

# SJM

Sussex Jazz Magazine

May 2019



Free

We Out Here Festival Competition

"thank God for The Verdict!" – Matt Skelton 1/3/2019  
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SHAN COBBIN, ILLR

MAY 2019 JAZZ FESTIVAL

- Fri 3** **Art Themen Quartet** £15/12  
UK saxophone doyen relives Varsity Drag, with John Donaldson
- Sat 4** **Tony Woods Project** £10/5  
Hidden Fires album tour – "jazz edge, folk zest, delightful" – BBC
- Fri 10** **Terry Seabrook's Wayne Shorter Quintet** £15/12  
more footprints of Mr Gone, with Graeme Flowers & Andy Panayi
- Sat 11** **Sean Gibbs Quintet** £10/5  
hot young trumpeter teams with saxist Riley Stone-Loneragan
- Fri 17** **Chris Biscoe/Gareth Williams Quartet** £15/12  
"Celebrating Sonny's Songbook" with Steve Watts & Dave Barry
- Sat 18 5.30** **Helen A. Wilson & Shahbaz Hussain** £9/7  
Diwan: inimitable East/ West soundscapes
- 7.30** **Patrick Cornelius Quartet** £15/12  
US Downbeat sax star leads TransAtlantic reunion tour *Acodia*
- Fri 24** **Gilad Atzmon Quartet** £15/12  
controversialist's new band features John Turville & Enzo Zirilli
- Sat 25** **Les Paul Big Band** £10/5  
trumpeter Steve leads his Dad's legendary swing outfit
- Fri 31** **Dave Storey Trio CD launch Bosco** £10/5  
hot drummer with James Allsopp (sax) & Conor Chaplin (bass)

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**Martin Shaw (trumpet)**  
 with Terry Seabrook Trio

may 13  
**Jason Henson (guitar)**  
 with Terry Seabrook Trio

may 20  
**Chris Coull (trumpet)**  
 with Terry Seabrook Trio

may 27  
**Greg Heath (sax)**  
 with Terry Seabrook Trio

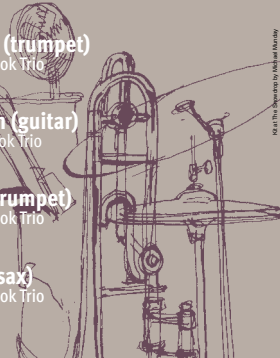


Photo by the photographer by Michael H. H. H.

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**BATTLE**  
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 Neal Richardson plus special guest  
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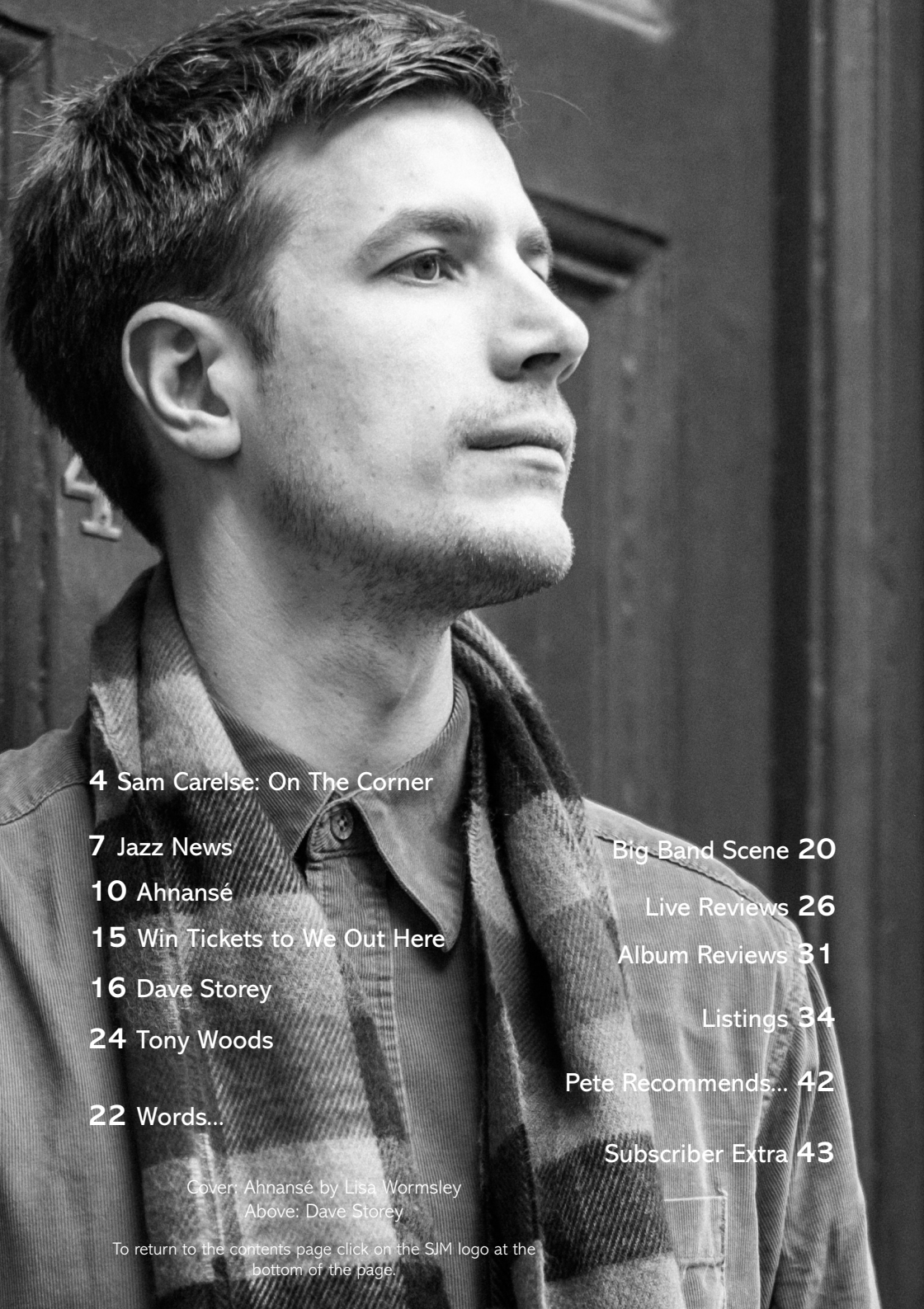
HYDRO HOTEL JAZZ HIGH TEA Eastbourne, 3-5.30pm Wednesdays: 13th February, 13th March, 10th April. Neal Richardson with Special Guests

**PLUS** JAZZ & GIN at Maxines, Bannalynes Hotel, Hastings. 7pm, first Friday of the month. Solo Piano/Vocals  
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Cover: Ahnansé by Lisa Wormsley  
Above: Dave Storey

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# Sam Carelse

## On The Corner

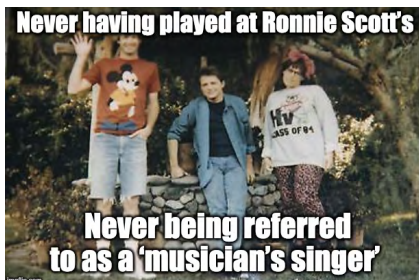
### To scat or not to scat?



The time has come, folks, to consider scat singing! What does it mean to scat, who should do it, and why? I tend to improvise around the melody a bit, usually sticking to the words, but increasingly I want to express myself more and join in with the rest of the band, in order to keep things interesting. But what do you do when you have this yearning, yet \*whispers\* you don't really enjoy listening to scat singing? Can you learn to love it?

If you ask the average person on the street to do an impression of a jazz singer, it's likely that they'll click their fingers and go "skwi-be-di-do-dop" tunelessly. In spite of the caricature, it's no wonder a lot of jazz singers start defining themselves by this. Consider the old saying: "If a tree falls in a forest and no one is around to hear it, does it make a sound?" Well, if a jazz singer doesn't scat... are

they jazz singing at all? And if you take yourself halfway seriously, are you even a REAL musician's singer if you don't scat? (Sidenote: Never being referred to as a 'musician's singer' is, for serious jazz singers, a fate worse than death. See also: never having played at Ronnie Scott's. You might as well be the jazz version of that fading photograph in *Back To The Future*).



Scat singing is wordless vocal improvisation on syllables typically chosen to make a sound similar to

that of an instrument - usually a sax or trumpet - in order to access its language. It's also, let's face it, faintly ridiculous. We're given some of the finest lyrics ever from the wittiest and most urbane voices of the early 20th century, and what thanks do they get? We honour their works of art by taking another chorus and regressing into a kind of baby talk, with 'ba's and 'do's, 'squawks' and 'squeaks', hoping to sound like an instrument but ending up sounding like a broken cat. Cole Porter, Ira Gershwin et al are flâneuring stylishly around their graves.



For me, scat can be a bit of a car crash; I'm simultaneously repelled and fascinated by it. I want to unlock its secrets. Sometimes I can pull off some OK improvising, but it's usually by accident. Psychologically, it's a tightrope walk balancing the forces of being in control, and letting go. I consider my baby nephew, and his first speech-like sounds... 'ba' and 'da'. I might have looked down on the ridiculous and babyish sounds of scat singing in the past, but perhaps it's healthier to look at this obvious comparison as accessing a

sense of playfulness and a lack of self-consciousness (like that of my nephew), allowing years of listening to jazz to percolate and produce one's own unique sound.

If only it was as simple as that. As I mentioned in a previous column, if you haven't worked at scat singing, it's unlikely you'll be any good at it. And, given how democratic the voice is - we all have one - when mixed with the kind of ego that leads one to become a singer in the first place, the chances that a singer will not resist the temptation to launch into a scat solo is frighteningly high. I suspect that this may contribute to the long-standing attitude of jazz fans who only like instrumentalists... perhaps to them there are two categories of jazz singer: Those that won't improvise, and those that really shouldn't.

But what does the general public think? It's all very well taking long vocal solos to keep yourself amused and the band happy. But like me, a lot of people find it a bit silly, inaccessible, or boring. We were given a voice to communicate, why not use it? If we're not singing words, why don't we just pick up a sax? I needed to find examples of singers whose vocal improvisation adds something constructive to the overall sound, rather than existing only as an abrasive distraction.

A while back, I asked my friends for

their thoughts on scat singing. In return, I was swamped with examples intended to illustrate how good scat singing can be. For the most part, this almost put me off it for life (if there are any military leaders reading this who are looking for new cruel and unusual methods to torture people, scat singing could work for you!). However, as I learned, you absolutely don't have to love, or indeed like, all of it! Even when considering those I like, and those that everyone acknowledges are masters of vocal improvisation - Ella Fitzgerald, Jon Hendricks, Chet Baker, Betty Carter to name a few - listening to constant scat solos can get tiring. Notable exceptions in my opinion are Anita O'Day (highly rhythmic and sparingly applied) and the South Coast's own Liane Carroll. Liane Carroll has a way of slipping you soulful scat singing without you registering, and before you know it, you've enjoyed scat singing. Curses!



Amongst the clips I was sent, there were some artists I felt that I could listen to all day. Young trumpeter

Benny Benack III channels his instrumental chops when performing *It Could Happen To You* for an audition for The Gentlemen Sing Competition on YouTube. Leon Thomas eschews the usual 'doo doobie do wops' for something more guttural and earthy in *Song For My Father*. And, more recently, I heard about jazz vocalist Olivia Chiandamo who improvises like a champ and has the best high notes in the business. There really is no one way to do it.



Now I have the inspiration, I think I might take the plunge and start studying the artform properly. In the event of my scat singing in public, earplugs will drop from the compartment overhead, and you will find a voucher for a strong drink under your seat. Good luck everybody!

# Jazz News



## [Buddy Bolden Movie](#)

The new film on the life of jazz cornetist Buddy Bolden gets its US cinema release on 3rd May. The film stars Gary Carr, Erik LaRay Harvey and Ian McShane, with music by Wynton Marsalis. Written and directed by Dan Pritzker who also made *Louis*, a silent film about Louis Armstrong, back in 2010. A UK release date has yet to be announced.



## [Mr. Bongo Celebrate 30 Years](#)

Brighton record shop Mr. Bongo celebrate their 30th year with a concert as part of Brighton Festival. The Brighton Dome concert on Sunday 5th May features The Skints, Moses Boyd's Exodus, Hollie Cook, Jungle Brown, Mr Thing, DJ Format & Huw Bowles. It starts at 6pm with DJ sets in the foyer.



## [The Great Escape Festival 2019](#)

The Great Escape, the festival for new music, runs from Thursday 9th to Saturday 11th May. Steam Down appear on Thursday 9th May, downstairs at Patterns. The South East London collective are currently touring and will also be appearing at Cross The Tracks, Love Supreme and We Out Here festivals.



## [Soundcrash Funk & Soul Weekender](#)

Brighton band Carnival Collective won the competition to perform on the main stage on Brighton Beach on Sunday 19th May at the Soundcrash Funk and Soul Weekender, alongside Kamasi Washington and Cykada. New Generation Jazz will stage local bands Yakul, Yeoja and Howes3 (pictured).



### Elemental Releases

Record label Elemental will be releasing two albums of previously unissued live recordings from Dexter Gordon and Woody Shaw in May. *Woody Shaw Basel 1980* is with saxophonist Carter Jefferson, pianist Larry Willis, bassist Stafford James, and drummer Victor Lewis. *Dexter Gordon Quartet at The Subway Club 1973* has pianist Irv Rochlin, bassist Henk Haverhoek, and drummer Tony Inzalaco.



### George Colligan at Rottingdean

American pianist George Colligan appears at The Plough Inn, Rottingdean on Thursday 9th May. The concert, presented by Rottingdean Jazz Club, sees Colligan reunited with drummer Darren Beckett, who both recorded together for the Steeplechase record label with the likes of Lee Konitz. Irish bassist Dave Redmond completes the trio.



### Maisha at Patterns

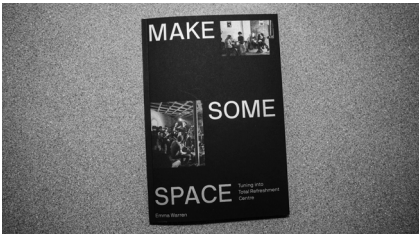
Six-piece band Maisha, who released their debut album *There Is a Place* last November are appearing at Patterns in Brighton on Tuesday 21st May. Led by drummer Jake Long, the band features saxophonist Nubya Garcia, guitarist Shirley Tetteh and pianist Amané Suganami.



### Ezra Collective

Ezra Collective are doing a three-date UK in-store tour, with tickets only available to those who pre-order their debut album *You Can't Steal My Joy*. They appeared at The Richmond in Brighton on 23rd April with their album released on 26th April. They will be appearing at Concorde 2 on 27th November as part of their UK tour.





### [Total Refreshment Centre](#)

A book on Total Refreshment Centre has now been published. The book charts the history of the building from its origins as an Edwardian chocolate factory to Mellow Mix, a Caribbean social club, before becoming TRC in 2012. The book by Emma Warren is entitled *Make Some Space: Tuning Into Total Refreshment Centre*.



### [Win Tickets for We Out Here Festival](#)

Sussex Jazz Magazine has 3 pairs of tickets to give away this month for the inaugural We Out Here Festival. The four day festival runs from 15th - 18th August in Abbots Ripton in Cambridgeshire and features Gary Bartz, Matthew Herbert, The Comet Is Coming, Sons of Kemet, Nubya Garcia, Theon Cross and many others. See [page 15](#) for details on how to enter.



### [Jazz Re:Fest 2019](#)

The annual one-day jazz festival, Jazz Re:Fest, produced by Jazz Re:refreshed, returns to Brighton Dome this year on Saturday 27th July. Although the line up is yet to be announced the event always features some of the best of the new generation of jazz artists, together with DJ sets and family friendly activities. Early bird tickets are now available.



### [New Releases](#)

Claire Martin released her new album *Believin' It* on 26th April.

Partisans release their new album on 17th May, entitled *Nit De Nit* on Whirlwind Recordings.

The Norwegian duo Eyolf Dale André Roligheten release their new album, *Departure*, on 10th May on Edition.

Edition's new signing Kneebody release their 'collaborative digital only EP' *By Fire* on 3rd May.

# Ahnansé

A portrait of a Black man with a full beard and a yellow knitted turban. He is wearing a black t-shirt and looking directly at the camera with a slight smile. The background is a textured, light-colored wall with a large green plant to the left.

*Steam Down's Ahnansé  
interviewed by  
Charlie Anderson  
Photo: Lisa Wormsley*

What is Steam Down? The creator behind Steam Down, Ahnansé (aka Wayne Francis) describes it best. "It's a sub-cultural movement, centred around a collective of musicians, writers and creators with a weekly event on Wednesday, and a touring band and orchestra in the process of making a record. It's multiple things but definitely a space to develop creativity."

Around the age of 14, Ahnansé heard a pianist in his GCSE class improvising. "I remember hearing him improvise over Herbie Hancock's *Chameleon* and also *Giant Steps* at that age. I was just inspired by that and the improvisatory nature of it. I didn't quite understand it but I understood that it was really free-flowing. That was what really ignited it for me. Improvisation is what got me into music."

From there Ahnansé learned the saxophone, stating "I just enjoyed the physicality of it. In terms of the instruments I play, saxophone is the first thing and piano goes along with that as a composing tool of course, and then there's a lot of electronic stuff as well. But I would see myself more as a music conceptualist. I think that Steam Down and the other things that I do all relate to that. It's not just about myself as a saxophone player."

After formal training at Trinity College of Music, Ahnansé stayed in South East London. "After Trinity my learning continued and I played a lot of music from West Africa. That was an informal training which taught me a lot about music from another perspective."

West African music and culture also influenced his conception of Steam Down. "My idea for Steam Down and the inspiration behind it comes from the West African griot music family where music is used as a tool for education and for solving problems, and telling the stories and the history of the people around them. For me there's also something important for us as musicians to take those things and bring them into our music, so it's not just entertainment. That's a big part of the ethos of Steam Down, every song should have a message and a meaning to it, more so a meaning than just a message. It doesn't have to be just for entertainment. You can approach it from that angle, and take all the good vibes from it but you can also go deeper into it. The combination of the emotional power of music with words can open up our perspective to new things. That's one of the core goals for me."

Helping to create the friendly, inclusive and energetic atmosphere at Steam Down's performances is the fundamental ethos that lies behind it, and Ahnansé sees that as being multi-layered. "One aspect is to bring people together. Music has that power to bring people together so it's important to use it as a positive thing, and to encourage more than just fans. My theory is that if people like your music then some of them will like each other too, and they might be into the same things that they can end up doing together. The music should be inspiration and it should allow people to connect through that



inspiration into each other and create what I would call an ‘abundance through creativity’. I would say Steam Down is a catalyst, a connection.”

“There’s also definitely a focus on the diaspora and the intersection between being born in London and our cultural heritage and how it influences music. Most of us have an interest in the ancient as well as the modern, and whatever the future could be. It’s exploring all of those spaces at the same time.”

That exploration involves a live album (likely to be released in September), a forthcoming UK tour, and a number of summer festival appearances, including Love Supreme and We Out Here. “We’re expanding so that it’s more visible to more people and right now it’s very offline, organic and very word-of-mouth in the

way that people access it. But I think it would be good to have some songs that people know, that have come from us, but they can participate with, outside of coming to events. It’s such an expansive project at the moment, but our weekly session, every Wednesday at Matchstick Piehouse in Deptford, is the home of where the music is.”

As a former teacher with Tomorrow’s Warriors, he’s a firm believer in their maxim ‘each one, teach one’ and he sees the importance of giving younger musicians “a space to play music outside of any kind of limit of genre or style, to explore their sound”. “As time goes on, later on down the line, I’m looking at some kind of educational branch of Steam Down. Teaching is one of my passions and



Photos: Lisa Wormsley

it seems like a kind of duty when they've established themselves to a certain extent, to pass down the information that they have. In one way I'm inspired by them and you can gain quite a lot from it."

Ahnansé himself has also learned a great deal from his experience of running Steam Down. "What it's teaching me is a lot about people. I've spent a lot of years playing music so I think that I know quite a lot about music, but actually it's teaching me a lot about people, about working together in teams, the importance of having good strong relationships within your team, a lot about sincerity within relationships and connections with people, and how we build trust in each other and what are the parameters for that, what is required for that. And the fact

that all of the musicians I play with, they actually really care, and that's a blessing. For me that's the biggest blessing, knowing there's a group of musicians that I work with who really care about what they do, care about everybody in the group and how we work together, and just care outside of that. That really changes the feeling of it. It's not ego-based, it's not based on a self-centred goal or some kind of narcissistic aim, or individual pursuit. Their individual pursuit is still in there but it fits within the group. I think that everybody is supportive of everybody's individual vision in that space, so it doesn't become like a competition of who can be the so-called 'best' or the competitive nature that can exist within music, and also in the world at large. That doesn't really exist [in



Photo: Lisa Wormsley

Steam Down], there's an openness and a safety which then allows people to really grow because people feel that they can try things and won't be judged in a negative way. In terms of the musical and musician side of things, that's really core: being around people who care and love music and enjoy playing music with each other."

Returning to the question what is Steam Down?, Ahnansé considers the important questions that inspired the beginning of Steam Down: "How do you do anything that you do? How do you make the world more positive and a better place? How do you use it to inspire people?"

He concludes by saying "How can we live in a more harmonious way? How can we create the feeling of what that can be? That inspired what Steam Down is now,

which is: how do we start thinking about how music can be the tool for creating harmony between people?"

### [Steam Down](#)

The Great Escape Festival,  
Thursday 9th May, 2019

Love Supreme Festival,  
Saturday 6th July, 2019

We Out Here Festival,  
15th - 18th August, 2019

Matchstick Piehouse, Deptford  
every Wednesday

# We Out

Curated by  
Gilles Peterson

# Here

*A Worldwide Family Gathering*



The good people at We Out Here Festival have given us 6 pairs of tickets to give away! That's 4 days and nights of live music curated by Gilles Peterson, in August at Abbots Ripton, the Cambridgeshire site previously inhabited by Secret Garden Party. Camping is included (bring your own tent).

For a chance to win a pair of tickets, go to <https://www.sussexjazzmag.com/competition> for details. We're spreading them over May and June, so if you don't win this time, you'll get another chance next month.

Good luck and we hope to see you there!





Dave  
Storey



Drummer Dave Storey released his debut album, *Bosco*, in April. He spoke to Charlie Anderson at the beginning of his UK tour.

### **How did you get into music?**

I started out just playing percussion, in orchestras, brass bands and things like that. It wasn't until I went to study at college level that I had a piano teacher who got me into listening to jazz through teaching me about harmony. So it was through the piano that I got into playing jazz, or discovering it. But not through drums, which I think was quite unusual. Before that it was mainly through orchestras and the classical thing, or playing in pub bands or whatever. It wasn't until I got to college that I found out about jazz. My dad was very keen on blues music and jazz as well so he was quite a big influence on me, in the beginning.

It was through that piano teacher that I found the jazz course in Chichester where I met a lot of other musicians my age who were interested in jazz. Then we all went up to Middlesex University and did that. If I hadn't gone to that college I don't think I would have ended up in London, so that was a very important step for me.

Then I had a year out and went to the Royal Academy of Music where I met James Allsopp and started playing around town a bit more.

### **How did you meet Conor?**

I can't really remember, but I do remember it must have been at Ronnie Scott's or somewhere like

that, at jam sessions or I might have met up with him during the daytime for a play at someone's house somewhere, or on a gig or something like that. But the first time I met James we just played duo for a couple of weeks, it was just us two initially. Then I thought 'actually, I'd quite like to get a bass player involved now'. Conor was the first person I had round. I think they'd played together a bit, so I think James suggested I should play with Conor as well. Then we started playing tunes round at my house every couple of weeks and just really enjoyed it. We did a little recording, just a home thing, and then tried to hustle a few gigs. I remember our first gig, it was three and a half or four years ago at The Green Note in Camden and it was just a really fun gig so I was like 'I'm definitely going to carry this on'.

After about a year of just playing standards and Coltrane and Sonny Rollins repertoire, we decided to start writing our own original material. That's where we're at now. We've got this first album which has 8 originals on it and one standard, which is a ballad, a great Billy Strayhorn tune *A Flower Is A Lovesome Thing*.

### **Are the originals tunes that you've written together as a group or individually?**

Of the tunes, five of them are James' and three of them are

mine, and one standard. But most of those tunes we wrote mostly away from each other. We still meet up most weeks to play now. So we often bring little ideas along or single line melodies or little chord sequences that we think might be cool to play over. More recently it's been a bit more collaborative so there's one tune that we've written recently. I wrote the A section and I couldn't really come up with a B section so James basically rustled one up in five minutes and it's awesome.

I think it's becoming a bit more collaborative but it's quite hard to write jazz tunes in a group setting. I think there needs a bit more thought and sometimes you just need to go away and think on your own for a bit about what you want to do. It's very rare that it just comes out together if you're working collaboratively in the moment.

### **What do you like most about playing with James and Conor?**

I like the playfulness in the approach to playing. It's not so serious. It's quite witty, it's conversational in the way that we play together. I think that we've worked on that quite a lot. It makes things interesting every time we play, listening out for what each other is playing, and playing off each other. But also knowing these little things that we might play, that we've heard before but are slightly twisted or bent or changed in another way. So it keeps it fresh, the conversational approach to playing.

I like the trio thing because

there's a lot space. The way that we play is quite traditional but it's also not tied down to that. It's quite straight ahead but also we're not very dogmatic about it being too traditional.

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

I really like the ballad, the Billy Strayhorn tune, we played that really well. There's lots of space and it's very slow. We did another take that we thought was the one but there ended up being some tape crackles on it so we were all devastated and then we ended up doing it again, and it was even slower and even more spacious. Conor said he wanted to do a bass line that was a bit less fussy and it actually came out better in the end. I really like that track and James sounds amazing on it.

*Lumpy Bunny* is good. I just had a very good feeling for it. I like the title track, *Bosco*, that's kind of cool as it's slightly different to the other tracks. Also it just goes a bit weird at the end as well. It's quite a fruity track.

The first track has quite a tidy arrangement. We're working on getting a lot of those shout chorusy things together with the drums, and we've some other quirky little things like that on some tracks that we didn't record on the album. But we've definitely thought about that quite a lot, putting those little things in, because in the trio format it's nice to have those, not just to blow and have solos, there's a bit more direction with it if you have those little things.

## What are you planning on doing after the tour?

I'm going to go straight back to the studio, in October, is my plan. I haven't booked it yet but I think I will, just to make sure that I do it, because I don't want to let time run away with me in general. A lot of people do a first album and they're like 'ooh, that was good, I'll just take some time off' and then before you know it, a year and a half has gone by and you haven't recorded anything else. A lot of the tracks that we've written didn't feature on the first album, so we still have lots of ammunition to do another record. I think the guy from Impossible Ark is up for it as well.

That's the plan: Go back to the studio, do another album and then another tour. Also, I'd like to possibly do a European tour next year. That's my goal. I just want to get our name out to Europe. That's a good goal to have.

## The last time I saw you play was at The Verdict with Tom Barford. Are there other projects that you're involved with that you really like doing?

I love playing with Tom Barford, and Tom Smith, the young alto sax player, he's a phenomenal sax player and he has a septet that I play in which I really enjoy. I also play in a quintet led by trombonist Olli Martin.

Harry Christelis has a group called Moostak Trio and we're going into the studio in May to do his first album, although it might be two EPs, and I like playing in that. It's very different to my own band, or



any other band that I'm in. It's more spacious, textural and more Bill Frisell influenced.

## Why do you do what you do, in terms of music?

There are so many aspects that I like about it. Obviously you're your own boss, which is great but I just really like the community in which I work in. A lot of the people that I play with are really good friends of mine and it's nice to just turn up somewhere and play some music. It's the connection thing with other people that I really enjoy. I remember there's a feeling that I get from playing music that I don't think I'd be able to get from many other things. It's just really fun and it makes you feel good. I like how it's very varied as well. No two days are the same and no gig is too similar to another one. I quite like the variety.

### Dave Storey

New Generation Jazz  
The Verdict, Brighton  
Friday 31st May, 2019

# Big Band Scene

## Patrick Billingham



The self congratulatory Brighton Festival is back again, bigger, better and ever more ambitious. Without a whisper of a big band and very little jazz. Yet again. And only three big band events in the Fringe. Although I suspect this is due largely to the increasing, and for most local bands, unaffordable cost of registration. Nevertheless, despite the lack of official recognition, there is still much big band activity this month. For instance, near the start of the month, The One World Orchestra is appearing at The Brunswick. This magnificent ensemble has developed from the Paul Busby Big Band, and its core repertoire of Busby compositions has been expanded to include original works by band members including the M.D., Paul Nieman. A project taking shape and associated is One World in Music Education. More details when they are available.

And near the end of the

month, in addition to its regular slot at Patcham on the last Friday, the Les Paul Big Band is booked in at The Verdict.

Other big band gigs are available. Details of which can be found in the listings near the back of the magazine.

Following on from last month's appeal for help to find parts for incomplete pads here is a further selection. As before, some parts may not be missing at all; the arrangement may be five saxes and five brass and three rhythm section. There isn't space for the whole list, so here, in alphabetical order, is the next part. More to follow in later columns as space permits.

(The) Impossible Dream– in Bb, (arr. Ed McLin) – Alto 2, Tenors, Baritone Sax

Knock On Wood – in D, (no details) –Drums

La Cucaracha – in F, (arr. Art Dedrick) - Guitar.

Malaga – in Ab, Bill Holman –

Trumpet 4

Mexican hat Dance

– in Bb, Les Brown

– Drums

Moonlight Serenade

– in Bb, (arr.

Richard Maltby) –

Piano

Mouse in the

Dairy - no key, Ken

Wheeler - Piano,

Guitar & Drums.

Princess Pat – in F,

(Buck Clayton) –

Guitar, Bass

Rockin' In Rhythm – in C, (arr. Tom

Davis) – Alto 1, Baritone Sax

Rue Chaptal – In Db, (arr. Francy

Boland) – Piano, Guitar, Bass &

Drums.

Side By Side – In Bb, (arr. Dave

Grusin) – Vocal quartet

Skip It – In Bb, (arr. Jiggs Noble) –

Trumpet 3

Smooth Touch – in C, Louis Bellson

– Alto 1

Straight Life - in F, Freddy Hubbard

(arr. Ian Hamer) - Piano, Guitar, Bass

& Drums.

(The) Swinging Shepherd Blues in

C, (arr. Dennis Wright) - Trumpet 4

Teach Me Tonight – In Db, (arr. Dave

Barduhn) – Trumpet 3

Tenderly – In Eb, (arr. Johnny

Warrington) – Alto 1, Drums

As before, if you can assist, the

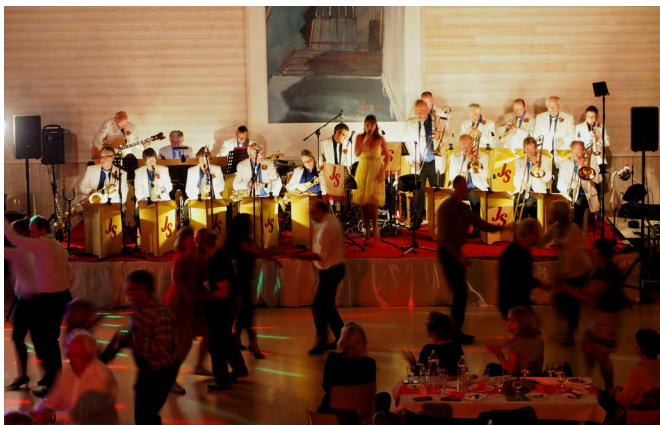
preferred format is a pdf file. Failing

that, please photograph the part,

and send it to me as a jpg file. If

your band's library appears to be

missing any parts which are not



on the database, I will add them to this list for publication in a future column.

Finally, as Brexit hasn't yet kicked in, it is still acceptable to the authorities for your band to cross the channel and play. As shown by the photograph of The Johnny Spice Swing Orchestra's recent visit to Veules-les-Roses in Normandy.

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 June's Big Band Scene, please send it to me by Sunday 12th May. My email address is g8aac@yahoo.co.uk.

# Words... Claire Martin



I was born in 1967 in Wimbledon which is where I grew up. Well actually I grew up in Colliers Wood, but Wimbledon sounds posher. I went to a stage school part-time from the ages of 5 to 15 and without doubt those years shaped me. My childhood was spent wishing I was a lean mean ballet queen when really I was a stocky little tapper with a loud voice.

We put on shows at Wimbledon Town Hall and on one fateful night one of the singers had tonsillitis and had to bail out of her 'turn' so I was chosen to replace her and sang Noel Coward's *London Pride* dressed as a fruit seller pushing a barrow of plastic fruit.

I hated high school. I bunked off lots and sat in the Wimpy smoking fags I'd nicked from my dad. I always had a good work ethic though, even at the age of 13 when I got my first Saturday job in a fish and chip shop.

After high school I just did what my mates did, nobody I hung around with did A levels or even thought about University. We were all working class kids muddling through the system.

I went to Carshalton College and did business studies for a year, then got a job as a secretary in a swish ad agency in Covent Garden, which turned out to be my one and only real day job. I left a year later after a dancing pal saw an ad in *The Stage* for a singer in a holiday camp in Bournemouth. I auditioned and got the gig, left the ad agency and became a professional singer aged 19. It was SO lucky that she saw that ad and that things panned out.

After that stint I worked on the QEII and the Cunard Princess cruise ships. I sailed around for about two years and saw a great deal of the world. It was on the ships that I really knuckled down with singing technique and getting my repertoire together. Sailing into New York harbour with Pat Metheny's *First Circle* on my Sony Walkman was a definite 'moment' for me.

Becoming a part of the jazz scene in my early twenties was like finding the gang I'd been looking for all my life. I've met the most incredibly gifted, funny and kind people within the community and felt AT LAST that I was 'classless' and came from the same

stock as everyone else. This was a major relief.

I like to be busy and I like to try and be constantly creative with what I'm up to. Having a job where you have to really deliver the goods can be demanding and stressful. The singing, which is really only 20% of the job, is the easy bit. Travel kills me on the motorways these days and it's the fatigue from the road which puts a downer on it all really. Once on stage something kicks in and I am lucky enough to work with hugely talented and inspiring musicians.

When you click with other musicians it's magical. It can't be forced and it just flows. I think when you connect with your peers you all just know what it takes to keep it all going and it feels like a deep unspoken connection. I feel like this especially when I sing with Liane Carroll. My new Swedish trio have an amazing synergy between them. It feels easy, free and most importantly it feels like it's raising my game and giving me confidence to try new ideas out.

I think I've learnt everything from being accepted and nurtured within this community and I definitely owe certain people a great deal of gratitude for helping me along the way. Most notably Jim Mullen and Richard Rodney Bennett.

Next for me is a tour of the UK during May and June celebrating my 20th album release *Believin' It*, which is out on my long-standing record label Linn Records. I do feel proud when I look at all the album covers and it's scary how time has flown by so fast. I'm proud to have worked with such legends like Kenny Barron, John Martyn and Stephan Grappelli. Actually - I can't quite believe it!!!

I am scared about the Brexit implications. I can't say I'm confident that this will pan out well for us musicians who travel around Europe. But I'm confident that jazz will be in good hands as these amazing young players continue to appear and bring such brilliant fresh energy to the music we love.

Words: Claire Martin

Photo: Lisa Wormsley

<https://clairemartinjazz.co.uk/>

## Tony Woods



The Tony Woods Project are currently on tour. Charlie Anderson spoke to the saxophonist about his music and his work with The Lyric Ensemble.

### **How would you describe the music of the Tony Woods Project?**

It's jazz that has world music influences, so African and latin grooves, quite often twisted into odd time signatures. Within that is a British folk influence as well. I think the over-riding thing, I hope, is that it's melodic. I hope there are tunes that stand up on their own as tunes, regardless of funny time signatures and so on.

### **You play mostly original material. In terms of composing, how do you go about it?**

Invariably I sit at the piano, as it's such a great instrument for composing on. You've got the whole orchestra at your fingertips; you can

have chords and melody all going on at once. Having said that, there's the odd line that I come up with that's very saxophone orientated. There's one tune in particular called *Igneous Rock*, which is like a fast reel and quite Coltraney as well, so a lot of false fingers and funny things going on which are very saxophone-related. I didn't write that line on the piano, but a lot of the melodies and harmonies I've worked out at the piano. I sing the melody in my head and then play along with that.

### **The band that you've got has quite a different instrumentation using vibraphone and guitar. Does that influence you when you compose?**

Yes, I've always liked the



sound of the vibraphone but on its own it's quite a sad sound and I like the richness that you get with the guitar and all the effects that electric fusion players use. I like those two instruments together as a backdrop and they do work really well together. You get an amazing textural sound and that does affect how I write some of the music. I've got that sound in my head and the sort of sound that a vibraphone has. It's a minimalist kind of texture that's in my head when I think of the backdrop. He even plays the vibraphone with a bow which is quite an unusual effect and I'm aware of all those possibilities. And obviously the electric guitar is a huge force so I'm aware of that instrumentation. It's sort of limiting in some ways because it's not like I have another horn so I haven't got the strength of a trumpet line or something but you've got other things instead which are very nice. I play multiple reeds, mostly alto and soprano saxophone, and I've got others such as alto clarinet which has a nice, big clarinet sound, and wood flutes and whistles and so on.

The electric guitar is a full-on electric instrument. On the albums we have marimba as well but the vibes player doesn't like to tour with it as it's a huge thing to carry around. But the vibraphone is a plainer sound but I always love the magical quality of vibes. I just love that sound in the band.

Andy Hamill has got a lovely double bass sound and Milo Fell, I'm sure people in Brighton will have seen him play, he's a great drummer and

plays in a particular way which suits my music really well. He has a great groove, it's just perfect for my music.

### **You're involved in a few other projects as well, including The Lyric Ensemble.**

That's probably the next project that I'll be doing some recording with. That is really very close to me in that it's with my wife Nette [vocalist Nette Robinson]. We both worked with the late Michael Garrick on his settings of poetry, hence The Lyric Ensemble, which sometimes was just a trio of Nette, myself and Michael Garrick. We would do gigs like that. Amazingly, in the last few years of his life he wrote these songs, setting poetry for Nette to sing. And we recorded two albums with him right at the end of his life. He died, sadly, before we'd had a chance to release the last one so we then toured that with pianist Nikki Iles, who is a wonderful pianist. Since Michael's death I've then taken on that idea of setting poems to music. I think I've done about nine of them now. We're getting together with Nikki quite soon to work through these new songs that I've written. I think Nikki has written some settings of poetry as well. And we will, of course, be going to record that, probably with Matt Ridley on bass as he worked with Michael Garrick quite a lot. We'll probably be a drummer-less quartet when we record it. The poems are by Shakespeare, Thomas Hood and Siegfried Sassoon who are quite big names! It's a really lovely thing to do. I've never done songs before. I've

written a lot of instrumental music for my projects. We've done four albums and we've got a fifth album on the way. We've also got big band versions of those. So I've done a lot of instrumentals and improvisation, but with The Lyric Ensemble it was the first time I'd tried setting poetry and having words to deal with. It's really nice having words to work with, because the atmosphere and the rhythm of the words gives you a lot of starting points.

### What's your approach to improvisation?

I always try to tell a story when I improvise, and I suppose the tunes themselves hopefully have a melodic quality and I try to keep that melodic approach when I improvise.

I try to keep a sense of narrative, a sense of telling a story as the solos develop and have a motivic development. My intention is to lead the listener along. That's the plan, both for the improvised stuff, as well as the written material.

### How's the tour shaping up?

It's quite a nice tour that we've got coming up. The second gig of the tour is the one in Brighton then we've got various others, one of which is going to be recorded for BBC Radio 3, the one in Poole.

### [Tony Woods Project](#)

The Verdict, Brighton  
Saturday 4th May, 2019

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## Live Reviews

### Love Supreme at The Roundhouse

*The Roundhouse, London*  
*Saturday 13th April, 2019*

Love Supreme continue to expand the brand by bringing an all-day jamboree of jazz-and-related-musics to the Roundhouse, following their success last year. That event was dominated by the emergent New London Jazz scene - this year's different, highly diverse line-up provides an interesting snapshot into where we are a year later.

Representing the old school, Hexagonal are in the packed upstairs bar for Jazz In The Round, silhouetted against the busy Chalk Farm Road and showing the youngsters in the crowd how it's done. It's a tight, punchy 45 minute exploration of the inexorably grooving,

powerfully melodic legacy of leader John Donaldson's twin muses McCoy Tyner and Bheki Mseleku, with a tight and punchy big band sound from the three-horn frontline, Jazz FM-nominated Jason Yarde on alto leading the soloists in playing tag-team over Tristan Bank's hyperactively flexible drumming. It's the tradition at its most imposing and accessible.

Downstairs at the Supreme Standards stage the small theatre fills up for Dowdelin's super-soulful Kreol-inflected electro-pop, spiced with caribbean flavours and rooted by Raphael Philibert's Gwa-Ko drumming. Singer Olyvia has plenty of understated but poised star quality and producer David Kiledjian acquits himself creditably on sax for additional jazz input.

No-one would ever accuse

Judi Jackson of understatement, but she certainly has plenty of star quality. She fills the big room upstairs with her personality, in fishnets and wispily draped scarlet gauze, howling her way through a histrionic version of *Sinner Man* while exuding manic charisma all over the stage. Fortunately she has ample vocal ability to back it up, able to go from intimate to gospel overdrive in a moment with perfect intonation, but despite her excellent young band's best efforts there's a dearth of really memorable material to hang all the talent upon.

Layfullstop dispenses with a band altogether in favour of the classic inscrutably nodding DJ; she lays out a crisp, London accented singjay act, her agile delivery and stage presence contrasting with the laid back Baduizms of her vintage soul and jazz derived backing, to universal appreciation from the capacity crowd.

Back upstairs in the bar, Liran Donin furnishes unfortunate proof of the old adage about everyone talking through bass solos; you have to push to the front to appreciate his virtuosic Avishai Cohen stylings, supported by an outstanding band of young UK players, notably Josh Arcoleo on tenor; with the help of some sterling work from drummer Ben Brown he ends up winning the day.

No such problems beset Melt Yourself Down; their punky art-skrunk has one dynamic level - full-on - and their frontman Kushal Gayan is all un-ignorable passionate intensity. In their matching boiler suits under the stark lighting they're like a throwback to the days of Gang Of Four agit-funk, fitting for our Marxist-retro political climate, but in amongst the austere skronks and angular driving grooves there's room for catchy hooks and one sing-along even sounds like an early 80s New Wave chart hit. Pete Wareham looks like a cross between a Gaucho garage mechanic and

an Inquisition Cardinal in his overalls and signature hat.

Back at the Jazz In The Round, Alina Bzezinska has packed such a crowd in to hear her new trio that it's impossible to move. Who would have thought that jazz harp could be such a draw? She lays out the Alice Coltrane/Dorothy Ashby moves with her usual aplomb to rapturous reception. Meanwhile new kids on the grime/jazz fusion block Neue Grafik delight the crowd with a tight, punchy set featuring the talents of Emma-Jean Thackray on trumpet and Vels Trio's Dougal Taylor.

Kamaal Williams offers his customary four-to-the-floor jam session in the big room upstairs, laced with shout-outs to such 90s icons as 4Hero and Bugz In The Attic, but the low end gets lost in the cavernous space and much of the vibe goes with it. Jay Phelps' contributions as surprise guest on trumpet add some jazz virtuosity and some welcome focus.

Laura Mvula's engineer isn't daunted by the challenge of the Roundhouse's legendarily difficult acoustic and the sound is clear and massive. Her band is scaled back to an all-star trio of Oli Rockburger, Troy Miller and Yolanda Charles, and she stands well forward, a tiny figure in white, armed only with her keytar and her huge voice. The mass keyboard textures point out her music's essential kinship to the ambitious pop of Peter Gabriel and Kate Bush - the band are simply terrific, and the resulting impression is slick and powerful. In between she chats to the crowd like a true pop star. We've travelled a fair distance from jazz as it's often understood, but this broad church approach is what Love Supreme does best, and no-one seems to be complaining.

**Eddie Myer**



Photo: Anya Arnold

**New Generation Jazz: Duncan Eagles' Citizen**  
*The Verdict, Brighton*  
*Friday 29th March, 2019*

Tenor saxophonist Duncan Eagles concluded his whirlwind UK tour with a trip to Brighton's Verdict Jazz Club at the end of March. His recently released debut album as a leader, *Citizen* has been highly acclaimed and helped in bringing the former Partikel front man to an even wider audience. The saxophonist was well supported by his current working line up of Dave Preston (guitar), Max Luthert (bass), and Dave Storey (drums).

A graduate of Trinity Laban in 2007, Duncan Eagles is also a fine composer and educator whose self-confessed early inspiration was the music of John Coltrane, particularly

the albums *My Favourite Things* and almost inevitably *Blue Train*. Although by no means a copyist, he has a full-on dry tone, has melody at the centre of all his compositions, and is a very inventive improviser, just like the master himself. Fresh from two nights at Ronnie Scott's and supporting Joshua Redman's super group at The Barbican, the band were in fine form in front of a packed and enthusiastic Verdict crowd. With no pianist on this occasion there was even more room than normal for the band to creatively stretch out over two hour-long sets of cutting edge contemporary jazz.

The Brexit blues were soon blown away by the opener *Shimmer* with the ethereal sound of the leader's tenor demanding attention, with the overall sound of the band being driven along creatively by Dave Storey's

imaginative drumming. Such is the melodic majesty of the leader's writing that it seems that every number feels like a standard that you have heard many times before, so it was with the ballad *Lanterns*, a four-way musical conversation with Dave Preston's hypnotic dance-like lines to the fore. It is easy to see, with this guitarist's dazzling technique, why he has been so successful with musical partners so diverse as Melody Gardot and bassist Peter Ind. After a frantic, high powered tour de force from the tenor on *The Path Is Narrow*, alongside complementary lines on guitar that John Scofield would have been proud of, it was time for one of the evening's highlights, the wonderful *Conquestor* from the band's recent album. This was a very calming extended piece with a truly superb opening introduction by bassist Max Luthert whose full and resonant tone held the crowd in awe, before the leader's succulent tenor interlude gave way to an inspired exchange of ideas between guitar and the excellent mallet work of Dave Storey. The set closed with a masterful feature for Dave Preston on *92 Days* followed by the most complex tune of the evening, the title track to *Citizen* with its collective high energy approach of roaring tenor, dazzling guitar runs and polyrhythmic drumming.

It had been obvious from the beginning that this is a band where the players are always listening to and responding to each others ideas, it was never more so than on the set two opener *Folk Song*, another gem from their recent recording with thoughtful interplay producing a kaleidoscope of

sound throughout the group. There was always something fresh to hold the attention throughout, with twists and turns on every corner such as an almost orchestral sound created by the guitar and horn interplay on *Midnight Mass*, another album highlight. It had become obvious that Duncan Eagles is a player comfortable at all tempos, cool and searching on ballads but with a Coltrane-like urgency at the very highest of tempos, such as that created on *Round Table*, again driven along by powerful encouragement from the drum chair. It is always a joy to hear an interpretation of one of the great jazz standards even in the most contemporary of settings, and so it proved to be on the Guy Wood and Robert Mellin classic from 1952 *My One And Only Love*. This was played almost straight for the most part by the leader, bringing to life this most engaging of melodies, his opening solo being answered in kind by laconic laid-back guitar, before a revisit to add his own embellishments to the theme. All good things must come to an end, as this fine gig did with the medium tempo *Cascade* which proved to be a ideal improvising vehicle for all, and sent a very satisfied Verdict audience out into the starry Brighton night.

You can catch drummer Dave Storey with his own trio at The Verdict on Friday 31st May and Duncan Eagles' full band on the Arena Stage at The Love Supreme Festival on Saturday 6th July.

**Jim Burlong**



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# Album Reviews



## Various Artists

### *Jazz New Blood Alive 2018* (Jazz New Blood)

*Jazz New Blood Alive 2018* is the third compilation recorded live at the annual showcase series with the same name, part of EFG London Jazz Festival and supported by Waterloo Creative Studio. Patricia Pascal and her team have been documenting the thriving young London jazz scene since 2016, providing a helping hand to acts like Kokoroko, Seed Ensemble, Mark Kavuma, Zeñel, Alex Ridout, Sam Barnett, and Cesca, all of whom have gone on to make waves on the national scene (and, not coincidentally, have been featured as New Generation Jazz artists at Brighton's Verdict as well!).

All the artists here are under 24 years old and there's a heartening display of talent on offer. What's equally impressive is the range of styles and influences on display, showing how diverse the vocabulary of the scene has become.

Hot trumpet tip Ife Ogunjobi presents a groove-laden track with an electronic afrobeat flavour, reminiscent of the approach pioneered by Sons Of Kemet or Theon Cross; Quinn Oulton offers a highly idiosyncratic mix of proggy fusion featuring his unaffected vocals that evoke echoes of the quintessentially English Canterbury scene from the distant 1970s; Rosie Frater Taylor opts for a jazzy, folky blend like Nick Drake mixed with Joni Mitchell that still finds room for some hot Benson-esque guitar/vocal scattling; pianist Roella Oloro offers spacious modal jazz with some nice blowing from Kaidi Akinnibi on sax and Joseph Oti on trumpet; Zeñel keysman Noah Stoneman lays out some authentically heavy contemporary jazz with his piano trio, featuring some of the strongest playing on the album and a great solo from Luca Caruso on bass; and Brothers Testament round the session off with the laid-back after hours groove of *Nights Of Contentment*, ploughing the same post-fusion furrow as BadBadNotGood. Strength in diversity is much championed as a solution to the tensions of contemporary life and there's abundant musical evidence on offer here.

Eddie Myer



**Claire Martin**  
*Believin' It*  
(Linn AKD 563)

This is Claire Martin's 20th album for Linn Records and it has all of the hallmarks that you would expect from Britain's top jazz vocalist: assured lines, technical mastery and some hard swinging tunes. Her all Swedish trio are with her every step of the way. Pianist Martin Sjöstedt has arranged most of the tunes on the album and contributes some fine solos and top class accompaniment, whilst bassist Niklas Fernqvist and drummer Daniel Fredriksson provide a solid backing.

The opening track *Come Runnin'* is tightly arranged and conveys the swinging joy that is present throughout the album, whilst the title track, *Believin' It*, makes you feel that Martin is on the edge of what is humanly possible for a vocalist, but if anyone can squeeze a lot of words into a line it's Claire Martin. Listen carefully and you'll hear her breathe in, at just the right moments.

Pop songs such as *I'm Not In Love* and *Broken Wings* add variety to an album that features 13

well-chosen tracks. *Timeline* shows more of Martin's excellent vocal dexterity, adding her own lyrics to Pat Metheny's original from Michael Brecker's album *Time Is Of The Essence*.

Martin excels at singing ballads and Joe Locke's *A Little More Each Day* brings out the richness and smokiness in her voice, particularly in her stunning low register notes.

An eye-opener is the sheer virtuosity and flexibility of bassist Niklas Fernqvist who produces some great swinging bass lines, erudite solos and a grooving introduction to his arrangement of Joni Mitchell's *You Dream Flat Tires*.

John Surman and Karin Krog's *Cherry Tree Song* exhibits the versatility of Claire Martin, a classically inspired piece that takes in 19th century Romanticism in the piano introduction and some lovely arco playing from Fernqvist.

*The Great City* keeps to the Killer Joe-style groove used by arranger Quincy Jones on Shirley Horn's album *Horn of Plenty* and features a bluesy and free-flowing solo from pianist Martin Sjöstedt as well as Martin's interpretational skills; witness her rhythmic playfulness towards the end of the track. And don't forget to check out Eddie Myer's sleeve notes and the additional lyrics by Imogen Ryall on the title track.

**Charlie Anderson**

*Claire Martin, vocals; Martin Sjöstedt, piano; Niklas Fernqvist, double bass; Daniel Fredriksson, drums.*





**Dave Storey Trio**  
*Bosco*  
(Impossible Ark Records 025)

Dave Storey has emerged from the same London scene based around the RAM post-graduate study program that has incubated so much cutting-edge young talent; his associates on this record are deeply involved with such cross-genre ventures and Golden Age Of Steam (Allsopp) and Laura Jurd's Dinosaur (Chaplin); so you might expect a similarly forward-looking, boundary-smashing exercise from this debut trio release, featuring a programme of original compositions by Storey with a lone obscure standard. Instead the trio have created an accessibly direct offering, very definitely to be filed under 'jazz', that attempts to embrace the legacy of the music without being in thrall to it. So everything was recorded direct to tape under the direction of Ben Lamdin in the Fish Market Studio's legendary live room, the focus is very much on swing and melody, and the players delight in exploring the traditional roles laid out in the famous sides by Rollins, Henderson and Warne Marsh. So *Big Chicken* is a Rollins-style exercise

in uptempo bop with some niftily arranged shout chorus breaks that suggest a larger ensemble thanks to Chaplin's superbly supportive bass - *The Sun Is Big* has an afro-flavoured 6/8 reminiscent of Blakey; Allsopp's compositional contribution *Cautious Tortoise* has twisty breaks that are tied together by a sure sense of swing; *Bosco* uses a bass quote from *Bolivia* to build a very different, subtly grooving vehicle for Allsopp's clear toned, accurate but free-ranging blowing; and *Yo-Yo* has a bit of Ornette-ish quirkiness to set Chaplin up for some fleet-fingered soloing. The empathetic interplay between the trio is in evidence throughout, and as players they all share a similarly considered, simpatico ethos that precludes showboating without sacrificing excitement. Like Helena Kay's KIM Trio, who also released a debut this year, this album revisits the tradition and adds a very welcome injection of freshness and vigour - not by pursuing any particular stylistic innovation, but by the sheer gusto and affection for the music that shines through. The live shows should be a joy to witness.

**Eddie Myer**

*James Allsopp, saxophone; Conor Chaplin, double bass; Dave Storey, drums.*

## Listings

For more detailed and up-to-date jazz listings visit  
[www.sussexjazzmag.com/listings](http://www.sussexjazzmag.com/listings)

[R] = Residency

(c) = collection

[?] = unconfirmed

byo = bring your own refreshments

otd = on the door

Wednesday

1

**Ciyo Brown with Neal Richardson Trio**  
The View, Seaford Head Golf Club  
7pm £10

**Chris Coull Trio**  
The French Horn, Brighton  
7:30pm Free [R]

**Paul Richards with Abi Flynn**  
The Independent, Brighton  
7:30pm Free

**Jack Kendon Trio**  
The Paris House, Brighton  
8-10pm Free

**Fred Woods Big Band**  
Horsham Sports Club  
8:30pm £2

**Liane Carroll**  
Porter's, Hastings  
9pm Free [R]

Thursday

2

**Gin & Jazz Club: Paul Richards & Charlotte Glasson**  
The West Hill, Brighton  
8pm Free

**The Jones Street Boys**  
Idle Hands, Brighton  
8pm Free [R]

**Pollito Boogaloo**  
The Paris House, Brighton  
8-10pm Free

**Sam Carlese Trio: Blossom Dearie Special**  
Fudgie's Bistro, Hove  
8-10pm Free

Friday

3

**Jazz & Gin: Neal Richardson**  
Bannatynes Hotel, Hastings  
7pm Free

**Sarah Jane Morris**  
The Old Market, Hove  
7:30pm £16/12

**Zoe Francis**  
Chichester Jazz Club  
7:45pm £15/8

**Enrico Tomasso with Rico's Riverboat Shufflers**  
Steyning Jazz Club  
8pm £12/7

**Art Themen Quartet**  
The Verdict, Brighton  
8:30pm £15/12

Saturday

4

**Jazz at The Queen Vic**  
The Queen Victoria, Rottingdean  
2-5pm Free

**Eyeless Records All Dayer**  
The Rose Hill, Brighton  
3-11pm Free

**Amuse Manouche**  
The Paris House, Brighton  
4-7pm Free

**Tony Woods Project**  
The Verdict, Brighton  
8:30pm £10/5

Sunday

5

**Mike Hatchard's Jazz Breakfast**  
Ropetackle, Shoreham  
11am £11

**L'escargots Trois**  
Trading Boundaries, Fletching  
11am Free

**Neal Richardson**  
Deans Place Hotel, Alfriston  
12.30pm Free to diners

**Sounds of Swing Big Band**  
The Horseshoe Inn Hotel, Herstmonceux  
12:45pm - 3pm Free [R]

**Assorted Nuts**  
The Six Bells, Chiddingfold  
1-3pm Free

**Harry's Tricks**  
Idle Hands, Brighton  
4:30pm - 7pm Free [R] (c)

**Brighton Festival: 30 Years of Mr. Bongo**  
Brighton Dome  
6pm £22.50/10

**One World Orchestra**  
The Brunswick, Hove  
7:30pm Free (c)

**Nigel Thomas & Friends**  
The Basketmakers Arms, Brighton  
8-10pm Free

**Lawrence Jones All Stars**  
Lion & Lobster, Brighton  
8-10pm Free [R]

**Sunday Night Jazz**  
The Hand In Hand, Brighton  
8:30pm Free [R]

<b>Monday</b> <b>6</b>	<b>Andy Woon Trio</b> The Paris House, Brighton 2-5pm Free	<b>Martin Shaw with Terry Seabrook Trio</b> Snowdrop, Lewes 8pm Free (c) [R]	<b>Geoff Simkins Trio</b> The Paris House, Brighton 8-10pm Free	<b>Jazz Jam</b> The Bee's Mouth, Hove 9pm Free [R]		
<b>Tuesday</b> <b>7</b>	<b>Jazz Jam hosted by Paul Richards</b> The Brunswick, Hove 8:30pm Free [R]	<b>Martin Shaw Quartet</b> Hare & Hounds, Worthing 8:30pm Free (c)	<b>Tony Kofi - A Portrait of Cannonball</b> Jazz Hastings 8:30pm £10	<b>The Soultastics</b> The Mesmerist, Brighton 9pm Free		
<b>Wednesday</b> <b>8</b>	<b>Chris Coull Trio</b> The French Horn, Brighton 7:30pm Free [R]	<b>Gabriel Garrick Trio</b> The Paris House, Brighton 8-10pm Free	<b>Liane Carroll</b> Porter's, Hastings 9pm Free [R]			
<b>Thursday</b> <b>9</b>	<b>Philip Clemo's Dream Maps Live</b> The Depot, Lewes 7:15pm £15	<b>Alabaster De Plum, Bunty &amp; Jomotopia, Cosmo Sheldrake</b> Spiegeltent, Brighton 7:30pm £16/14	<b>Tres Amigos</b> The Paris House, Brighton 8-10pm Free	<b>George Colligan Trio</b> The Plough Inn, Rottingdean 8pm £15	<b>Sue Rivers &amp; Jo Fooks</b> Robertsbridge Jazz Club 8pm £10/8	<b>Paul Richards &amp; Sarah Harris</b> Fudgie's, Hove 8-10pm Free
		<b>TGE Festival: Laura Misch</b> Brighton Unitarian 7:30pm TGE Ticket Holders	<b>TGE Festival: Blackwave</b> Green Door Store, Brighton 11:15pm TGE Ticket Holders	<b>TGE Festival: Steam Down</b> Patterns (downstairs), Brighton 11:30pm TGE Ticket Holders		
<b>Friday</b> <b>10</b>	<b>Julie Roberts &amp; Michael Hinton</b> Friends' Meeting House, Brighton 2:30pm £8	<b>Philip Clemo's Dream Maps Live</b> Kino Teatr, St Leonards- on-Sea 7:30pm £12	<b>Amuse Manouche</b> Cafe du Jardin, Lewes 8pm Free	<b>Karen Lane</b> La Havana Jazz Club, Chichester 8:30pm £10/5	<b>Terry Seabrook's Wayne Shorter Quintet</b> The Verdict, Brighton 8:30pm £15/12	
			<b>TGE Festival: Leifur James</b> The Arch, Brighton 8:15pm TGE Ticket Holders			
<b>Saturday</b> <b>11</b>	<b>Anona Trio feat. Julian Nicholas, Imogen Ryall and Simon Robinson</b> All Saints Church, Hove 1-2pm Free (c)	<b>Saturday Jazz</b> The Queen Victoria, Rottingdean 2-5pm Free	<b>Lawrence Jones</b> The Paris House, Brighton 4-7pm Free	<b>Ronnie Scott's All Stars</b> Pavilion Theatre, Worthing 8pm £24.50	<b>Sean Gibbs Quintet</b> The Verdict, Brighton 8:30pm £10/5	
		<b>MyCharleston's Ragtime Razzle Dazzle</b> Spiegeltent, Brighton 2-5pm £15/£13	<b>John Lake Trio</b> The Grand Hotel, Brighton 7pm Free	<b>Late Night Jazz</b> The Queen Victoria, Rottingdean 10pm - midnight Free		
<b>Sunday</b> <b>12</b>	<b>L'escorgots Trois</b> Trading Boundaries, Fletching 11am Free	<b>Jazz Roasts: Sam Carelse &amp; Oli Howe</b> The Anchor, Ringmer 12.30-3pm Free	<b>Sussex Jazz Orchestra with Mark Bassey</b> The Round Georges, Brighton 7-9pm Free (c)	<b>Lawrence Jones All Stars</b> Lion & Lobster, Brighton 8-10pm Free [R]	<b>Amuse Manouche</b> The Hand In Hand, Brighton 8:30pm Free [R]	

Monday

13

**Al Nicholls Trio**  
The Paris House,  
Brighton  
2-5pm Free

**Jason Henson  
with Terry  
Seabrook Trio**  
Snowdrop, Lewes  
8pm Free (c) [R]

**Sharp Nines**  
The Paris House,  
Brighton  
8-10pm Free

**The Rox Sessions**  
(Big Band open rehears-  
al)  
The Hothampton Arms,  
Bognor Regis  
8-10.30pm Free (c) [R]

**Jazz Jam**  
The Bee's  
Mouth, Hove  
9pm Free [R]

Tuesday

14

**Alfa Mist**  
Concorde 2,  
Brighton  
Doors  
7:30pm  
£13

**The Ronnie Smith  
Big Band**  
The Humming Bird  
Restaurant, Shoreham  
Airport  
8-10.30pm Free  
(c) [R]

**The Muskrat  
Ramblers**  
Hassocks  
Hotel,  
Hassocks  
8-10.30pm  
Free

**Jazz Jam hosted  
by Paul Richards**  
The Brunswick,  
Hove  
8:30pm Free [R]

**Dave Browne  
Quartet**  
The Hare &  
Hounds, Worthing  
8:30pm Free (c)

**Beats 'N'  
Pieces**  
The  
Mesmerist,  
Brighton  
9pm Free

Wednesday

15

**Chris Coull Trio**  
The French Horn,  
Brighton  
7:30pm Free [R]

**Becky Rork Trio**  
The Paris House,  
Brighton  
8-10pm Free

**Liane Carroll**  
Porter's,  
Hastings  
9pm Free [R]

Thursday

16

**Gong**  
Patterns, Brighton  
Doors 7pm  
£19.25

**Trio Cubana**  
The Paris House,  
Brighton  
8-10pm Free

**Gin & Jazz Club: Paul  
Richards & Mark Bassey**  
The West Hill, Brighton  
8pm Free

**Amuse Manouche**  
Fudge's Bistro,  
Hove  
8-10pm Free

Friday

17

**Soundcrash Funk &  
Soul Weekender**  
Fri. 17th - Sun. 19th  
Brighton Beach  
12pm £various

**The Chris Hodgkins  
International Quartet  
plus guests**  
The Plough (upstairs),  
Rottingdean  
Doors 7pm £10

**Matt Ridley**  
Chichester  
Jazz Club  
7:45pm  
£15/8

**Brighton Jazz Mafia  
Big Band: Round  
Midnight**  
Unitarian Church,  
Brighton  
8-10.15pm £12/£10

**Chris Biscoe/Gareth  
Williams Quartet**  
The Verdict, Brighton  
8:30pm £15/12  
**Philip Clemo's  
Dream Maps Live**  
Ropetackle,  
Shoreham-by-Sea  
8pm £14

Saturday

18

**Brighton Jazz Mafia Big  
Band**  
Spiegeltent, Brighton  
1-4pm £14

**Sam Carelse & Jason  
Henson**  
The Queen Victoria,  
Rottingdean  
2-5pm Free

**Helen Anahita  
Wilson & Shahbaz  
Hussain**  
The Verdict, Brighton  
Doors 5.30pm  
£10/5

**Paul Richards  
Trio**  
The Paris House,  
Brighton  
4-7pm Free

**Terry Pack's Trees**  
The Brunswick, Hove  
7.30-10pm £7.50 otd

**Patrick Cornelius Quartet**  
The Verdict, Brighton  
8:30pm £15/12

Sunday

19

**Sam Carelse & Jason  
Henson**  
Trading Boundaries,  
Fletching  
11am Free

**Assorted Nuts/  
Savannah**  
The Six Bells,  
Chiddingly  
1-3pm Free

**Lightly Does It**  
Speaker's  
Corner,  
Brighton  
2-4pm Free

**Lawrence Jones  
All Stars**  
Lion & Lobster,  
Brighton  
8-10pm Free [R]

**Sunday Night  
Jazz**  
The Hand In  
Hand, Brighton  
8:30pm Free [R]

Monday

20

**Solberg/Hamer Trio**  
The Paris House,  
Brighton  
2-5pm Free

**Chris Coull with Terry Seabrook Trio**  
Snowdrop, Lewes  
8pm Free (c) [R]

**Embraceable Few**  
The Paris House,  
Brighton  
8-10pm Free

**Jazz Jam**  
The Bee's  
Mouth, Hove  
9pm Free  
[R]

Tuesday

21

**Maisha**  
Patterns,  
Brighton  
Doors 7pm  
£11

**Jenny Green & Gill Manly + Jam**  
Dorset Arms, East  
Grinstead  
Doors 7:30pm  
Music 8pm £8 otd

**Jazz Jam hosted by Paul Richards**  
The Brunswick, Hove  
8:30pm Free [R]

**Steve Buckley Quartet**  
Hare & Hounds,  
Worthing  
8:30pm Free (c)

**Beats 'N' Pieces**  
The Mesmerist,  
Brighton  
9pm Free

Wednesday

22

**Chris Coull Trio**  
The French Horn,  
Brighton  
7:30pm Free [R]

**Jon Gilhooly Trio**  
The Paris House,  
Brighton  
8-10pm Free

**Liane Carroll**  
Porter's, Hastings  
9pm Free [R]

Thursday

23

**Played Twice**  
All Saints  
Church, Hove  
7pm £16/10

**Babou with Abraham de Vega**  
The Paris  
House, Brighton  
8-10pm Free

**Jazz at The Jailhouse: Jo Fooks**  
The Jailhouse,  
Arundel  
8pm £10

**Gin & Jazz Club: Paul Richards & Sarah Harris**  
The West Hill,  
Brighton  
8pm Free

**Chicken Grease Presents: Howes3 + support**  
Green Door Store,  
Brighton

Friday

24

**Ciara Gayer: A Journey to Blue EP Celebration**  
St. Mary's  
Church, Brighton  
7pm £5 donation

**Gilad Atzmon**  
The Verdict,  
Brighton  
8:30pm £15/12

**Les Paul Big Band**  
Patcham  
Community Centre  
8:30pm £5 byo

**The Soultastics**  
The Libertine,  
Worthing  
9:30-11:30pm  
Free

Saturday

25

**Sam Carelse Trio**  
Shepherd and Dog,  
Fulking  
11:30am - 2pm  
Free

**Jo Fooks, Mark Edwards & Steve Thompson**  
All Saints  
Church, Hove  
1-2pm Free (c)

**Saturday Jazz**  
The Queen  
Victoria,  
Rottingdean  
2-5pm Free

**Jorge's Hot Club**  
The Paris House,  
Brighton  
4-7pm Free

**John Lake Trio**  
The Grand Hotel,  
Brighton  
7pm Free

**Jazzology (DJ set)**  
Black Dove,  
Brighton  
8pm Free

**Les Paul Big Band**  
The Verdict,  
Brighton  
8:30pm £10/5

Sunday

26

**Andy Williams Duo**  
Trading Boundaries,  
Fletching  
11am Free

**Assorted Nuts/ Savannah**  
The Six Bells,  
Chiddingly  
1-3pm Free

**Harry's Tricks**  
Idle Hands, Brighton  
4:30pm - 7pm Free [R] (c)

**The Necks**  
St. Luke's, Queens  
Park, Brighton  
7:30pm £22

**Lawrence Jones All Stars**  
Lion & Lobster,  
Brighton  
8-10pm Free [R]

**Sunday Night Jazz**  
The Hand In  
Hand, Brighton  
8:30pm Free [R]

Monday

27

**Mike Piggott Trio**  
The Paris House,  
Brighton  
2-5pm Free

**Greg Heath with  
Terry Seabrook  
Trio**  
Snowdrop, Lewes  
8pm Free (c) [R]

**Sara Oschlag**  
The Paris  
House,  
Brighton  
8-10pm Free

**Jazz Jam**  
The Bee's  
Mouth, Hove  
9pm Free [R]

**The Soultastics**  
The Mesmerist,  
Brighton  
9pm Free

Tuesday

28

**Sunny Side of the  
Street That's Sunny**  
The Rose Hill,  
Brighton  
7pm Free (c)

**Jazz Jam hosted by  
Paul Richards**  
The Brunswick, Hove  
8:30pm Free [R]

**Sam Walker Quartet**  
Hare & Hounds,  
Worthing  
8:30pm Free (c)

**Beats 'N' Pieces**  
The Mesmerist,  
Brighton  
9pm Free

Wednesday

29

**Chris Coull  
Trio**  
The French  
Horn, Brighton  
7:30pm Free  
[R]

**Raul D'Oliveira &  
Neal Richardson**  
The Bull Inn,  
Battle  
7.30pm Free to  
diners

**Andy Panayi's  
Boptet**  
Fisherman's  
Club, East-  
bourne  
8pm £10

**Tractor Factor**  
The Paris House,  
Brighton  
8-10pm Free

**Dave Quincy  
Quartet**  
Ye Olde House  
at Home,  
Broadwater  
8:30pm Free

**Liane Carroll**  
Porter's,  
Hastings  
9pm Free  
[R]

Thursday

30

**Son  
Guarachando**  
The Paris  
House, Brighton  
8-10pm Free

**Gin & Jazz Club**  
The West Hill,  
Brighton  
8pm Free

**The Jones Street Boys**  
Idle Hands, Brighton  
8pm Free [R]

Friday

31

**FoxiVox!**  
Brighton Unitarian  
Church  
12pm £4

**New Generation  
Jazz: Dave  
Storey Trio**  
The Verdict,  
Brighton  
8:30pm £10/5

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)

# Further Afield

## **Watermill Jazz Club, Dorking**

*Tuesdays*

7th May: Kadri Voorand  
14th May: Kate Williams Four + 3  
28th May: John Etheridge's Sweet  
Chorus

## **Southampton Jazz Club**

*Tuesdays*

21st May: Gala Night with  
Southampton Youth Jazz Orchestra  
plus guests

## **Southampton Modern Jazz Club**

*Sundays*

5th May: Thomas/Logiri Quartet  
12th May: Tom Syson  
19th May: Andy Urquhart/Ian Ellis  
Collective  
26th May: Rory Ingham's Jam  
Experiment

## **Turner Sims, Southampton**

Sunday 5th May: SYJO & Phronesis  
Friday 10th May: The Steve  
Williamson Experience  
Friday 17th May: John Etheridge's  
Sweet Chorus

# On the Horizon

## **The Verdict, Brighton**

*June*

Tues. 4th: Rossano Sportiello/Alan  
Barnes  
Fri. 7th: Christian Brewer Quartet  
Sat. 8th: Gabriel Latchin Trio  
Fri. 14th: Charlie Stacey/Dan Harding  
Quartet  
Sat. 15th: George Trebar's  
Nighthawks  
Fri. 21st: Sheryl Bailey Quartet  
Fri. 28th: New Generation Jazz - Rory  
Ingham's Jam Experiment  
Sat. 29th: B.D. Lenz Trio + Rob Leake

## **Love Supreme Festival**

*Friday 5th - Sunday 7th July, 2019*

Chick Corea  
Snarky Puppy  
Christian Sands  
Marquis Hill Blacktet  
Theon Cross  
Steam Down  
Tenderlonious  
Tank & The Bangas  
Kamaal Williams  
Duncan Eagles  
Makaya McCraven  
SEED Ensemble

# Venue List

**Arundel Jailhouse**, The Undercroft, Maltravers St, Arundel BN18 9AP

**Back Beat Bar**, 5-6 Western Rd, Hove BN3 1AE

**Bannatyne Spa Hotel**, Battle Road, Hastings

**Cafe du Jardin**, 15 Malling St, Lewes BN7 2RA

**Chequer Mead Theatre**, De La Warr Rd, East Grinstead RH19 3BS

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

**Con Club**, 139 High St, Lewes BN7 1XS

**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

**Herstmonceux Castle**, Wartling Road, Hailsham BN27 1RN

**Horsham Sports Club**, Cricket Field Rd, Horsham RH12 1TE

**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

**Mamma Putts Afro-Caribbean Restaurant**, 23 Kings Rd, Saint Leonards-on-sea TN37 6DU

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

**Patcham Community Centre**, Ladies Mile Road, Brighton BN1 8TA

**Patterns**, 10 Marine Parade, Brighton BN2 1TL

**Pavilion Cafe Bar**, Denton Lounge/Marine Pde, Worthing BN11 3PX

**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

**St. Paul's Arts Centre**, 55b Chapel Rd, Worthing BN11 1EE

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

**Speakers' Corner**, 44 George St., Brighton BN2 1RJ  
**Stanmer Church**, 8 Stanmer Village, Stanmer, Brighton BN1 9PZ

**Steyning Grammar School**, Shooting Field, Steyning BN44 3RX

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

**The Basketmakers Arms**, 12 Gloucester Rd, Brighton BN1 4AD

**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, Steyning BN44 3RE  
**The Cloak Room**, 81-82 St James's St, Brighton BN2 1PA

**The Constant Service**, 96 Islingword Rd, Brighton BN2 9SJ

**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 Hassocks Hotel**, Station Approach, Hassocks BN6 8HN

**The Haunt**, 10 Pool Valley, Brighton BN1 1NJ

**The Hawth**, Hawth Avenue, Crawley RH10 6YZ

**The Horsehoe Inn Hotel**, Windmill Hill, Herstmonceux, Hailsham BN27 4RU

**The Hothampton Arms**, 49-51 London Rd, Bognor Regis PO21 1PR

**The Hummingbird Restaurant**, Brighton City Airport, 15G Cecil Pashley Way, Shoreham-by-Sea BN43 5FF

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

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

**The Lamb in Lewes**, 10 Fisher Street, Lewes BN7 2DG

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

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

**The Old Market**, 11A Upper Market St, Brighton BN3 1AS

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

**The Plough Inn**, Vicarage Lane, Rottingdean, Brighton BN2 7HD

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

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

**The Round Georges**, 14-15 Sutherland Rd, Brighton BN2 0EQ

**The Royal Sovereign**, 66 Preston St, Brighton BN1 2HE

**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

**The Village**, 129 Islingword Rd, Brighton BN2 9SH

**The Waverley**, Marine Dr W, Bognor Regis PO21 2QA  
**Trading Boundaries**, Sheffield Green, Fletching TN22 3RB

**Unitarian Church**, New Rd, Brighton BN1 1UF

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

**West Hill Hall**, Compton Ave, Brighton BN1 3PS

**Ye Olde House at Home**, 77 Broadwater St E, Worthing BN14 9AD



# SJM

Sussex Jazz Magazine

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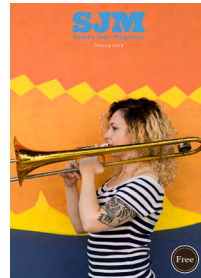
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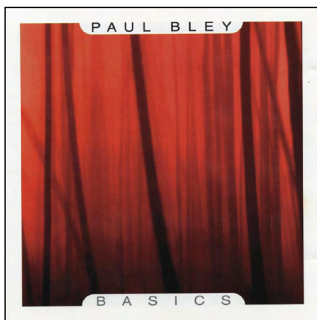


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# Pete Recommends...



## Paul Bley *Basics*

[Justin Time CD Just 1542]

When I visited Peter Ind's exhibition in March, I discovered that Just Gone Jazz had issued a box set of recordings made by Peter in New York. They include some of the best sessions ever recorded by Lee Konitz. An extra surprise was the inclusion in the set of a trio recording by Paul Bley with Peter on bass and Al Levitt on drums made in New York in 1952. The young Canadian pianist from Montreal was about to begin a wonderful career which would see him work with such great jazzmen as Lester Young, Charles Mingus, Art Blakey, Chet Baker, Jackie McLean and a host of others. In the 1960s and 70s he would be a leading figure in the avant-garde. He was 22 years old.

This early recording is excellent. It captures Paul at a stage in his career when he had mastered the bebop style of Bud Powell, Al Haig and others. He was ready to move on to develop his individual contribution to the jazz story. The trio

with Peter and Al Levitt offers some music of real class.

Almost 20 years ago, when I had just moved to Brighton, I was lucky enough to hear Paul in concert at the Sallis Benney Theatre. He played solo and non-stop for almost an hour. His imagination held my attention for the whole time.

The music flowed, themes came and went, momentum was maintained and he built to a very strong climax. It was a thrilling example of his personal development of solo jazz piano.

So Peter's box set and my awakened memory of Paul in Brighton have led me to a special item from my collection. It certainly reminds me of all the qualities I heard on that evening. A special treat is his reworking of *Monk's Dream* [wrongly titled 'Monk's Mood'] – how to play Monk's wonderful music and make it your own. Paul Died in 2016.

**Peter Batten**

# Subscriber Extra



## Subscribers' Competition

We have one copy of the latest album from the group Satori, entitled *In The Corners of Clouds* to give away.

Just answer this question:  
Who is the saxophonist on the album?

Send your answer to:  
[sussexjazzmagazine@gmail.com](mailto:sussexjazzmagazine@gmail.com) before  
31st May 2019

We'll have more albums to give away in upcoming months, but only for Sussex Jazz Magazine subscribers.

Don't forget to check out the Subscribers Extra section, only in the digital edition of SJM each month.

## Competition Rules

- 1) The competition runs from 30th April to 31st May.
- 2) Entries must be submitted by email to [sussexjazzmagazine@gmail.com](mailto:sussexjazzmagazine@gmail.com) before the closing date, midnight 31st May 2019.
- 3) Only one entry per subscriber is permitted.
- 4) The competition is free to enter. Only subscribers to Sussex Jazz Magazine are eligible to enter.
- 5) The competition is administered by Sussex Jazz Magazine. Sussex Jazz Magazine team members are not permitted to enter the competition.
- 6) The prize is one CD of *In The Corners of Clouds* by Satori.
- 7) Entries will be drawn at random on 1st June, 2019 and winners will be notified the same day.



# FoxiVox!

**FoxiVox!**  
*The Verdict, Brighton*  
*Saturday 13th April, 2019*

FoxiVox! brought their unique three-woman show to the intimacy of *The Verdict* with a performance that combined humour, warmth and intelligence.

Multi-talented Carol

Sloman excelled as accompanist, vocalist and violinist whilst Sarah Carpenter's lively expressiveness shone through on every number.

As well as being upbeat and good-humoured, there were also moments of high intensity and virtuosity, together with some moving and tender moments, such as Lou Beckerman singing



Photos: Lisa Wormsley



Fran Landesman's *Scars*.

Each performer was given their moment in the spotlight but the combination of the three of them on vocal arrangements

such as *Bei Mir Bist Du Schön* was similarly impressive.

**Charlie Anderson**





FoxiVox! appear at Brighton Unitarian Church on Friday 31st May at 12pm, as part of the Brighton Fringe Festival.



Photos: Lisa Wormsley

# We Out Here

Curated by  
Gilles Peterson

*A Worldwide Family Gathering*

Gary Bartz *feat.* Dwight Trible & Saul Williams  
Theo Parrish • François K • Gilles Peterson • Lee Fields  
Sons of Kemet • Nubya Garcia • Objekt • Call Super  
Skee Mask • Carista • The Comet Is Coming • Nu Guinea  
Moses Boyd • Bradley Zero • Josey Rebelle • Mafalda  
Joe Armon-Jones • Zara McFarlane • Kokoroko  
HAAi • Mr Scruff • Colleen Cosmo Murphy • Tash LC  
Hailu Mergia • Benji B • Awesome Tapes From Africa  
Matthew Herbert's Big Band • Laura Misch • Alexander Nut  
Tasker *B2B* Minor Science • Colin Curtis • Patrick Forge  
Kev Beadle • Yazmin Lacey • Children of Zeus  
Maisha • Mala & The Outlook Orchestra • Channel One  
Addison Groove & Dj Die • Randall • Jumpin Jack Frost  
Krust • Bryan Gee • Shy One • Steam Down  
Theon Cross Fyah • Blue Lab Beats • Dennis Bovell  
Adrian Sherwood & Horace Andy • A Certain Ratio  
The Unabombers • MXMJoY • Connie Constance  
Rosie Lowe • Hejira



Fantastic sound across  
site provided by Danley

15 - 18 August 2019

Cambridgeshire

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RECORDINGS



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