

# SJM

Sussex Jazz Magazine

*December 2018*



# SNOW DROP JAZZ

Nov 5 closed  
Nov 12 closed

Nov 19  
**Mark Bassey (trombone)**  
Alex Eborhard (drs) Terry Seabrook (org)

Nov 26  
**Triversion - Jazz Fusion**  
Terry Seabrook (org) Andy Williams (gtr)  
Javier Forero (drums)

Dec 3  
**Alex Bondono (sax)**  
Nigel Thomas (bs) Alex Eborhard (drs)  
Terry Seabrook (pno)

Dec 10  
**Jim Mullen (guitar)**  
Terry Seabrook (org) Darren Beckett (drs)

Dec 17  
**Jason Yarde (sax)**  
Terry Seabrook (pno) Darren Beckett (drs)  
Simon Thorpe (bs)

Dec 24 No jazz

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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 <sup>th</sup> July	John Speight David Hilton	Louis Armstrong – recordings from the 1920s Jazz at the Philharmonic
9 <sup>th</sup> August	John Speight Simon Williams Morris Baker	Treasurer's Report – Year 2017-18 Art Pepper – Part I Charles Mingus – Part II
13 <sup>th</sup> September	Jim Burlong John Poulter	Oscar Peterson and Friends Gary Burton
11 <sup>th</sup> October	John Speight Howard Marchant	Jazz Guitarists – ancient & modern Has Jazz forgotten the Blues?
8 <sup>th</sup> November	David Stevens John Speight	Hiroimi on video Jazz Contrasts
13 <sup>th</sup> 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.spaight@sky.com](mailto:j.spaight@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:– 16<sup>th</sup> June 2018

## the Verdict

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PAUL BOOTH

### DECEMBER 2018

Sat 1	<b>Chris Coull Group</b> Bluenote classics from the Prince of Doha	£8/4
Tue 4	<b>Scoop Session</b> stripped back Xmas sets from Scoop Monty	£tba
Fri 7	<b>Johnny Mansfield's Elfet</b> sensational 11-piece took Love Supreme by storm	£10/5
Sat 8	<b>Graham Harvey Trio</b> superb pianist with Dave Chamberlain & Sebastian De Krom	£10/5
Fri 14	<b>Julian Nicholas Quintet</b> cool Yule escapism featuring Imogen Ryall (vocals)	£15/12
Sat 15	<b>KIM (Helena Kay Trio)</b> brilliant young saxist with Misha Mullov Abbado, Dave Ingamells	£10/5
Fri 21	<b>Paul Booth's Xmastet</b> wringing in the festive season, with free nibbles & mulled wine	£20
Sat 22	<b>Outside Broadcast</b> local trio make Verdict debut with wonderful originals	£8/4



newgenerationjazz.co.uk

30<sup>th</sup> NOV 2018  
**Tom Barford Quintet**  
Kenny Wheeler prize winner launches debut album featuring fresh vibrant stars of tomorrow

7<sup>th</sup> DEC 2018  
**Jonny Mansfield Elfet**  
Christmas comes early as leading vibes man and his helpers cook up a storm

18<sup>th</sup> JAN 2019  
**Alex Hitchcock Quintet**  
Popular London Tenor star and his outfit kicks-off the New Year with explosive sounds

THE VERDICT, 159 Edward St, Brighton BN2 0JB • £5 Student Discount / £10 full price



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# Sam Carelse

## On The Corner



I sit at my desk wondering, how am I going to write a salty enough column about the jazz scene this December issue? I've been laid low with a nasty ear infection so have mostly been hibernating and, for the most part, avoiding too much audio stimulus.

I managed to catch some wonderful gigs this month, notably the Will Gregory Moog Orchestra at Brighton Dome and Tobie Carpenter's Organ Trio at The Verdict, but for this issue I'll leave a survey of the jazz scene and the wonderful/terrible state of things to my esteemed colleagues here at SJM, whilst I serve up some introspection in the mean time (no groans at the back please).

Approaching jazz from a different angle to a lot of my freelance musician colleagues who are alumnus from various jazz schools has made me hyper aware and slightly paranoid. I experience a chafing FIMO (Fear I've Missed Out) pretty much all the time about the whole thing... What have I missed? Will I ever be part of

the club? I've been lucky enough to receive extensive one-to-one tuition from professional jazz singers but I am lacking in kinship, which is obviously very important to jazz. When I started out I needed to pick up on the things that make a jazz singer a jazz singer beyond the warm up exercises, song workshops and in-depth music theory, and pick them up on my own (mostly) and fast. Of course it could be argued that Ella Fitzgerald did perfectly fine without going to Chichester College to learn jazz but let's face it \*looks to camera\* I'm no Ella Fitzgerald; I need all the help I can get.

I've thrown together a (by no means exhaustive) informal beginners' guide to just about passing as a jazz singer, for fellow jazz education pariahs of the scene, with advice passed down from others, and some from myself. Without further ado, here's my Jazz Singer Cheat Sheet, an early Christmas present from me to you that doesn't cost anything to make because it is made with LOVE (ugh, the worst kind of present).

## SAM'S JAZZ SINGER CHEAT SHEET

### LESSON ONE

Know all your keys, have charts, know how you're going to start and end a song, and crucially, don't start singing in the middle of someone else's solo (unless they let you). This is a super low barrier to entry but if you're a singer that can do all these things at a jam session the instrumentalists in the band will look at you like you are a wondrous unicorn from the land of nice things.

### LESSON TWO

Don't point your mic at the amp. We are not Jimmy Page.

### LESSON THREE

Jazz is not musical theatre.

### LESSON FOUR

Jazz is not not musical theatre.

### LESSON FIVE

Make it your life's mission to embrace authenticity and avoid affectedness. It helps to remember that in many ways singing is not about you, it is about the listener; authenticity gives the listener something to connect with you about, affectation puts up a barrier. Affectation can creep up on a lot of us from time to time in varying degrees and can be a lifelong battle, particularly for white, middle-class ladies like myself whose few brushes with adversity include their cat dying of old age-related illnesses, or the time their local bar ran out of Patrón. These lines from Father John Misty's

song *The Night Josh Tillman Came To Our Apt.* sums up this condition nicely:

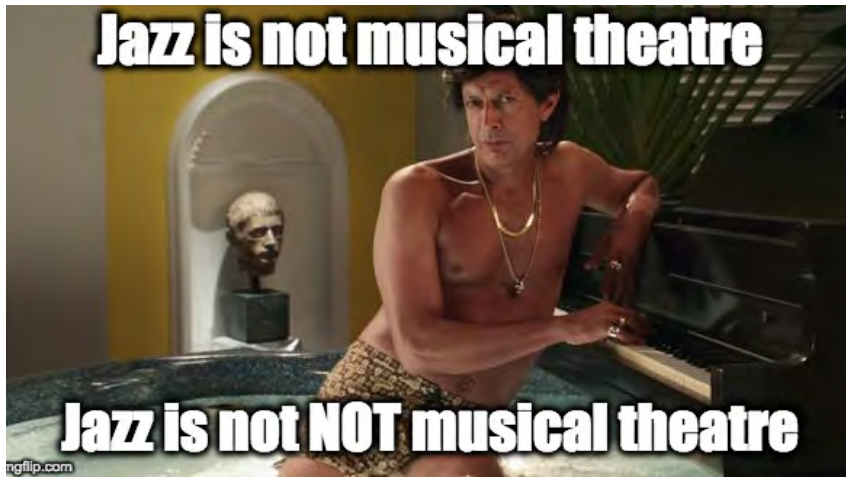
We sang 'Silent Night' in three parts  
which was fun  
'Til she said that she sounds just like  
Sarah Vaughan  
I hate that soulful affectation white  
girls put on  
Why don't you move to the Delta?

You don't want to be the singer that makes people cringe. I was booked for a wedding recently and the groom told me I was booked because I didn't make him cringe. To me, this compliment is worth more than a million "YOU WERE WONDERFUL, DAHHHLING!"s. I think being a passable jazz singer is sometimes more about what you don't do. This lesson could also be summed up as 'less is more'.

So how do you avoid affectedness?

### LESSON SIX

Actually listen to and enjoy lots and lots of good jazz. This is really important and a step that lots of people miss out, god help us all. The practice of jazz singing is a bit like an iceberg; about 10% of your time is spent with one's head above the parapet, and the remaining 90% listening to music in a darkened room, or in my case, the bath (sidenote - the freelance lifestyle has made me very clean). Although not amazing for achieving your daily recommended dose of vitamin D, this will help you with the following...



and/or listened to lots and lots of jazz solos, it is unlikely you will be good at it. If you are the exception and all of your beautiful melody lines arrive fully formed in your head with little exposure to jazz, you are Jazz Mozart and I, for one, welcome you, new jazz overlord. Voca me cum benedictus, oro supplex et acclinis, daddy-o.

#### LESSON SEVEN

A wise man once said, it don't mean a thing if it ain't got that swing. People like to be very sniffy about whether or not someone can swing or not. Arguably if you can't and won't swing you're in the wrong game. So you'd better swing- and I mean properly and not just dip your proverbial toe in like Louis Theroux at a splosh party. You absolutely must swing in order to pass muster with jazz's bitterest critics. #KeepJazzBitter

#### LESSON EIGHT

Scat with caution. If you want to express yourself, fine. But we don't have to like it. A bad scat solo really is like pulling your pants down, evacuating your bowels all over the stage and then looking proud that you created something from nothing, regardless of the fact the air is now thick with the stench of effluvium. If you want to make good music, and you're aware that you can't scat, it's OK to avoid it. A good scat is hard to find in my opinion, even amongst the most exalted jazz singers on the world stage (my thoughts on that in a later column perhaps). If you haven't worked at scatting and improvisation,

#### LESSON NINE

Compliments from the audience are a bit like homeopathic remedies; nice to have but probably won't make you better.

#### LESSON TEN

Whilst on the subject, listening to recordings of yourself is a really awful medicine you have to make yourself take every now and then. Over time you'll hate yourself more and more, and question your life choices, but it's just a sign your ear and your tastes are getting more refined- a good thing!

#### LESSON ELEVEN

Every time you bitch about a fellow musician, you make Jeff Goldblum cry. Karma, uh, finds a way.

TI;dr: Don't do drugs, stay in school. Merry Christmas!

# Jazz News

## Charlie Anderson rounds up the latest jazz news

Gladys Knight, Jamie Cullum and Snarky Parky are the first artists to be announced for the next [Love Supreme Festival](#), to be held at Glynde Place on the weekend of 5th-7th July, 2019.

Georgia-born **Gladys Knight**, known as the Empress of Soul, rose to stardom with hits for Motown in the 1960s that included *I Heard It Through the Grapevine* and *Take Me in Your Arms and Love Me*. After moving to Buddah Records in 1973 she released the Grammy winning hit *Midnight Train to Georgia*. In 1989 she recorded the theme tune to the James Bond film *Licence to Kill* and in 2006 she released *Before Me*, a jazz album on Verve. Her most recent album, *Where My Heart Belongs*, was released in 2014.

Multi-Grammy award winning ensemble **Snarky Puppy** (pictured) feature British keys player Bill Laurance, saxophonist Bob Reynolds and bassist/bandleader Michael League.

Singer and pianist **Jamie Cullum** is currently working on his eighth studio album. Early Bird tickets are now on sale. After Love Supreme's successful one-day festival at the Roundhouse in Camden in May, it's also set to return next year.

Love Supreme have also announced a new initiative to support up and coming talent entitled [Supreme Standards](#). The programme incorporates a live monthly residency at London's Ghost Notes, a podcast



hosted by Tina Edwards and a Supreme Standards website with interviews, articles and guest mixes.

Whilst [Portsmouth Jazz Club](#) closes after 10th December, it's going out in style with a night featuring Liz Fletcher and Alan Barnes. On the plus side, the newly-funded initiative [Jazz South](#), based at Turner Sims in Southampton, is a three-year project aimed at helping developing jazz musicians and promoters with assistance for touring, commissions, masterclasses and networking events.

Hastings-based saxophonist and composer **Jason Yarde** is currently crowdfunding for his [Acoutastic Bombastic](#) project, raising funds to record the ensemble of multi-instrumentalists that includes Eska, Seb Rochford, Benet McLean, Orphy Robinson, Julian Siegel and a host of others. Details can be found on their Pledge Music page. Jason Yarde will also be performing with Terry Seabrook at The Snowdrop in Lewes on Monday 17th December.

# Helena Kay



Scottish saxophonist **Helena Kay** won the Young Scottish Jazz Musician of the Year in 2015 and talks to Charlie Anderson about her debut album, *Moon Palace*.

## **What inspired you to play the saxophone?**

I started on piano because my dad and grandad played, then violin because that is what was offered at my primary school. I heard saxophone on a recording at home and begged my parents to let me start having lessons, which I did when I was 11.

## **Tell us about the KIM Trio and why you like playing with just bass and drums.**

The band formed when I was at Guildhall School of Music and Drama (GSMD), and I played trio for my 4th year mid-year exam and for my final recital. I love Sonny Rollins, especially

his trio records from the 50s, and it's a lot of fun playing with bass and drums. It's a challenging line-up to write for, I try to keep the tunes fairly simple, and aim to vary the texture, harmony, time signatures etc. as much as possible to keep it interesting.

## **What was the main inspiration for your album *Moon Palace*?**

I wrote some music for my final recital at GSMD, and wanted to do more with the trio after I graduated, so I wrote some more tunes to fill a whole set. The tunes ended up being based on different places that have been significant to me, such as New York and Muswell Hill. I won the Peter Whittingham Award in





Photo: Behrman Photography

2017, which enabled me to record an album and put together a tour. I wouldn't have been able to do it without the support from the award, Help Musicians UK and Arts Council England. I'm really grateful for their help.

**Do you have a favourite track from the album?**

*Perry St* is fun, it's a blues in 5/4, it's very simple but deceptively difficult because the tempo is so slow. Dave and Ferg sound great on this tune, they sound great on all of the tunes, but their playing on this one is especially sassy.

**What plans do you have for 2019?**

I have a surprisingly busy January coming up, I'm finishing off my album launch tour (at The Lescar in Sheffield on 9th January), recording with Issie

Barratt's Interchange Dectet, playing at Jazz East at The Alex in Felixstowe on the 13th, going to Holland with Sam Braysher (he's playing there with Michael Kanan), then up to Scotland for Paul Towndrow's Keywork Orchestra at Celtic Connections, and recording the next day. I'm also doing another recording with Calum Gourlay's quartet, and we're playing at The Vortex on 30th January. After that, I'm hoping to come back to New York (where I am now for a 3 month sabbatical/informal study period).

Helena Kay's KIM Trio  
The Verdict, Brighton  
Saturday 15th December, 2018

# Jonny Mansfield



*Interviewed by  
Charlie Anderson*

Photo: Jonny Mansfield at WOMAD by Lisa Wormsley

Vibraphonist Jonny Mansfield grew up in the village of Shepley, near Huddersfield in a musical household. “Both of my parents are musical, they’re peripatetic music teachers for Kirklees and Rotherham Music Services. My mum plays oboe and my dad plays bass trombone. I’ve got two older brothers, the oldest plays trombone and the middle one plays the cello.” After developing an interest in percussion from an early age, Mansfield was fortunate to have a percussion teacher who started him on the xylophone. After his teacher moved away, he was taught by percussionist Dominic Sales, who is also the founder of Jellymould Jazz Records. “He got me going and interested in jazz. He also made CDs for me to drum along to and do exercises.”

From there, Mansfield progressed to Chetham’s School of Music. “My brother, who plays the cello, went to Chetham’s. I hadn’t really thought about it, but then my parents asked if I wanted to do an audition. I did and I got a place. I went to Chetham’s, from year 10, for four years, doing classical percussion. I didn’t really play any vibes then, just a little bit in the local big band. They had a vibraphone there so I started noodling on that but I had no idea at that time what I was doing.” At Chetham’s Mansfield had group improvisation classes with Steve Berry, followed by jazz theory classes with Les Chisnall. “I learnt from those. That cocktail

of learning was incredible. From that, I did the National Youth Jazz Collective Summer School which was the summer of my upper-sixth year after leaving school. I was in a group with Nick Smart and Jim Hart. That’s when I said to them that I was interested in doing jazz. I’d got a place to do classical percussion at the Royal Academy and towards the end of the week Nick said ‘do you want to come and do the jazz course?’. So I transferred courses.”

“What I’ve really tried to develop is the feeling of it being like a small band, and really opening it up so that people can have their creative input as much as possible.”

Graduating from the Royal Academy of Music’s jazz course this year, Mansfield is enthusiastic about the whole experience. “The lessons were incredible. I had Jim Hart as my main teacher for one-to-one lessons. I also had Gareth Lockrane and Kit Downes, and one-to-ones with Pete Churchill, and some with Matthew Bourne. They were all incredible. Whenever Joe Locke was over I’d get a lesson with him which was really cool. And then there’s the group teaching. Pete Churchill does composition and Tom Cawley does the aural. It’s just such an amazing faculty, they really invested in us

all individually, and they're a really nice group of people. Probably the most beneficial things about music colleges are the people that you meet and there being a reason for fifty people to be in the same building and learning together, being interested in something, together. That's what made me want to play jazz in the first place, being surrounded by people that are really passionate about it."

The unusual instrumentation of Jonny Mansfield's Efttet gives the ensemble a sound that's not heard anywhere else. With eleven members and some of them doubling instruments, this gives Efttet a unique sound and an enviable sound palette to draw from. "I haven't seen a band live or on video/recordings with this specific line up. It's vibraphone, guitar, electric bass, drums, violin, cello, vocals and then four horns: trumpet, trombone, bass clarinet/tenor and alto saxophone. Everyone that does it is amazing and I've met them from all different parts as well. Some people from The Royal Academy, some from Chetham's, some that I've met since being in London, like George

Millard and Will Harris. Jim Davison I met first through my brother as he was living with Jim's girlfriend at the time. So I've met all these people through different avenues and we all get on so great. We just did a 14 date tour. I was expecting that, when we'd get to the ninth day or whatever, everyone would be a bit tired and tense after being in a van together, but that wasn't the case at all. We all just got on so well. I think it's a real one-off in terms of musical personalities and social personalities. It just seems to work."

Mansfield is clear about the influences of his composing and how he wants the band to sound. "When I'm composing, there are definitely influences from Django Bates and Loose Tubes, Maria Schneider and the contemporary big band writers. Then, at the same time, I don't want it to be a big band. I don't want it to be my compositions where anyone could dep in the band, sit down and read the music and it wouldn't necessarily sound much different. What I've really tried to develop is the feeling of it being like a small band, and really opening it up so that people can have their creative input as much as possible. There's also the more unusual influence with Dom Ingham on violin. He's such an amazing improviser, for him to sit there and play a jazzy violin part would be pretty silly. I try and make it as open as



Photo: Lisa Wormsley



possible so that people can have their input into the band. Finding the balance is important. Bands like Kneebody and Lionel Loueke, Aaron Parks and Gilad Hekselman. Those kind of contemporary small jazz band players, it's all about the interaction and playing with the other musicians. I've really tried to incorporate that with the contemporary big band writers as well. Then also, because of Ella Hohnen Ford the vocalist, she's so amazing that I've tried to get some singer-songwriter things in there as well, like Norah Jones and James Taylor. And there's a Syrian guitarist and singer who is really incredible so we try and get influences from her, and Norma Winstone, definitely. We've taken inspiration from a lot of the Kenny and Norma recordings."

As well as Elftet, Mansfield is also busy next year touring Spain with the trio Crescent, "a collaborative project with bassist Will Sach and Boz Martin-Jones, the drummer from Elftet". Following that, the debut Elftet album will be released on Edition Records. "I recorded it last September at Real World Studios in Wiltshire, with Elftet. Jim Hart produced it and Alex Bonney engineered it and mixed it." The album will also feature guest appearances from Gareth Lockrane, Kit Downes and Chris Potter and is set to be released around May 2019.

Jonny Mansfield's Elftet  
New Generation Jazz at The  
Verdict, Brighton  
Friday 7th December, 2018

# Hilary Burt



*Interviewed by  
Charlie Anderson*

Photo: Lisa Wormsley

## How would you describe the music of 'Hilary Burt's Blue Calluna'?

My compositions come from a knowledge of jazz and jazz harmony but my writing also has elements of latin, funk and folk. I decided that the most accurate genre is 'jazz-folk' but even that doesn't fit many of my tunes.

I never think about 'my sound' (but according to others, I have one). I just start off on a song journey, humming a tune and see where it leads. It's such an exciting period working on a tune. It's one of the times I'm absolutely happiest and can forget about other stuff.

I've started telling stories in my songs now, and that has been quite a recent development. The lovely thing is, I can write something in Sibelius, print it out, take it to the band, and it blows Sibelius out of the water. They are such wonderful musicians that the piece just grows ten-fold when we all play it together.

## Tell us about your new album with Blue Calluna, *Step Off and Fly*.

I started imagining the possibility of a new band and an album last summer (around July/August 2017). I had a few tunes that were song-based and I knew I was never going to be the vocalist! So I started thinking about who I wanted in the band. Not only was I looking for musicians whose playing I loved, but also who would bring warmth and vitality to the project. It wasn't hard to gather the names!

*Step Off And Fly* is a 13 song album. There are three instrumentals, *Golden Animation* - originally written

with the Sussex Jazz Orchestra in mind; *Sarah's Hour* - written in about 1999 and also scored for the SJO; and a new tune, *Ingrid's Song*, written for a friend who visited me last summer. The other songs are mostly vocal-led (by the great Lucy Pickering) and the majority have been written specifically for Blue Calluna. The title track *Step Off And Fly* was written as much for me as for anyone else, encouraging us to be brave and 'look fear straight in the eye'. I often find myself writing about new beginnings, new chapters, moving on in life, creating one's own change, that kind of thing. Over the years I've had to transform situations that weren't working and I guess that's part of who I am and what I want to express.

## How does your latest album with your band Blue Calluna differ from your previous album, *North Beach*?

*North Beach* (2014) was my first toe in the recording water, for me as an artist. I'd recorded with other bands in the 1990s when I was a full-time primary school teacher, leaving school at the end of the day and going straight to a rehearsal or a workshop. But this was the first project under my own name. Also, I was never planning to perform the music on *North Beach*. It was a straightforward studio album just to get some of my music 'out there'.

*North Beach* was a big achievement for me because in 2011, I was feeling completely left behind in the music technology world. It was really getting me down and I knew I had to learn new skills which involved

a computer. I started going to a ten-week course at the City Lit in Holborn to learn about Logic. We used to live in London, and the City Lit was where I met Mark (husband Mark Bassey), so I felt very comfortable there even though it was quite a trek from Brighton every Saturday morning. As I learnt more about Logic I was able to get my ideas down on the computer and let my creative juices flow. The core of that first album was me on flute, with Logic sounds and samples made to sound as natural as possible. I also invited Mark, Simon D'souza, Alex Eberhard, Terry Pack, both my brothers Nick and Gary Burt, and a number of other musicians to play on it, so it was a lovely combination of technology and human warmth. It was a very exciting time!

### **How have you developed as a composer and what has helped you the most?**

The main thing that's happened is that I am now believing in myself which was always missing before. I had enormous fears of people laughing at my music and not being taken seriously. Those feelings can take a long time to work through. They're still there but they're much quieter now and I can talk to the younger Hilary and be a parent to her when necessary (I was bullied at Secondary School and had endless teasing from both my brothers - we're good friends now!). Last year I must have felt the time was finally right and the world was safe enough for me to venture out with my own group. Something had obviously shifted within me.

Also in 2015, Terry Pack invited me to join his 'Unfeasibly Large Ensemble' Trees and put out a general invitation for anyone who wanted to write for the band. That was really my impetus to learn Musescore and later Sibelius. Without those skills I don't think I could have written for all those instruments. I had no idea how people would react when I first took along my tune *Simeon*, but the reaction was positive and I owe Terry and the members of Trees a great deal for giving me that opportunity.

The other crucial thing in my development has been my study at Berklee Online. I'd already completed a jazz degree at Middlesex in 2004 but I wanted to take my music a bit further. The very first course I did there was Reharmonisation with Steve Rochinski. This really blew me away and introduced me to so many new musical concepts. It was very intense - only 14 weeks - but we had weekly assignments that were marked (scrutinised actually) and being with other students from around the world who were part of this steep learning curve really inspired me. I also did another Logic course there as well as a mixing and mastering course. The tutors at Berklee Online gave me a lot of confidence in my musical abilities.

Needless to say, living with Mark has been fantastic. He obviously knew all the reharmonisation stuff I was doing at Berklee but I needed to do it on my terms and find my own teachers. Plus I don't think it's that healthy having your husband check your work and teach you about modal interchange! Apart from anything else





Photo: Lisa Wormsley

it's not really that romantic! Having said that, if he knows I'm working on a piece, he'll always ask, "Have you got anything to play me?" and he'll come up to my music room and listen. He never suggests changes. He just seems to enjoy listening to what I've been up to that day - and that's really nice :-)

**Are there any other projects that you are involved with?**

I play alto in the Sussex Jazz Orchestra and take part in Mark's jazz improvisation 'carousel' which is at our house on a Wednesday afternoon. I still teach children and am now a dyslexia specialist with my own practice, Spotty Dog Tutoring. It's a good combination: walking the dogs, helping my dyslexic students build up their literacy skills, and doing my music. To be honest I'm looking forward to a quieter spell now. It's

been a very intense time getting the music ready for the album, writing and designing the CD, and creating the online infrastructure for the music. I have a stencilling kit sitting in the corner of my room so I might just get the paints out and start stencilling the walls of our house!

Hilary Burt's Blue Calluna  
The Unitarian Church, Brighton  
March 15th, 2019

The album is available to download from <https://bluecalluna.com>

# Words... Charlie Anderson



My earliest memory of hearing jazz was around the age of 6. It was a memorable sound, very distinctive. It was Count Basie.

My dad took me to jazz gigs and festivals from when I was a toddler. He'd regularly take me to a pub called The Goat in St. Albans which had jazz once a week, often with a young guitarist, Martin Taylor.

My parents were born in Glasgow during the war. My dad was raised in tenement housing, on the south side. He put himself through night school, studying accountancy. After passing his exams, they moved away, to live in Paris and London in the 60s, eventually settling in St. Albans.

One of the most memorable gigs I went to was Art Blakey's Jazz Messengers in Brighton in 1988 when I was 17 years old. I can still remember the line up of Peter Washington and Benny Green with Philip Harper, Javon Jackson and Robin Eubanks.

I went to Glasgow Jazz Festival every year for ten years (1989-1999) and saw artist's such as Miles Davis, Dizzy Gillespie, Modern Jazz Quartet, Chick Corea & Gary Burton, and in 1995 Roy Hargrove Sextet with Christian McBride and Jesse Davis.

When I moved to London it was difficult getting work as a jazz bassist due to the competition, plus the difficulty of covering living costs on a bassist's earnings. So I basically became a factotum within the record industry, doing little jobs such as changing a light bulb for Steve Lillywhite and hooking up Damon Dash's laptop (enabling his ego in showing a video all about himself, to

Def Jam execs)...whilst studying for a music degree at Goldsmiths.

When I did the jazz diploma course at Chichester College in the early 90s I contributed to a jazz magazine that was set up by Nigel Slee (now Creative Director at Jazz North). That was my first experience of interviewing jazz musicians and working on a magazine. After that I briefly worked as a press assistant at Universal Classics and Jazz, which gave me a good insight into the music industry. I moved down to Brighton in 2011 to care for my dad full-time, so whilst here I started going to jam sessions and jazz gigs around Brighton. I began to realise a need for a platform about the local jazz scene. New residences were popping up all over the county, Brighton in particular, but few people knew about them.

So, after going to the first Love Supreme Jazz Festival, I thought it would be good to start a magazine. Since starting it, I've done more than 200 interviews with the likes of Dave Holland, John Scofield, Carleen Anderson, John Surman, and John Taylor, as well as a lot of up and coming musicians, such as Zara McFarlane, Moses Boyd, Joe Armon-Jones, Shirley Tetteh and Camilla George. I've now been to more gigs in the last 5 years than in all the years leading up to that point. I started printing the magazine this year, and will continue doing that, as well as looking forward to watching, enjoying, and writing about the new explosion in the UK jazz scene.

Words: Charlie Anderson

Photo: Lisa Wormsley

# Big Band Scene

## Patrick Billingham



Nationally and internationally, 2018 has been an unsettling year. Locally, on the Sussex big band front, it has been a year of mixed fortunes. There have been slightly fewer live performances, accounted for, to some extent, by the loss of two residencies. But still averaging more than ten a month, the scene remains quite healthy. There is one new band that I know of, and another has changed its name.

Looking to the future, the Big Band @Brunswick: sessions are set to continue into 2019. Last month the Sussex Jazz Orchestra filled the spot.

Here's a review written by Steve Lawless:

SJO continued their recent trend of inviting guest musicians that had a connection with the band's founder Ian Hamer. The flügelhorn and trumpeter Henry Lowther has played alongside Ian in bands led, among others, by Barbara Thompson and Kenny Wheeler. Indeed the diversity of his credits is phenomenal having

worked the musical spectrum from jazz luminaries George Russell and Gil Evans to rock and pop celebrities Hawkwind and Elton John.

They played to a packed and enthusiastic crowd, delivering a couple of energetic and well received sets. The band's MD, Mark Bassey, has a very inclusive philosophy and most of the band members had their chance to solo. One particularly touching moment was when the trombonists Jürgen Krauss and his young son, Benjamin, traded fours on Ian's tune *Watch This Space*.

Not only was there some beautiful lyrical soloing from Henry but he delivered some fascinating stories about Ian. Both were part of the four piece trumpet section on Kenny Wheeler's landmark recording, *Music for Large & Small Ensembles*, together with Alan Downey and Derek Watkins. Henry related that, as a result of his antics with Alan, Ian became known in the band as *Watch This Space*. Henry described Ian as a favourite of Kenny's, but those of

us who knew him were not surprised to learn the origins of the self-referential title of the tune, another example being *Hamerphilia* which the band executed with gusto. *Gentle Piece*, a Wheeler composition from the aforementioned album. was also played.

Three compositions by current band members were also performed. Hilary Burt's *Sarah's Hour*, was played in the first set and Steve Morgan's *Contents May Settle* in the second, together with Patrick Billingham's *The Dacre Mail*, a recognition of Paul Dacre's quarter century editorship of that newspaper, a concoction of two tunes, both entitled *Moanin'*. One by Bobby Timmons, the other by Charles Mingus.

Maestro and SJO MD Mark Basseby has worked on numerous occasions with Henry. I saw them together last year on the Mike Gibbs 80th birthday tour. They ended the evening delivering blistering and beautifully crafted solos over another Hamer composition, *Pedro's Walk*. This tune that Ian called his "greatest hit" has been recorded by the Ted Heath Orchestra and Paul Gonsalves, no less. A highly entertaining evening with some fine playing all round.

Many thanks to Steve Lawless for this review. For family reasons I have to miss Terry Pack's Trees this month at The Brunswick. I shall be most grateful if anyone would care to write it up and email it to me by the deadline date given below.

I saw the eighteen piece The

One World Orchestra at The Brighton Unitarian Church playing Paul Busby's charts from a selection of his suites. As ever, the ensemble work was of the highest standard and the solos were inspirational. I particularly admired how the trombones did justice to Paul's superb writing for the section.

Profits from the tickets was shared between the Clocktower Trust which supports local homeless young people and Thousand 4 1000 which finds homes for refugees seeking sanctuary from war, persecution and severe economic hardship. The point was made, to generous applause from the audience, that the hostile and vindictive policies of our Home Office makes the work of the latter charity essential. Profits from the bar went into the BUC building fund.

As part of this column's service connecting bands to musicians, Sam Carelse is a vocalist looking for a big band to sing with. Her email address is [Hello@samcarelse.com](mailto:Hello@samcarelse.com)

Finally, the results of the poll for the British Jazz awards 2018 have been announced. The Gareth Lockrane Big Band and NYJO were first and second respectively in the big band category, with the Scottish National Jazz Orchestra in the bronze medal position. No Sussex bands made it into the top five. I guess we must all try harder next year.

Season's greetings to you all.

# Big Band Gigs

December - Early January

[R] means a residency

**bold italic type indicates part of a regular series**

## Sunday 2nd December

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

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.)

## Thursday 6th December

7:30 pm. Mark Daniels as ultimate Bubl  with big band at The White Rock Theatre, White Rock, Hastings, East Sussex TN34 1JX (01424 462288). £25.50/£23.50 (Friends of White Rock £22/£20)

8:00 pm, The CH Big Band at Christ's Hospital Theatre, Christ's Hospital School, The Avenue, Horsham, West Sussex RH13 0YP (01403 247434). £12/£11

## Tuesday 11th December

[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.

## Wednesday 12th & Friday 14th December

7:45 - 11:30 pm, Christmas Ball with The Johnny Spice Swing Band at Eastbourne Town Hall, Grove Road, Eastbourne, BN21 9SE, East Sussex, (01323 410000). For details & prices contact Pam Spice (01323 735057).

### **Sunday 16th December**

12:45 - 3:00 pm, Sounds of Swing Big Band Festive Special, featuring vocalist Gill Berryman, at The Horseshoe Inn Hotel, Posey Green, Windmill Hill, Herstmonceux, East Sussex BN27 4RU (02035 645225). Free entry with collection.

7:00 - 9:00 pm, The Sussex Jazz Orchestra Seasonal Special, with guests, at The Round Georges, 14-15 Sutherland Road, Brighton BN2 0EQ, (01273 691833). Free entry with collection.

### **Thursday 20th December**

7:30 pm, The Perdido Swing Band at the carol service, Lindfield United Reformed Church, 50 High Street, Lindfield, West Sussex, RH16 2HL. Free entry.

### **Wednesday 2nd January 2019**

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

### **Sunday 6th January**

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

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

### **Monday 7th January**

[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.

Next month:

A list of the active big bands based in Sussex, and more news about those based in, or appearing in, the county. If you would like your band featured in a profile, 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 January's Big Band Scene, please send it to me by Wednesday December 12th.

My email address is [g8aac@yahoo.co.uk](mailto:g8aac@yahoo.co.uk).

# Live Reviews



Photo: Lisa Wormsley

## New Gen. Jazz: Binker Golding Band

*The Verdict, Brighton*

*Friday 26th October, 2018*

Saxophonist Binker Golding is probably best known for his duo work in Binker and Moses, as well as his sideman role with the likes of Zara McFarlane and Mr Jukes. Fronting his own band, he performed compositions from his forthcoming album *Abstractions of Reality Past and Incredible Feathers*, many of which were still untitled. Some of the tunes were numbered, and appropriately they started the first set with 'Song

1' which featured an impressive opening bass improvisation from Daniel Casimir.

'Song 2' (actually titled *Exquisite green with apple*) was further evidence of Golding's gift for writing catchy melodic riffs coupled with harmonically interesting backgrounds.

'Number 6' had a lilting drum beat and a relaxed bass line with another catchy melodic line, and featured a solo from Daniel Casimir that developed Golding's melodic idea throughout the whole range of the double bass.

Golding ended the first set, confusingly, with a tune entitled



'Number 1' (not 'Song 1' but actually titled *The Shadow embraced*) that started with a virtuosic introduction from drummer Sam Jones using mallets and pressure on the drum skins to bend the pitch, before Casimir entered with another one of Golding's memorable composed bass lines, before settling in to a groove that featured ska-like syncopations.

The second set mixed jazz standards in with Golding's compositions. The opener, Harold Arlen's *My Shining Hour*, featured a solo by pianist Sarah Tandy that was rich in dynamics and

articulation, with a steady flow of interesting melodic ideas. 'Number 3' was, by far, the most radio-friendly, and will surely be heard on mainstream radio in the future.

Overall, the soloing was of a very high level of musicianship, with a lot of relaxed interplay and sharing of ideas.

Binker teaches at Tomorrow's Warriors, assisting the next generation of jazz musicians, and his free workshop before the performance reflected his informal, laid-back approach. Focussing on the twelve bar blues format, he



Photos: Lisa Wormsley



took the participants through the harmonic framework, before giving each one a chance to solo. Giving constant feedback to students throughout, his hands-on, practical approach enabled learning in a relaxed atmosphere.

### Charlie Anderson

Binker Golding, tenor saxophone; Sarah Tandy, piano; Daniel Casimir, double bass; Sam Jones, drums.



Photos: Lisa Wormsley



[newgenerationjazz.co.uk](http://newgenerationjazz.co.uk)



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**30<sup>th</sup> NOV 2018**  
**Tom Barford  
Quintet**

Kenny Wheeler prize winner launches  
debut album featuring fresh vibrant  
stars of tomorrow

**7<sup>th</sup> DEC 2018**  
**Jonny Mansfield  
Efttet**

Christmas comes early as leading vibes  
man and his helpers cook up a storm



**18<sup>th</sup> JAN 2019**  
**Alex Hitchcock  
Quintet**

Popular London Tenor star and his  
outfit kicks-off the New Year with  
explosive sounds

THE VERDICT, 159 Edward St, Brighton BN2 0JB • £5 Student Discount / £10 full price



Photo: Lisa Wormsley

**Sons of Kemet**  
*Komedia, Brighton*  
*Tuesday 30th October, 2018*

There is already a sense of excitement in the air as opener Vels Trio's drummer Dougal Taylor brings their set of elegantly hip Hancock-esque minimal fusion to a simmering boil. This gig in the low-ceilinged Komedia basement sold out long ago - evidence of a far-sighted booking policy by joint promoters Dictionary Pudding and Brighton Alternative Jazz Festival. The Sons themselves take to the stage without introduction and take it to the top without delay; Tom Skinner and Eddie Hick kick off a thunderous double-drum bashment, while Shabaka Hutchings preaches above, spitting out short incandescent phrases in a hoarse tone like a furious Junior Walker, and Theon Cross prowls the stage with detached self-possession and floppy hipster hat. He looks as cool as it's possible

for a man carrying a tuba to look, thoroughly reclaiming the instrument from its association with the likes of Danny Kaye and Harold Bishop, and reinventing it as a source of low frequency wub. Shabaka leans into the attack, forcing out shrill notes with his entire body, then flashing a massive grin as he and Cross negotiate a long, complex unison.

Club grooves, afrobeat, rave and festival vibes all combine into one 90-minute long workout, each piece blending into the next. The sheer stamina is intoxicating, with sweat and spit flying across the stage. Hutchings and Cross function effectively as co-leaders over the relentless, even chaotic double assault of the drummers, Hutchings pumping out riffs as Cross breaks out into squeals and bass-bin shaking low end bombs; their unison lines have a telepathic accuracy that shows the effects of heavy touring. A loping 12/8 groove builds into a pounding afro jig; a slow



Photo: Lisa Wormsley

Nyabinghi rhythm invites Cross to drop down low with some sub bass that draws roars from the crowd; then the tempo shoots back up again.

Shabaka's playing is built up from nagging two and three note motifs, repeated over and over, driving the energy ever upwards; it's all about rhythm and groove, and those after melody or varied expression should probably look elsewhere. There's a foot-on-the-monitor solo for Cross that provides an oasis of respite from the intensity, and a crescendo of echt free-time blowing for the alternative jazz crowd, but the majority here have come to dance, or at least sway and nod heads. The demographic is a typical Brighton mix of older hipsters, young students and assorted freethinkers, and they are all ears when Shabaka finally addresses them with an unexpected foray into critical theory. "The first thing that oppressed communities lose is the ability to create their own histories" he

states, after the cheering dies down, before launching into a disquisition upon the power of myth that would have provided useful material for any third-year students of Barthes. Then, switching off his mic and associated pedals, he moves to the front of the stage. The drummers take up the Nyabinghi groove again, but this time softly, as Cross joins in on agogo, and Hutchings freestyles over the top, in a hushed, mellow tone, full of melody and reflective yearning, as the room remains in absolute silence. It's a magical moment that acts as a coda to, and helps contextualise and resolve, all the sound and fury that went before. Sons Of Kemet have truly broken out of the jazz box with a message for the people - long may they continue to spread the word.

**Eddie Myer**



Photo: Lisa Wormsley

**Lorraine Baker's Eden**  
*The Brunswick, Hove*  
**Sunday 7th November, 2018**

Lorraine Baker recorded one of the season's freshest sounding releases with her Eden project, dedicated to exploring the unique legacy of maverick New Orleans drum supremo Ed Blackwell. As Blackwell was a relatively infrequent composer, she's picked selections from the back catalogue of his many illustrious employers - in particular artists like Mark Helias and Don Cherry whose work explores the interface between groove, melody and freedom. Tonight's set kicks off with a solo intro from bass guitarist Paul Michael that bears a faint resemblance to Stanley Clarke's *School Days*; Baker leans into the kit, absorbed in the complex

polyrhythms that were a Blackwell speciality, drawing all the colours out of the toms and cymbals, and Binker Golding lets fly with the first solo of the evening, his brawny tenor mixing some R&B inflections in amongst the hip modern language. Next it's guest John Turville on keys, showing why he's the first call for so many unusual cross-genre projects; his playing awesomely fluent, sensitive and imaginative, unbounded by cliché. Helias' *Thumbs Up* gets a lively reading, and Cherry's *Guinea* sees the band really getting into their stride, with Binker absolutely tearing it up and a wonderful, fleet-fingered solo from Michael, full of elegant phrasing.

The second set starts with Charlie Haden's *Chairman Mao* - a pulsing one-note bassline sets the stage for wide-ranging explorations



Photo: Lisa Wormsley

from Golding and Turville, before evolving into a groove akin to Herbie Hancock's *Butterfly* - Karl Berger's *Dakar Dance* features more bubbling polyrhythms with Michael assisting on extra hi-hat to allow Baker to roam free on a complex, melodic solo. This is a vision of groove-based jazz that doesn't feel obliged to eschew either melody or appropriate forays into harmonic depth; the clattering, chattering drive of the kit, locked in with Michael's bass guitar, is at the heart of each track, but Baker is also a sensitive player and never swamps the soloist. Golding is best known for his commanding, strident duo act with Moses Boyd; a ravishing duet between him and John Turville on Helias' *Pentahouve* shows his rarely revealed lyrical side, and his breadth and depth as a player is evident

throughout.

All the band play the eclectic, unfamiliar material with total commitment and aplomb and Baker's playing, and her vision for the project, show a distinct personality. It's all the more unfortunate that the attendance on this dark, rainy November night is so skinny, and all the more impressive that the band deliver this exciting music with such conviction. The set closes with another joyous Cherry composition - *Mopti's* uplifting afro lilt sends those lucky enough to attend out into the night well satisfied.

**Eddie Myer**

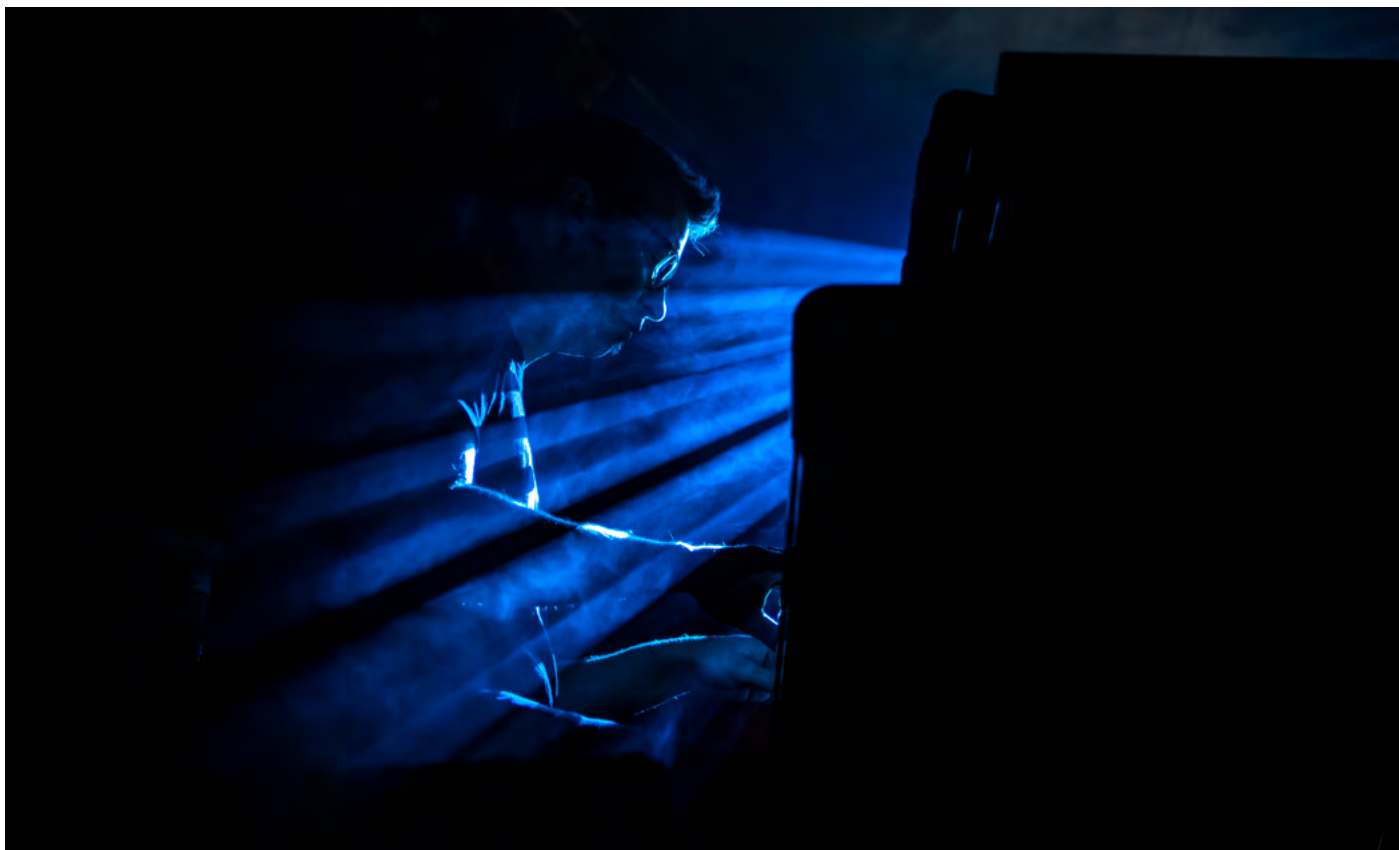


Photo: Lisa Wornesley

**GoGo Penguin**  
*Concorde 2, Brighton*  
*Sunday 11th November, 2018*

The Concorde usually hosts mid-ranking rock bands or popular club nights - tonight it's completely sold out for an acoustic piano trio. Gogo Penguin walk onstage like rockstars to John Carpenter style atmospherics - Chris Illingworth plucks one repeated note from the piano from amidst the swirling sea of haze and reverb - there's a surge of excitement from the crowd as they recognise the intro to the latest release *A Humdrum Star* - good market penetration there, guys - then Nick Blacka on bass and Rob Turner on drums kick in with a rushing, tumbling rhythm and we're instantly caught up and carried away.

Gogo Penguin have been working towards their vision of jazz music as spectacle since their inception, and bigger stages and more financial clout have brought

their design closer to fruition. The band have a level of togetherness, telepathic communication, and control at high volume that come with years of touring at a level that affords decent monitor systems. While both Blacka and Turner play with a shade more freedom than on the record, each move is still carefully plotted around the matrix of Illingworth's repetitive piano figures to achieve maximum impact, and nothing is left to chance. The M.O. has remained basically consistent throughout their five releases to date; plangent minor chord progressions over Blacka's rock solid, powerfully accurate bass and Turner's busy, restless drum figures, ever building towards the big final reveal.

The dominant mood might be described as euphoric melancholy - a big-sky emotional uplift that perhaps has its closest parallels in the indie-rock of artists like Bon Iver. But everything has gone up a





gear since their last release; added lights, pulsing strobes and extra sound gear are deployed to such overwhelmingly immersive effect that it's hard to remember that the band we're watching has the same basic line-up as, say, the Bill Evans Trio. Turner's kick drum now has the sub-bass impact of the proper club music - Blacka's bass retains its natural tone, with audible clicks and growls, to function as the articulate voice at the centre of the sound, and is granted most of the improvisational space - Illingworth's piano is enhanced with massive reverbs to mimic the electronica that inspire the band's vision. They have successfully mined the seam of wistful ambient hipness personified by such emblematic post-millennial artists as Bonobo and Nils Frahm and added a level of muscular virtuosity to deepen the appeal; the audience ranges from young twenty-something urbanites to grizzled jazz connoisseurs, and their absorption

in the music's shamelessly direct emotional manipulation is total.

*One Percent* from their last v2.0 release is something of a mission statement, and the eerie reproductions of electronic data glitches that the band play in the closing moments have been expanded to an almost supernatural degree of tightness - this is a truly unique musical language that the trio have developed. Blacka has an unaccompanied solo spot that reveals an unexpected Celtic tinge to his phrasing, and also takes on the role of compere, breaking the tension with carefully timed announcements of unassuming Northern matiness. The final track, *Transient State* takes the formula and refines it to the extent that the strobes are pulsing in and out in perfect sync with the opening and closing hi-hat - the next step is surely some kind of VR-enhanced, all-out sensory assault as Gogo Penguin take their unique vision to the Albert Hall (tomorrow) and then out across the world, as far as it can take them.

**Eddie Myer**



Photos: Lisa Wormsley



Ezra Collective at LSF. Photo: Lisa Wormsley

**Ezra Collective**  
*Patterns, Brighton*  
*Wednesday 14th November, 2018*

“This is about joy and happiness and celebrating everything that’s good” proclaims Femi Koleoso. “There’s no boundaries to how you express yourself - dance, shout, be mad quiet and stare - but let’s lose the barriers, we ain’t superstars or nothing”. He’s talking about the crash barriers around the stage but he might as well be talking about barriers musical, cultural or social, as from the word go it’s one big sweaty inclusive party here in this seafront nightclub. *Juan Pablo* from their eponymous debut gets things started - a ferocious Afrobeat assault, with Femi flailing at the drums like a man

possessed and his brother TJ on bass, a massive presence centre stage, leaning into the beat as the twin horn frontline punch out riffs and the close-packed crowd start to move.

Ezra have come a long way since their Brighton debut in the tiny Verdict jazz club as part of the New Generation Jazz programme three years ago - sell-out shows, international touring, JazzFM awards and Femi’s appearance as star of the Champions League TV ad campaign all contribute towards a sense of boundless confidence. The energy seems inexhaustible as the album tracks are extended and sped up into high-octane workouts over pulsing urban-afro grooves, and though Femi insists “this ain’t just jazz” the band’s instinctive grasp of dynamics and

interplay adds a level of depth to the music. There are real conversations taking place onstage, most notably between Femi and keys man Joe Armon-Jones as they toss accents and displaced metrical figures back and forth to each other without ever impeding the flow of the rhythm.

But ultimately it's all about delivering the message to the people through the music. There's a sense of relaxed, impromptu camaraderie between the band members; like his contemporary Yussef Dayes, Femi has a habit of downing sticks and prowling around the kit mid-song, before leaping back on to drive the groove even harder. TJ abandons his bass guitar to treat us all to some impromptu dance moves; the horns wander off and onstage and the road manager appears at intervals to dispense towels, send hand signals to the sound man or bump fists with the band. Appearances are deceptive however - Ezra have learnt how to put on a show, with Femi as the preacher leading his congregation and all the band playing their parts. There is a real sense of pace, with nicely judged solo spots for each member which never drag into indulgence. Tenor man James Mollison's fluent, creative feature leads into a version of Sun Ra's *Space Is The Place* and the audience respond by demonstrating that new phenomenological development at jazz gigs attended by the under 25s - singing the wordless melody back to the band in a raucous ragged unison. Dylan Jones on trumpet has a soulful excursion that shapes itself

into the old chestnut *Pure Imagination* - elsewhere he demonstrates tough chops and enough power, precision and imagination to really fly over the inexhaustible updraught of energy from the rhythm section.

This is a band really in their element; facing a room packed full of their diverse peers who dance, scream their approval, film on their phones and jostle for position in the most good-natured way possible. With a fair smattering of greyer heads also among the crowd, it's a truly mixed demographic, reflecting back the sense of positivity and inclusion emanating from the stage. The finale sees the whole club get down low on the floor before rising up to a real hands-in-the-air moment. As Femi exhorts us to "study what the prophet says and use it to move forwards", Ezra Collective seem like a band determined to do just that - if they can harness this vibe in all its magnitude in the studio and send it out across the world, they could be set for big tings indeed.

**Eddie Myer**

# Album Reviews



**Thelonious Monk**  
*Mønk*  
(Gearbox CD 1841)

Live recordings are a precious part of any Jazz collection. If the recording quality is good and the performance outstanding you have a gem to treasure. This session in Copenhagen in 1963 certainly deserves that description. I heard this quartet at the De Montfort Hall in Leicester in 1961. Several memories were aroused. On that evening I was very surprised by the choice of drummer. Having heard lots of Art Blakey with Monk, I suppose I was expecting the Blakey sound. Frankie Dunlop was very powerful, quite loud for a quartet and hard to ignore! Comparing my memories with this concert made me realise how much he lifted the quartet and brought out the tougher side of Monk's playing.

The Leicester Concert and this one in Copenhagen come from a period of about four years when Monk was consolidating his reputation. In the 1950s his music was heard, argued over and finally recognised. Now he could take it to a world-wide audience. He was lucky to be able to persuade a

saxophonist of Charlie Rouse's calibre to tour with him. Even more lucky because Charlie was fully committed to playing Monk's music. In Dunlop and Ore he recruited a strong rhythm team.

The playlist here gives an excellent sample of Monk's music played with power and imagination. The popular standard, *Getting Sentimental* begins with Monk presenting the pared-down melody to lead to some powerful phrases from Charlie and a subtler piano solo. Monk's solo version of *Body and Soul* is exceptional - one of the best live recordings of his piano style. *Nutty* is an object lesson in how to sustain a powerful medium tempo and build with it; each musician making an important contribution. All five titles must rank with the best recordings of these tunes.

[My review is based on the standard CD issue 1841. The concert recording is an important discovery by Gearbox, who bought it from a Danish producer who found it in a skip. They are releasing a deluxe collector's edition of 500 copies of the vinyl version with a special print by Valerie Wilmer. There will also be a standard vinyl version.]

**Peter Batten**

The Thelonious Monk Quartet live in Copenhagen, 1963.

*Bye-Ya, Nutty, Getting Sentimental over You, Body and Soul, Monk's Dream.*  
Thelonious Monk, piano; Charlie Rouse, tenor sax; John Ore, bass; Frankie Dunlop, drums



**Dexter Gordon Quartet**  
*Tokyo 1975*  
 (Elemental 5990428)  
*Espace Cardin 1977*  
 (Elemental 5990431)

Two beautifully packaged CDs from Elemental these are in fact 'discoveries' - concert recordings not previously issued. Unfortunately there are many examples of Dexter available, so do they have any special interest? During his 15 years in Copenhagen Dexter acquired an A-list rhythm section with Kenny Drew, the young but already brilliant Nils Pedersen, and finally Al, the third of the Heath brothers, on drums. Here they all are in Tokyo, live and very powerful. So this is a collector's item, but beware, the power does coarsen Dexter's performance to an extent which may disappoint you.

The Paris concert is quite different. The sleeve note points out the selling points: this is the only recording of Al with Dexter, it is live, beautifully recorded and features the excellent rhythm team of Michelot and Clarke. The music is much more relaxed: listen to Dexter's beautiful soprano on *A La Modal*. Haig is on excellent form. I heard him in London about this



time, when his increased technique was a surprise. He never lacked in the respect, but you may feel here that he did not need more. A bonus is his trio rendering of *Round Midnight*. There are excellent moments here and Dexter fans will probably find it well worth a listen, if not a purchase.

**Peter Batten**

The Dexter Gordon Quartet - Tokyo 1975  
*Fried Bananas, Days of Wine and Roses, Misty, Jelly Jelly Jelly, Rhythm-a-Ning, Old Folks.*

Dexter Gordon, tenor saxophone; Kenny Drew, piano; Nils Pedersen, bass; Al Heath, drums.

The Dexter Gordon Quartet – Espace Cardin 1977  
*Sticky Wicket, A La Modal, Body and Soul, Antabus, Oleo, Round Midnight.*  
 Dexter Gordon, tenor and soprano saxophone; Al Haig, piano; Pierre Michelot, bass; Kenny Clarke, drums.

## Listings

For more detailed and up-to-date jazz listings visit  
the Listings page on our website:  
[www.sussexjazzmagazine.com](http://www.sussexjazzmagazine.com)

[R] = Residency  
(c) = collection  
[?] = unconfirmed

For big band listings see Big Band Scene.

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](mailto:sjmlistings@gmail.com)

### Saturday

# 1

**Jazz at the Queen Vic**

Queen Victoria,  
Rottingdean  
2-5pm Free

**Jason Henson Trio**

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

**Alabaster de Plume**

West Hill Hall,  
Brighton  
7:30pm £11

**Lynda Murray Duo**

Mamma Putts, St.  
Leonards on Sea

7:45-10pm Free

**Chris Coull Quintet**

The Verdict,  
Brighton  
8:30pm £8/4

### Sunday

# 2

**Mike Hatchard**

The Ropetackle,  
Shoreham  
11am £11

**Sam Carelse Duo**

Trading Boundaries,  
Sheffield Green  
11:30am- 2pm Free  
[R]

**Savannah/Assorted Nuts**

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

**Sue Richardson: The Clifford Brown Story**

The View, Seaford Head  
Golf Club  
5pm £10 (kids free)

**Lazy Sunday/Jazz and Roasts**

The Hartington,  
Brighton  
6-8pm Free [R]

**Lawrence Jones**

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

**Sunday Night Jazz**

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

<b>Monday</b>	<b>Andy Woon Trio</b> The Paris House, Brighton 2-5pm Free	<b>Alex Bondonno with Terry Seabrook</b> Snowdrop, Lewes 8pm Free (c) [R]	<b>Jack Kendon Trio</b> The Paris House, Brighton 8-10pm Free	<b>Jazz Jam</b> The Bee's Mouth, Hove 9pm Free [R]
<b>3</b>				

<b>Tuesday</b>	<b>Sunny Side Festive Special</b> The Rose Hill, Brighton 7pm Free	<b>Jazz Jam hosted by Paul Richards</b> The Brunswick, Hove 8:30pm Free [R]	<b>Quincesensual</b> Hare & Hounds, Worthing 8:30pm Free (c)	<b>Claire Martin &amp; Jim Mullen</b> Jazz Hastings 8:30pm £10	<b>Beats 'n Pieces</b> The Mesmerist, Brighton 9pm Free [R]
<b>4</b>					

<b>Wednesday</b>	<b>Kamaal Williams</b> The Komedia, Brighton 7pm £15	<b>Chris Coull Trio</b> The Paris House, Brighton 8-10pm Free	<b>Liane Carroll</b> Porters Wine Bar, Hastings 9pm Free [R]
<b>5</b>			

<b>Thursday</b>	<b>Nigel Price with Neal Richardson Trio</b> The Master Mariner, Brighton Marina 7:30pm Free [R]	<b>Still House Plants + Ashley Paul</b> The Rose Hill, Brighton 7:30pm £8 (£10 on door)	<b>Mr. Bongo Presents: Robohands</b> Patterns, Brighton Doors 7:30pm £8	<b>Tres Amigos</b> The Paris House, Brighton 8pm Free
<b>6</b>				
	<b>The Jazz Organisation</b> NUR Bar, Hastings 8pm Free	<b>Nick Barrell (blues)</b> Fudgies Bistro, Hove 8-10pm Free	<b>Will Gardner</b> Idle Hands, Brighton 8pm Free [R]	<b>Live and Improvised: hip hop and jazz jam</b> The Dorset, Brighton 8-11pm Free

<b>Friday</b>	<b>Acoustic Fridays' Duos</b> Master Mariner, Brighton Marina 7:30pm Free	<b>Nat Steele Portrait of MJQ</b> Steinyng Jazz Club 8pm £12/7	<b>A Night of Jazz Flavours</b> The Village, Bright- on 8-11pm Free	<b>Jonny Mansfield's Eltet</b> The Verdict, Brighton 8:30pm £10/5	<b>Arthur Catt's Quintet</b> The Steam Packet, Littlehampton 8:30pm Free
<b>7</b>					

<b>Saturday</b>	<b>Jazz at the Queen Vic</b> Queen Victoria, Rottingdean 2-5pm Free	<b>L'escargots Trois</b> The Paris House, Brighton 4-7pm Free [R]	<b>Graham Harvey Trio</b> The Verdict, Brighton 8:30pm £10/5	<b>Late Night Set</b> Queen Victoria, Rottingdean 10pm Free
<b>8</b>				

<b>Sunday</b>	<b>Savannah/ Assorted Nuts</b> The Six Bells, Chiddingly 1-3pm Free [R]	<b>Lazy Sunday/Jazz and Roasts</b> The Hartington, Brighton 6-8pm Free [R]	<b>Lawrence Jones All Stars</b> Lion & Lobster, Brighton 8-10pm Free [R]	<b>Sunday Night Jazz</b> The Hand In Hand, Brighton 8:30pm Free [R]
<b>9</b>				

<b>Monday</b>	<b>Al Nicholls Trio</b> The Paris House, Brighton 2-5pm Free	<b>Jim Mullen with Terry Seabrook</b> Snowdrop, Lewes 8pm Free (c) [R]	<b>Sara Oschlag</b> The Paris House, Brighton 8-10pm Free	<b>Jazz Jam</b> The Bee's Mouth, Hove 9pm Free [R]
<b>10</b>				

<b>Tuesday</b>	<b>And Sally Makes 4</b> The Chequer Inn, Steyning 12:30pm Free	<b>Jazz Jam hosted by Paul Richards</b> The Brunswick, Hove 8:30pm Free [R]	<b>Mike Piggott Quartet - Jazz Xmas Dinner Special</b> Hare & Hounds, Worthing 8:30pm Free (c) [See Menu]	<b>Beats 'n Pieces</b> The Mesmerist, Brighton 9pm Free [R]
<b>11</b>				

<b>Wednesday</b>	<b>Xmas Jazz</b> Temple Bar, Brighton Doors 7pm Free	<b>Will Gardner Trio</b> The Paris House, Brighton 8-10pm Free	<b>Liane Carroll</b> Porters Wine Bar, Hastings 9pm Free [R]	<b>Alan Barnes' Christmas Carol</b> The Fisherman's Club, Eastbourne 8pm £15
<b>12</b>				

<b>Thursday</b>	<b>Clandestino - Flamenco Jazz Fusion</b> The Rose Hill, Brighton 7:30pm £8	<b>Adam Glasser &amp; Neal Richardson Trio</b> The Master Mariner, Brighton 7:30pm Free [R]	<b>Kate Daniels with Art Themen</b> Robertsbridge Jazz Club 8pm £10/8	<b>Babou</b> The Paris House, Brighton 8pm Free <b>Will Gardner</b> Idle Hands, Brighton 8pm Free [R]	<b>Deborah Mantuano</b> Fudge's Bistro, Hove 8-10pm Free <b>The Jazz Organisation</b> NUR Bar, Hastings 8pm Free
<b>13</b>					

<b>Friday</b>	<b>Andy Drudy &amp; Odette Adams</b> The Master Mariner, Brighton 8:30pm Free	<b>Enrico Tomasso Sextet</b> Chichester Jazz Club 7:30pm £15/8	<b>Sara Dowling &amp; Vasilis Xenopoulos</b> La Havana, Chichester 8:30pm £10/5	<b>Julian Nicholas Quintet</b> The Verdict, Brighton 8:30pm £15/12	<b>Quincesensual</b> The Steam Packet, Littlehampton 8:30pm Free
<b>14</b>					

<b>Saturday</b>	<b>Jazz at the Queen Vic</b> Queen Victoria, Rottingdean 2-5pm Free	<b>Lawrence Jones</b> The Paris House, Brighton 4-7pm Free	<b>Helena Kay KIM Trio</b> The Verdict, Brighton 8:30pm £10/5
<b>15</b>			

<b>Sunday</b>	<b>Savannah/Assorted Nuts</b> The Six Bells, Chiddingly 1-3pm Free [R]	<b>Lazy Sunday/Jazz and Roasts</b> The Hartington, Brighton 6-8pm Free [R]	<b>Lawrence Jones All Stars</b> Lion & Lobster, Brighton 8-10pm Free [R]	<b>Sunday Night Jazz</b> The Hand In Hand, Brighton 8:30pm Free [R]
<b>16</b>				



<b>Monday</b>	<b>Mike Piggott Trio</b> The Paris House, Brighton 2-5pm Free	<b>Jason Yarde with Terry Seabrook</b> Snowdrop, Lewes 8pm Free (c) [R]	<b>Alex Bondonno Trio</b> The Paris House, Brighton 8-10pm Free	<b>Jazz Jam</b> The Bee's Mouth, Hove 9pm Free [R]
<b>17</b>				

<b>Tuesday</b>	<b>The Brunswick Jazz Jam hosted by Paul Richards</b> The Brunswick, Hove 8:30pm Free [R]	<b>East Grinstead Jazz Club - Xmas Special</b> Dorset Arms, East Grinstead 7:30pm £8 on door	<b>Nigel Price Quartet</b> Hare & Hounds, Wor- thing 8:30pm Free (c)	<b>Beats 'n Pieces</b> The Mesmerist, Brighton 9pm Free [R]
<b>18</b>				

<b>Wednesday</b>	<b>Sue Richarson &amp; Neal Richardson</b> The Bull Inn, Battle 7:30pm Free	<b>Jason Henson Trio</b> The Paris House, Brighton 8-10pm Free	<b>Liane Carroll</b> Porters Wine Bar, Hastings 9pm Free [R]
<b>19</b>			

<b>Thursday</b>	<b>Sue Richardson &amp; Neal Richardson</b> The Master Mariner, Brighton Marina 7:30pm Free [R]	<b>Pillow + Samana</b> St. Michael's Church, Brighton 7:30pm £9  <b>Will Gardner</b> Idle Hands, Brighton 8pm Free [R]	<b>Pollito Boogaloo</b> The Paris House, Brighton 8pm Free	<b>The Jazz Organisation</b> NUR Bar, Hastings 8pm Free	<b>Dr. Blue (blues)</b> Fudgie's Bistro, Hove 8-10pm Free
<b>20</b>					

<b>Friday</b>	<b>Acoustic Fridays' Duos: Rod Hart &amp; Imogen Ryall</b> Master Mariner, Brighton Marina 7:30pm Free	<b>Paul Booth Xmastet</b> The Verdict, Brighton 8:30pm £20	<b>Cookie Jones Trio</b> The Steam Packet, Littlehampton 8:30pm Free
<b>21</b>			

<b>Saturday</b>	<b>Jazz at The Queen Vic</b> Queen Victoria, Rottingdean 2-5pm Free	<b>Xmas Special with Sam Carelse</b> The Paris House, Brighton 4-7pm Free [R]	<b>Outside Broadcast</b> The Verdict, Brighton 8:30pm £8/4
<b>22</b>			

<b>Sunday</b>	<b>Jazz Brunch: Adrian York</b> Trading Boundaries, Sheffield Green 11am-2:30pm Free	<b>Savannah/Assorted Nuts</b> The Six Bells, Chiddingly 1-3pm Free [R]	<b>Lazy Sunday/Jazz and Roasts</b> The Hartington, Brighton 6-8pm Free [R]	<b>Lawrence Jones All Stars</b> Lion & a, Brighton 8-10pm Free [R]
<b>23</b>				<b>Sunday Night Jazz</b> The Hand In Hand, Brighton 8:30pm Free [R]

<b>Monday</b>	<b>No jazz - Xmas Eve</b> The Paris House, Brighton	<b>No jazz - Xmas Eve</b> Snowdrop, Lewes 8pm	<b>Jazz Jam [?]</b> The Bee's Mouth, Hove 9pm Free [R]
<b>24</b>			

<b>Tuesday</b>	<b>Christmas Day</b>
<b>25</b>	

<b>Wednesday</b>	<b>Boxing Day</b>
<b>26</b>	

<b>Thursday</b>	<b>Herbie Flowers Jazz Christmas Special</b> Brighton Dome Concert Hall 3pm £7.50	<b>Son Guarachando</b> The Paris House, Brighton 8pm Free	<b>Will Gardner [?]</b> Idle Hands, Brighton 8pm Free [R]	<b>The Jazz Organisation [?]</b> NUR Bar, Hastings 8pm Free
<b>27</b>				<b>James Osler and Friends</b> Fudgie's Bistro, Hove 8pm Free

<b>Friday</b>	<b>Coastline Jazz Band</b> The Steam Packet, Littlehampton 8:30pm Free
<b>28</b>	

<b>Saturday</b>	<b>Oli Howe Trio</b> The Paris House, Brighton 4-7pm Free [R]	<b>David Beebee Trio</b> The Grand Hotel, Brighton 7-10:30pm Free	<b>The Vincents</b> Fudgie's Bistro, Hove 9pm Free
<b>29</b>			

<b>Sunday</b>	<b>Savannah/Assorted Nuts</b> The Six Bells, Chiddingly 1-3pm Free [R]	<b>Lazy Sunday/Jazz and Roasts</b> The Hartington, Brighton 6-8pm Free [R]	<b>Lawrence Jones All Stars</b> Lion & Lobster, Brighton 8-10pm Free [R]	<b>Sunday Night Jazz</b> The Hand In Hand, Brighton 8:30pm Free [R]
<b>30</b>				

Monday

No jazz - NYE  
Snowdrop, Lewes

NYE with Gilles  
Peterson  
Concorde 2, Brighton  
9pm-5am £30

31

## Further Afield

**Watermill Jazz Club, Dorking**

*Tuesdays*

Closed during December

**Southampton Jazz Club**

*Tuesdays*

11th Dec. Nigel Price Quartet

**Portsmouth Jazz**

*Mondays*

10th Dec. Liz Fletcher/Alan Barnes Quintet  
(final gig of Portsmouth Jazz Club)

**Turner Sims, Southampton**

Sat. 12th Jan. China Moses

Sat. 26th Jan. Tom Barford + Rob Luft

## On the Horizon

**The Verdict, Brighton**

Fri. 4th Jan. Dave Drake

Fri. 11th Jan. Mingus Underground

Thurs. 17th Jan. Scott Hamilton

Fri. 18th Jan. Alex Hitchcock Quintet

Sat. 19th Jan. Jo Harrop & Tony Kofi

Sun. 20th Sam Braysher & Michael Kanan

Fr. 25th Simon Spillett Quartet

**Chichester Jazz Club**

*Fridays*

11th Jan. Scott Hamilton & Alan Barnes

**Jazz Hastings**

*Tuesdays*

15th Jan. Tina May Trio

**Jazz Cafe, Worthing Theatre**

*Wednesdays*

13th Feb. Winston Rollins

27th March Jo Fooks

24th April Jacqui Hicks

**Concorde 2**

Sat. 16th Feb. Hot 8 Brass Band

Mon. 18th Feb. Jacob Collier

**Steyping Jazz Club**

7th Dec. Portrait of the MJQ

# Venue List

- Bannatyne Spa Hotel**, Battle Road, Hastings TN38 8EA
- Chichester Jazz Club**, Pallant Suite, 7 South Pallant, Chichester PO19 1SY
- Concorde 2**, 286A Madeira Dr, Brighton BN2 1EN
- 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
- 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
- Safehouse**, at The Verdict, Brighton
- Seaford Head Golf Club**, Southdown Road, Seaford BN25 4JS
- Steyning Jazz Club**, Steyning Centre, Fletchers Croft, Church St., Steyning 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 0EA
- The Chequer Inn**, 41 High St, Steyning 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, Chiddingfold 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
- The Village**, 129 Islingword Rd, Brighton BN2 9SH
- West Hill Tavern**, 67 Buckingham Place, Brighton BN1 3PQ
- West Hill Hall**, Compton Ave, Brighton BN1 3PS

# SJM

Sussex Jazz Magazine

Issue 83  
November 2018

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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.

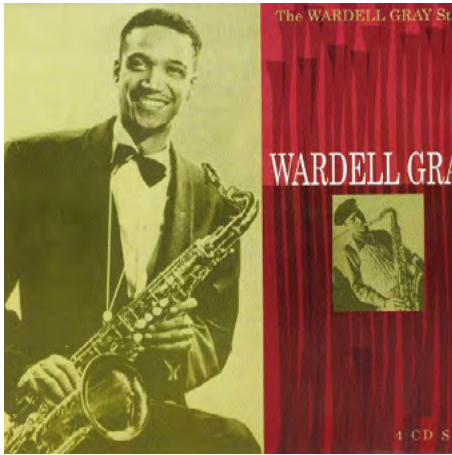


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# Pete Recommends...



## Wardell Gray *The Wardell Gray Story* [Properbox 55]

In the 1950s two of my friends formed an excellent traditional jazz quintet. They played clarinet and soprano sax respectively. Soon they began listening to Lester Young. Both were tempted to take up the tenor sax, but held back. Then they heard Wardell Gray. Lester plus Wardell was too much. They bought tenor saxophones. Dick Heckstall-Smith went on to make a major contribution to our British jazz and blues scene. Derek Moore had an international academic career, but also became a fine amateur tenor player.

This 4 CD Properbox will show you exactly why my friends were so carried away. The booklet, as usual, is an invaluable source for understanding his career, his influences and his musical style.

The four CDs cover all but

the last three years of his life. All the important sessions are covered, including his early work with Earl Hines, his part in Benny Goodman's failed bebop experiment and a sample of his recordings with Count Basie. There is a wonderful quartet session with Dodo Marmorosa and two famous ones with Al Haig. Among my favourites are the Tadd Dameron recordings alongside Alan Eager, especially *Ladybird*, and the final club date with Art Farmer on trumpet. Here we get another example of the powerful rhythm work of Hampton Hawes, which was also captured by the Art Pepper club session on my October recommendation.

**Peter Batten**

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## EASTBOURNE

8pm Last Wednesday  
of the month

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01323 722664

## SEAFORD

5pm 1st Sunday  
of the month

Neal Richardson Trio plus special guest



The View,  
SEAFORD HEAD GOLF CLUB  
BN25 4JS 01323 890139

## BRIGHTON

8.30pm  
Every Thursday Night

Neal Richardson Trio plus special guest



*The Master Mariner*  
Brighton Marina, BN2 5WD  
01273 818563

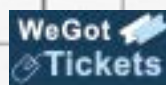
## BATTLE

7:30pm Last Wednesday  
of the month

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