mike Rocha, Trumpets;

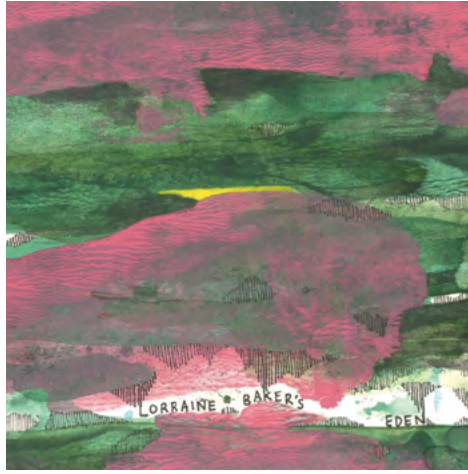
Bob McChesney, Erik Hughes, Sean Shackelford and Steve Hughes, Trombones;

Will Brahm, Guitar; Scott Healy, Piano; Brian Ward, Bass; Greg Sadler, Drums.

Release date: 2nd November.

Available to pre-order on iTunes.

Lorraine Baker's Eden
Spark!
(Spark006)



Here's something new - a young drummer leading a tribute to veteran New Orleans sticksman Ed Blackwell, with a band that features streetwise new-thing iconoclast Binker Golding alongside long-established, critically acclaimed pianist and mentor Liam Noble, with feisty newcomer Paul Michael providing tough, imaginative basslines and credited with key input to the arrangements. The results are immediately arresting, with Baker's punchy, assertive intro leaping into the twisting rhythmic variations of *Dakar Dance*, and thence to *Thumbs Up*, with a beguiling mix of chords on the bass guitar and afrobeat flavoured groove underpinning stark pentatonic riffing. Just when you think you've got the track's measure, it breaks down to a duet between Golding and the ever-resourceful Noble, before building back into a wonderfully melodic solo from the leader that retains the lilting time feel, even with the surprise addition of dubwise studio effects. *Pentahouvé* casts the net of inspiration wider to include a melody by free-improv stalwart and Blackwell associate Mark Helias; the Blackwell link is made even more explicit in a version of Coleman's *Blues Connotation* that explodes into hard driving swing after it's edgy, M-Base style intro; *Chairman Mao* has a dub reggae feel, the whole band

combining into abstract rhythmic textures, and *Mopti* has more pentatonics over an afro 12/8.

Baker's style on kit is already recognisable and distinctive enough to tie the album together - a warm, relaxed but driving groove, spread out across the entire kit so that toms and side stick are fully deployed for maximum melodic content - Blackwell would surely have recognised a kindred spirit. Golding really shows his range and power as an individual voice as well, with an edgy assertive tone that can be tender as well, and a fertile melodic imagination underpinned by sophisticated harmonic ear that isn't always apparent in his acclaimed duo performances with Moses Boyd. Noble's presence adds an extra layer of depth, gravitas and resonance throughout; while he may be associated with an older generation of the jazz establishment, and Golding by contrast with the New Thing, this recording demonstrates what a remarkable pair of unclassifiable musicians they are, and how compatible. This debut manages to avoid the clichés of both the old guard and the new school - while the compositions are sometimes slight, there are a plethora of signposts pointing in all kinds of intriguing directions that make this one of the most arresting debuts for a long while. Catch the band live on tour this autumn.

Eddie Myer



Hexagonal
McCoy & Mseleku
(Hexagonal Records - HRCD101)

John Donaldson's piano style - dynamic, exciting, heavy with dense left hand chording and furious pentatonic runs - has drawn comparisons with that of McCoy Tyner, and he worked extensively with maverick South African pianist/composer Mseleku before the latter's untimely death. Ensclosed in his Hastings stronghold, he has written a set of well plotted arrangements of tunes by both these inspirations, and assembled a muscular band of UK A-listers to play them. Opener *Walk Spirit, Talk Spirit* sets the scene - Tyner's original piano figure is re-written for the horns, who deliver the part with a swaggering gusto, leading into a pounding straight-eighths groove that bursts into soaring swing under Greg Heath's fluent tenor solo. Fellow Hastings resident and Mseleku accompanist Simon Thorpe combines with powerhouse drummer Tristan Banks to keep the grooves locked and tight - *The Man From Tanganyika* is taken as a rollicking afro 12/8 that adds a convincing update to the seminal original recording, while

Mseleku's *My Passion* is played with a grace and subtlety that highlights what an outstanding composer he was; the Mseleku material stands up consistently well against the better-known Tyner classics. It's fun comparing the contributions from the two trumpeters, with Flowers' warm tones and lyrical accuracy offset by Collins' fire and flash. The internationally acclaimed, currently under-represented Jason Yarde reminds us what an outstandingly characterful player he is, on both alto and baritone; the lesser-known Heath more than holds his own in this exalted company. With so many powerful contributors the leader's own piano is almost sidelined but there's room for pithy statements on *Joy* and Mseleku's astonishing *Angola*, the latter also providing a feature for Banks to demonstrate what's what in terms of modern drumming. *For Tomorrow* is a contemplative, beautifully arranged closer. The album's highlight is an 8 minute workout on Tyner's *Fly With The Wind* - full of imaginative arrangement details, powerfully and precisely delivered, with everyone playing up an absolute storm. Catch them live if you can.

Eddie Myer

John Donaldson, piano, arranger; Greg Heath, tenor sax & flute; Simon Thorpe, bass; Jason Yarde, alto & baritone sax; Tristan Banks, drums & percussion; Graeme Flowers, Quentin Collins, trumpet & flugelhorn

Listings

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

www.sussexjazzmagazine.com

[R] = Residency

(c) = collection

For big band listings see Big Band Scene.

Thursday	Mr. Bongo Presents: Peña Patterns, Brighton Doors 7:30pm £9	Roger Beaujolais & Neal Richardson Trio The Master Mariner, Brighton 7:30pm £10	The Jazz Organisation NUR Bar, Hastings 8pm Free	Pollito Boogaloo The Paris House, Brighton 8pm Free	Paul Richards & Louis Checkley The West Hill, Brighton 8pm Free
1	Jazz & Swing Night The Cricketer, Hove 8pm Free	Live & Improvised Jam Night The Dorset, Brighton 8-11pm Free	Will Gardner The Idle Hands, Brighton 8pm Free	Quizas Jazz Band The Mucky Duck, Brighton 9pm Free	

Friday	Neal Richardson Bannatynes Spa Hotel, Hastings 7pm Free to diners	Dave Chamberlain Quartet Steyning Jazz Club 8pm £12/7	Benn Clatworthy Quartet The Verdict, Brighton 8:30pm £15/12	Dave Quincy & Terry Smith The Steam Packet, Littlehampton 8:30pm Free	
2					

Saturday	Tony Williams Duo Queen Victoria, Rottingdean 2-5pm Free	L'escargots Trois The Paris House, Brighton 4-7pm Free [R]	Monica Vasconcelos The Ropetackle, Shoreham 8pm £15	Chris Coull - postponed The Verdict, Brighton 8:30pm	
3					

Sunday	Mike Hatchard The Ropetackle, Shoreham 11am £11	Herbie Flowers Jazz Breakfast The Dome, Brighton 11am £7.50	Savannah/Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Sam Carelse Jazz Duo The Libertine Social, Worthing 2-5pm Free [R]	
4	Jazz at The Hartington The Hartington, Brighton 7-9pm Free [R]		Lawrence Jones Lion & Lobster, Brighton 8-10pm Free [R]	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]	

Monday	AI Nicholls Trio The Paris House, Brighton 2-5pm Free	CLOSED Snowdrop, Lewes 8pm Free (c) [R]	Simon Spillett Trio The Paris House, Brighton 8-10pm Free	Tulka Trio presents Vintage Beats The Mesmerist, Brighton 9pm Free	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
	5				

Tuesday	Scoop Session The Verdict, Brighton 8pm £tba	Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Alan Barnes Quartet Hare & Hounds, Worthing 8:30pm Free (c)	Remi Harris Jazz Hastings 8:30pm £10	Beats 'n' Pieces The Mesmerist, Brighton 9pm Free
	6				

Wednesday	Lorraine Baker's Eden The Brunswick, Hove 8pm £12/10	Andy Panayi Trio The Paris House, Brighton 8-10pm Free	Allison Neale Worthing Theatre Jazz Cafe 8pm £9	The Seen Onca Gallery, Brighton 8-10pm Free	Flash Mob Jazz The Mesmerist, Brighton 9pm Free	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]
	7					

Thursday	Sue Richardson & Neal Richardson Trio The Master Mariner, Brighton Marina 7:30pm Free [R]	Enrico Tomasso Quintet Robertsbridge Jazz Club 8pm £10/8	The Jazz Organisation NUR Bar, Hastings 8pm Free	Will Gardner The Idle Hands, Brighton 8pm Free	Tres Amigos The Paris House, Brighton 8pm Free
	8				

Friday	Lou Beckerman & Joss Peach Brighton Unitarian Church 12:30pm £3.50	Alexandra Ridout La Havana, Chichester 8:30pm £10/5	Nigel Price Quar- tet Chichester Jazz Club 7:45pm £15/8	Matt Wates Sextet The Verdict, Brighton 8:30pm £15/12	Aurora Chanson Quartet The Steam Packet, Littlehampton 8:30pm Free
	9				

Saturday	Fleur de Paris Queen Victoria, Rottingdean 2-5pm Free	Sam Carelse Trio The Paris House, Brighton 4-7pm Free [R]	Alex Bryson The Verdict, Brighton 8:30pm £10/5	4&More Queen Victoria, Rottingdean 10pm Free
	10			

Sunday	Savannah/ Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Sam Carelse Jazz Duo The Libertine So- cial, Worthing 2-5pm Free	Jeff Williams The View, Seaford Head Golf Club 5pm £10 (kids free)	Jazz at The Hartington The Hartington, Brighton 7-9pm Free [R]
	11			
	GoGo Penguin Concorde 2, Brighton 7:30pm £20.35	Court & Spark The Brunswick, Hove 7:30pm £10	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]	Sunday Night Jazz The Hand In Hand, Bright- on 8:30pm Free [R]

Monday 12	Andy Woon Trio The Paris House, Brighton 2-5pm Free	CLOSED Snowdrop, Lewes 8pm	Geoff Simkins Trio The Paris House, Brighton 8-10pm Free	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
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Tuesday 13	And Sally Makes 4 The Chequer Inn, Steyning 12:30pm Free	Musa Mboob + Xam Xam Komedia, Brighton 7:30pm £10	Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Jo Fooks Quartet Hare & Hounds, Worthing 8:30pm Free (c)	Beats 'n' Pieces The Mesmerist, Brighton 9pm Free
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Wednesday 14	Ezra Collective Patterns, Brighton 7:30pm SOLD OUT	Abi Flynn Trio The Paris House, Brighton 8-10pm Free	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]	Swing Ninjas The Mesmerist, Brighton 9:30pm Free
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Thursday 15	Yazmin Lacey Patterns, Brighton 7pm £9.90	Tim Wade & Neal Richardson Trio The Master Mariner, Brighton 7:30pm Free [R]	Pyjaen The Verdict, Brighton 8pm £8/4	The Jazz Organisation NUR Bar, Hastings 8pm Free
	Fleur de Paris The Paris House, Brighton 8pm Free	Paul Richards & Sara Oschlag The West Hill, Brighton 8pm Free	Will Gardner The Idle Hands, Brighton 8pm Free	

Friday 16	Swing Swing Swing with Sarah Harris The Railway Club, Brighton 8:30pm Free	Tobie Carpenter Organ Trio The Verdict, Brighton 8:30pm £12/9	DB3 with Dave Browne The Steam Packet, Littlehampton 8:30pm Free
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Saturday 17	Mike Potter Queen Victoria, Rottingdean 2-5pm Free	Sara Oschlag Trio The Paris House, Brighton 4-7pm Free [R]	Vitor Pereira Quintet The Verdict, Brighton 8:30pm £10/5
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Sunday 18	Jazz Brunch with Sara Oschlag Trading Boundaries, Sheffield Green 11:30am - 2pm Free	Savannah/Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Sam Carelse Jazz Duo The Libertine Social, Worthing 2-5pm Free	Jazz at The Hartington The Hartington, Brighton 7-9pm Free [R]
	Soft Machine Lewes Con Club 7:30pm £19.80	The Drawtones feat. Julian Nicholas & Poppy Rawles Herstmonceux Castle 7:30pm £12	Heard The Verdict, Brighton 8pm £8/4	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]

Monday	Nils Solberg/Mick Hamer Trio The Paris House, Brighton 2-5pm Free	Mark Bassey Snowdrop, Lewes 8pm Free (c) [R]	Sam Carelse Trio The Paris House, Brighton 8-10pm Free	Tulka Trio presents Vintage Beats The Mesmerist, Brighton 9pm Free	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
19					

Tuesday	Nigel Price Trio The Hawth, Crawley 7:45pm £15	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Art Themen Quartet Hare & Hounds, Worthing 8:30pm Free (c)	Beats 'n' Pieces The Mesmerist, Brighton 9pm Free
20				

Wednesday	Paul Richards Trio The Paris House, Brighton 8-10pm Free	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]
21		

Thursday	Paul Richards & David Beebee Trio The Master Mariner, Brighton Marina 7:30pm Free [R]	The Jazz Organisation NUR Bar, Hastings 8pm Free	Son Guarachando The Paris House, Brighton 8pm Free	Will Gardner The Idle Hands, Brighton 8pm Free
22				

Friday	Outsource Music The Rose Hill, Brighton 7:30pm Free	Clare Teal Duo The Ropetackle, Shoreham 8pm £24	Mark Cherrie Quartet The Verdict, Brighton 8:30pm £10/5	Taylor Maid The Steam Packet, Littlehampton 8:30pm Free
23				

Saturday	Tim Wells Queen Victoria, Rottingdean 2-5pm Free	Jazzmin The Ropetackle, Shoreham 1pm Free	Lawrence Jones Band The Paris House, Brighton 4-7pm Free [R]	Jazzology (DJ set) The Black Dove, Brighton 8pm Free	Alan Barnes & Phil DeGreg The Verdict, Brighton 8:30pm £12/8
24					

Sunday	Mike Piggott's Hot Club Trio The Hawth, Crawley 12noon - 2:30pm £21.95	Savannah/Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Sam Carelse Jazz Duo The Libertine Social, Worthing 2-5pm Free	Jazz at The Hartington The Hartington, Brighton 7-9pm Free [R]
25				
	Hilary Burt's Blue Calluna (album launch) The Brunswick, Hove 7:30pm £10/8	Craig Handy & Ross Stanley The Verdict, Brighton 8pm £15/12	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]

Monday	Mike Piggott Trio The Paris House, Brighton 2-5pm Free	Triversion Snowdrop, Lewes 8pm Free (c) [R]	Gabriel Garrick Trio The Paris House, Brighton 8-10pm Free	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]
26				

Tuesday	And Sally Makes 4 The Chequer Inn, Steyning 12:30pm Free	Jenny Green with Rachel Gould + Jazz Jam Dorset Arms, East Grinstead Doors 7:30pm £8	Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Beats 'n' Pieces The Mesmerist, Brighton 9pm Free	Jason Henson Jazz Quartet Hare & Hounds, Worthing 8:30pm Free (c)
27					

Wednesday	Roberto Manzin & Neal Richardson The Bull Inn, Battle 7:30pm Free to diners	Mark Cherrie Band Fisherman's, Eastbourne 8pm £10	Sara Oschlag Trio The Paris House, Brighton 8-10pm Free	Liane Carroll Porters, Hastings 9pm Free [R]	Swing Ninjas The Mesmerist, Brighton 9:30pm Free
28					

Thursday	Chris Coull & Neal Richardson Trio The Master Mariner, Brighton Marina 7:30pm Free [R]	The Jazz Organisation NUR Bar, Hastings 8pm Free	Son Guarachando The Paris House, Brighton 8pm Free	Will Gardner The Idle Hands, Brighton 8pm Free
29				

Friday	Jo Fooks Chichester Jazz Club 7:45pm £15/8	Martin Taylor & Martin Simpson The Ropetackle, Shoreham 8pm £15	New Generation Jazz: Tom Barford Quintet The Verdict, Brighton 8:30pm £10/5	Coastline Jazz Band (trad.) The Steam Packet, Littlehampton 8:30pm Free
30				

Details are assumed to be correct at the time of publication.
If you are traveling a long distance, contact the venue before setting out.

Send your listings to: sjmlistings@gmail.com

Further Afield

Watermill Jazz Club, Dorking

Tuesdays

6th Nov. Tommy Smith Quartet

13th Nov. Deirdre Cartwright
Quartet

20th Nov. John Law's Re-Creations

27th Nov. Stan Sulzmann - Neon
Orchestra - 70th Birthday Tour

Southampton Jazz Club

Tuesdays

27th Nov. The Klemens Marktl Four

Southampton Modern Jazz Club

Sundays

4th Nov. Eddy White

11th Nov. Josephine Davies' Satori

18th Nov. Vitor Pereira

25th Nov. AfuriKo

Portsmouth Jazz

Mondays

19th Nov. Danny Moss Jr. Quartet

Turner Sims, Southampton

Fri. 2nd Nov. Tord Gustavsen Trio

Fri. 9th Nov. Nik Bärtsch's Ronin

Fri. 23rd Nov. Rymden

On the Horizon

Jazz Hastings

Tuesdays

4th Dec. Claire Martin & Jim Mullen

Steining Jazz Club

7th Dec. Portrait of the MIQ

Jazz Cafe, Worthing Theatre

Wednesdays

19th Dec. Colin Oxley

Chichester Jazz Club

Fridays

14th Dec. Enrico Tomasso Sextet

11th Jan. 2019 Scott Hamilton &
Alan Barnes

The Verdict, Brighton

1st Dec. Chris Coull

7th Dec. Jonny Mansfield Elftet

8th Dec. Graham Harvey Trio

14th Dec. Julian Nicholas Quintet

15th Dec. Helena Kay's KIM Trio

21st Dec. Paul Booth's Xmastet

22nd Dec. Outside Broadcast

Splash Point Battle

Dec. 19th Xmas Special - Sue Rich-
ardson

Splash Point Eastbourne

Dec. 12th Alan Barnes' Christmas
Carol

Venue List

Bannatyne Spa Hotel, Battle Road, Hastings
TN38 8EA

Chichester Jazz Club, Pallant Suite, 7 South
Pallant, Chichester PO19 1SY

Deans Place Hotel, Seaford Road, Alfriston,
Polegate BN26 5TW

Dorset Arms, 58 High St. East Grinstead
RH19 3DE

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

Herstmonceux Castle, Wartling Road,
Hailsham BN27 1RN

Jazz Hastings, The East Hastings Sea
Angling Association, The Stade, Hastings
TN34 3FJ

La Havana Jazz Club, 3 Little London,
Chichester PO19 1PH

Lion & Lobster, 24 Sillwood St., Brighton
BN1 2PS

NUR Restaurant & Lounge, 13 Robertson St,
Hastings TN34 1HL

Onca Gallery, 14 St George's Place, Brighton
BN1 4GB

Pavilion Theatre, Marine Parade, Worthing
BN11 3PX

Porters Wine Bar, 56 High Street, Hastings
TN34 3EN

Queen Victoria, 54 High Street, Rottingdean
BN2 7HF

Robertsbridge Jazz Club, Village Hall,
Station Rd., Robertsbridge TN32 5DG

St. Luke's Church, Queen's Park Rd.,
Brighton BN2 9ZB

Safehouse, at The Verdict, Brighton

Seaford Head Golf Club, Southdown Road,
Seaford BN25 4JS

Steyping Jazz Club, Steyping Centre,
Fletchers Croft, Church St., Steyping BN44
3YB

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

The Black Dove, 74 St James's St, Brighton

BN2 1PA

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

The Bull Inn, 27 High Street, Battle TN33
OEA

The Chequer Inn, 41 High St, Steyping
BN44 3RE

The Dome, Church St., Brighton BN1 1UE
(Concert Hall, Corn Exchange, Studio
Theatre)

The Dorset, 28 North Rd, Brighton BN1 1YB

The Fishermen's Club, Royal Parade,
Eastbourne, BN22 7AA.

The Hare & Hounds, 79-81 Portland Road,
Worthing BN11 1QG

The Hartington, 41 Whippingham Rd,
Brighton BN2 3PF

The Hawth, Hawth Avenue, Crawley RH10
6YZ

The Idle Hands, 59 Queens Rd, Brighton
BN1 3XD

The Komedia, 44-47 Gardner St., Brighton
BN1 1UN

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

The Master Mariner, 7 Western Concourse,
Brighton Marina BN2 5WD

The Mesmerist, 1-3 Prince Albert St,
Brighton BN1 1HE

The Paris House, 21 Western Road, Brighton
BN3 1AF

The Ropetackle, Little High Street,
Shoreham-by-Sea, West Sussex, BN43 5EG

The Rose Hill, Rose Hill Terrace, Brighton
BN1 4JL

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 Verdict, 159 Edward Street, Brighton
BN2 0JB

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

SJM

Sussex Jazz Magazine

Issue 82
November 2018

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Sub-Editor & Photography
Lisa Wormsley

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www.sussexjazzmagazine.com

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Sussex Jazz Magazine is a free monthly magazine that covers jazz across the South Coast region.



It began online in 2013 and since 2018 has been printed and distributed to jazz venues across Sussex.

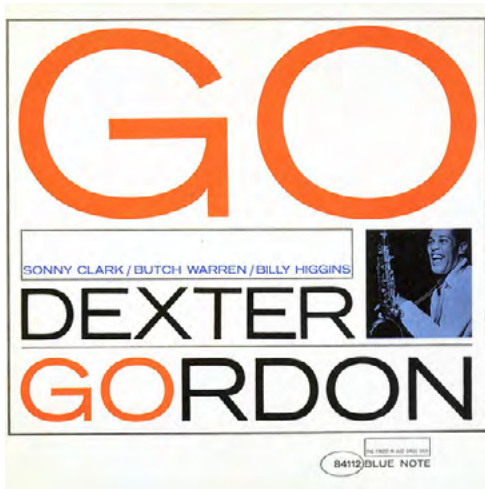


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Pete Recommends...



Dexter Gordon *Go* [Blue Note 84112]

About the time that this recording was made I heard Dexter in person. I still believe that it was one of the best live sessions I have experienced. The sheer strength of his performance, his ability to flow and to build for chorus after chorus, was breathtaking.

Over the years I have acquired and enjoyed several of his recordings, but this is the one I would always recommend. The accompaniment is superb. Sonny Clark demonstrates again why he was chosen for so many great sessions. His sympathetic response to Dexter's phrases is a constant delight. Butch Warren is solid on bass, while Billy Higgins on

drums plays with intelligence and imagination. Their support helps Dexter to perform at his very best. In the 80s I sometimes practised the trumpet while listening to Dexter's original *Cheese Cake* because I loved its simple but effective chord sequence. He is inspired and reaches the same level on every track. I particularly enjoy his reading of *Where Are You?*.

[*Go* was re-issued on Blue Note CD 84112. You may now be able to find it offered as part of a bargain collection of his recordings from this period]

Peter Batten

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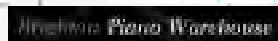
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