

# SJM

Sussex Jazz Magazine

July 2019



Love Supreme Festival Guide

"this wonderful room..." – Gilad Atzmon 24/5/2019

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# the Verdict

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JULY 2019

Friday 5th to be announced • Saturday 6th closed for Love Supreme

**Thu 11 The Reliables** £9/5  
FCN "Fuzzy Math" of 60s jazz & world music from creative new quartet

**Fri 12 Tommaso Starace/Roger Beaujolsais 4** £15/12  
MyJam superb Italian saxophonist partners UK's master vibes man

**Sat 13 Boss Peach Trio** £10/5  
FCN Josses bag: funky-up Sergeant Pepper, reflective Nowhere Man

**Fri 19 Matt Wates Sextet** £15/12  
MyJam "Quite simply the best British band in years" – Steve Vere

**Sat 20 Dave Drake Quartet** £15/8  
FCN piano wizard introduces brilliant US reedman Giacomo Smith

**Fri 26 Bonsai** £10/5  
MyJam Rory Ingham (Jam Experiment) leads exciting new lineup

**Sat 27 Santovento Big Band** £13/9  
FCN unmissable Argentine tango-jazz team play Astor Piazzola

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# JAZZ

AT THE SNOWDROP

July 1 **Jack Kendon (trumpet)**  
Nigel Thomas (bs) Darren Beckett (drs) Terry Seabrook (pno)

July 8 **Julian Costello Quartet**  
Julian (sax) Eric Ford (drs) Jakob Cwyninski (bs) Terry Seabrook (pno)

July 15 **Artie Zaitz (guitar)**  
Terry Seabrook (organ) Milo Fell (drs)

July 22 **Becy Rourke (sax)**  
Nigel Thomas (bs) Javier Forero (drs) Terry Seabrook (pno)

July 29 **Geoff Mason (trombone)**  
Paul Whitten (bs) Terry Seabrook (pno) Alex Eberhard (drs)



## SUMMER SCHOOL 20TH JULY 2019

OUR TUTORS

**BINKER GOLDING - SAX** (Mabo-awarded, Binker & Moses, Mr Jukes, Zara McFarlane)  
**SHIRLEY TETTEH - GUITAR** (Jazz 625, Maisha, Nerija)  
**ASHLEY HENRY - PIANO** (Sony Music artist, Terence Blanchard)  
**PETE HILL - DRUMS** (Alfa Mist)



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### ABOUT THE PROJECT

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Come and join us for a fresh approach to learning jazz!

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ARTS COUNCIL ENGLAND

Neal Richardson's

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Neal Richardson Trio plus special guest

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Neal Richardson plus special guest

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Cover: Theon Cross by Lisa Wormsley  
This page: Christian Sands by Anna Webber

# Sam Carelse

## On The Corner

### My Month in Jazz



#### New Toy!

Ever a slave to the thought that a small piece of equipment was going to improve my fortunes, somebody who runs one of my regular gigs suggested that I invest in a vintage-style mic - you know the one: it's based on a 1930's car grill, and the sight of which, when held by a woman with a flower in her hair, is shorthand for 'jazz singer'. Thank goodness this suggestion came along as I was perilously close to splashing out twice the cash on a sensible high-quality condenser mic. In the end I opted for modern dynamic mic technology in vintage casing. Despite many of my friends and colleagues in the business warning that they couldn't get on with it, and that it was a pain in the \*ss (it's heavy, and nearly always requires a stand, unless you want

to end up with one ridiculously pumped arm, which is quite a... specific look to carry off), I took it to my first gig, got a great sound, and I LOVED it. Also, early reports suggest that my new objet d'art is something that screams 'PHOTOGRAPH ME!' - it gives people permission to take photos and share them with friends online, which is nice for those of us who wish to amplify their social media profile (but not for the shy, retiring singer of course). Which leads me to...

#### My Sister Likes My Instagram Posts, And That's The Main Thing

Will a thoughtfully curated Instagram page help my career, or is it yet another big and beautiful scream into the echo chamber? Who knows, but at the moment it's the fashion for musicians to share videos of

coily conceited practice efforts, and fetishised images of new gear on the platform (SEE MY GORGEOUS NEW MIC! No it hasn't got a name yet but WE'RE VERY HAPPY). Some might despair at Instagram's focus on the material, and how it drives all of us to keep up appearances whilst hiding all our piles of mental crap in the wings of our digital lives. Hey - that's what Twitter's for; an exhaust pipe for all the bad



feelings within! And what could be more cathartic than an argument with a total stranger on Facebook about Brexit? I could make a spirited defence of Instagram in the jazz context, especially as music and image were tightly intertwined in the golden era of jazz thanks to the cutting edge atmospheric graphics of Blue Note record sleeves, paired with pioneering chiaroscuro-style photography. But the truth of the matter for me personally is much more mundane. I'm a total scruff

away from the stage, so a self-imposed Big Brother-esque eye on myself combined with peer pressure is helping me to keep my overall presentation smart, steering me away from the seducing effects of comfy tracksuit bottoms. Mmm, soft, warm, comfy tracksuit bottoms. #healthy #initfortherightreasons

### Doing an Impression of An Impression Of People Enjoying Jazz In The Good Old Days (™), Today!

Ah, the Vintage Party! Some musicians decry the devaluing of live music on the one hand - why have a motley crew of living breathing (and drinking...) musicians when you can book just one DJ? - whilst accusing peers, or more self-loathingly, themselves, that one has somehow sold out when agreeing to play at an event viewed less than esteemable from an artistic standpoint. Such an event could be anything from an award ceremony



when everyone is drunk and ignoring you, or The Vintage Party, where, rather disconcertingly for the seasoned jazz musician, everyone is

actually listening to jazz and \*gulp\* enjoying it. The Vintage Party is a popular choice for those who want to dress up and visit The Good Old Days (™) - we dress up Gatsby style, or Andrews Sisters style, and there's a live band instead of a soundsystem the size of a council estate, and you dance with sweaty boys and have a great time in spite of the war, goddammit (fortunately both prohibition and the racism of early 20th century Americana is checked at the door). For the jazz band in this environment, their music can become a kind of Schrodinger's Scat\*: part living thing, and part pickled curiosity in a museum cabinet gathering dust. The musicians might feel - especially as they squeeze into their spats, braces and feather hair bands for the 8th time that season - that they lose a piece of their soul each time they do such a gig, and that they're selling out their jazz idols. So when the shine\*\* starts to fade, I want to remind these musicians that most of the attendees don't get to do this very often, and to them, it's special. Jazz IS, after all, a dance music. So please pay us to make this music, and as well as bringing along my snazzy new vintage mic, I promise you that every £ you spend goes towards keeping me away from working with spreadsheets



again. PLEASE DON'T MAKE ME STARE AT THE ENDLESS FIELD OF RECTANGLES AGAIN, PLEASE! I see them when I close my eyes\*\*\*

\* My nature compels me to shoehorn the dodgy jazz/physics pun here, sorry  
\*\* Also the name of a song popular in the early 20th century, whose racial lyrics will make your eyes water. Strictly for instrumental use only  
\*\*\* please

## Bandwiches

Bandwiches, for the uninitiated, is a term for food that musicians get offered on gigs - if they're lucky enough to get offered food, that is. This week, the hilarious Facebook group Bandwiches #TIASTFU was brought to my attention - and boy does it deliver. Musicians share reports of their

Bandwiches - The Good, The Bad, The Ugly and The Beige - for the delectation of other musicians around the world. Musicians of every genre, creed and instrument come together to marvel at the rare 'actually nice' feast, verbally eviscerate a plate that looks not unlike genitalia, or experience sympathetic pangs of hunger at the sight of old white bread with

tiny fragments of cheese tenuously attached. This month, the acronym TIASTFU - sax was added to the group name, in honour of a musician and chef who said, in brief, that he thought if you're fed anything you should be grateful, so 'tuck in and shut tf up'. Since I last checked, TIASTFU has inspired poetry, song (sample lyric: "Don't matter if it's beige / Just get the f\*\*\* onstage") and oodles of snark, and appears to be on a trajectory of entering legendary niche-meme status. At the time of writing, just 5 days from the original post, there's no sign of the TIASTFU train stopping. So, in that spirit, I will share my pain. We were playing at a posh wedding garden

party and the catering crew brought in a huge tray of vegetarian cheesy lasagna into the green room (well, conservatory actually with 4 chairs for 15 people). This was intended to be a flexible choice for everyone to eat...everyone that is, except me - the difficult vegan... And so, despite notification at the point of booking, my dinner that day consisted of a small dollop of hummus, 5 carrot sticks, and a single cracker. Any more meals like that and I'll require a celebrity charity single. Or maybe just before the lasagne gets cold- I should immediately cease being such a snowflake millennial, and TIASTFU.



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20TH JULY 2019

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A brand-new podcast about Brighton's vibrant jazz scene  
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# Jazz News



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

The 7th annual jazz festival hosted by Jazz Re:Freshed returns to Brighton Dome on Saturday 27th July. The line up includes Theon Cross, Rosie Turton, Zara McFarlane, Werkha, Kevin Haynes Grupo Elegua, Sarah Tandy and Camilla George. The annual festival will also feature DJ sets and family-friendly activities. Tickets are £10, with free tickets available for under 16s accompanied by an adult.



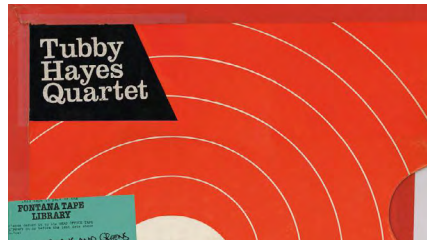
## [New Generation Jazz](#)

As well as presenting music at Love Supreme Festival, New Generation Jazz features the bands Bonsai and Brothers Testament at The Verdict over the summer. They will also be hosting a summer school on 20th July with tutors Binker Golding, Shirley Tetteh, Ashley Henry and Pete Hill. Bonsai (above) are at The Verdict on Friday 26th July.



## [Gig News](#)

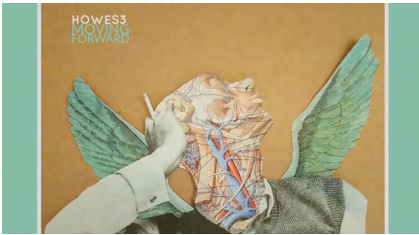
The Dolphin in Eastbourne hosts a new jazz night every Sunday from 8pm. The lunchtime recital series at All Saints church in Hove continues in July with FoxiVox! on Thursday 4th July and saxophonist Greg Abate on Thursday 25th July. Hilary Burt (pictured) returns to The Brunswick in Hove with her 8-piece band Blue Calluna on Friday 19th July.



## [New Tubby Hayes album](#)

July sees the release of a previously unreleased album from Tubby Hayes, entitled *Grits Beans and Greens: The Lost Fontana Studio Sessions 1969*. Tubby Hayes biographer Simon Spillett describes the sessions as “absolute classics in every regard”. The album is released on Friday 26th July on the Decca label.





### [Howes3 release new single](#)

Howes3 have released a new single entitled *Moving Forward*, available to download on multiple platforms.

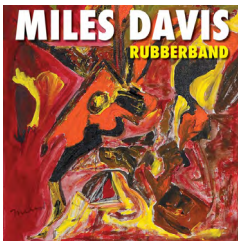
This follows their summer appearances at the Soundcrash Funk and Soul Weekender and The Great Escape Festival.

At the end of November they will be supporting Billy Cobham at The Jazz Cafe in Camden.



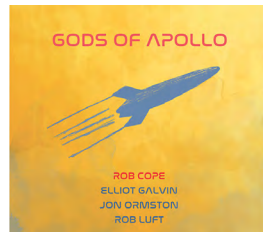
### [Brainchild Festival Sold Out](#)

Whilst Brainchild Festival has sold out, there are volunteer spaces available. The non-commercial multi-arts festival has a strong sense of ethics and community and this year features artists Alabaster dePlume, Brothers Testament, Cykada, Pyjaen, Rosie Turton and more.



### [Unreleased Miles Davis Album](#)

A previously unreleased album from Miles Davis is set to be released on 6th September by Warner Bros. The album was recorded in October 1985 after Miles left Columbia Records but the album was then shelved and left uncompleted. The album features newly recorded vocals from Lalah Hathaway and Ledisi.



### [New Releases](#)

Nérija release their debut album *Blume* on the Domino label.

Saxophonist Tori Freestone released her third trio album *El Mar de Nubes* on Whirlwind Recordings.

July sees the release of Rob Cope's *Gods of Apollo*, an album inspired by space explorations and the moon landings featuring Elliot Galvin, Rob Luft and Jon Ormston.



Steve Aston with Remi Harris (left) and Bar Zalel (right).



## Steve Aston 1978 - 2019

SJM editor Charlie Anderson pays tribute to jazz guitarist Steve Aston, who died in June.

Steve Aston was a much-loved and popular guitarist on the Brighton jazz scene, gigging regularly at the Paris House, Three Jolly Butchers and Hand in Hand, before moving to London. He was also a regular at the Django Reinhardt Festival held every year in Samois-sur-Seine, France.

He was a frequent performer at Brighton's Paris House where I first met him to interview him for SJM, and where he explained the intricacies of playing gypsy jazz:

"The rhythm playing in itself is quite a subtle art form to get down and be able to enjoy playing. I enjoy just playing and I enjoy being part of that, and we're all having a good time."

Steve recorded albums with his Grimaldi Quintet and Grimaldi Cinématique band, including

Venison Night, released in 2019. He also toured the UK with guitar virtuoso Sebastien Giniaux.

Steve was a close friend of the late saxophonist Ian Price, who he played with regularly, and in August 2014 he performed at the Ian Price Benefit Concert at The Verdict with Remi Harris, a guitarist that Steve greatly admired.

The last word should go to Steve:

"There's two sides to gypsy jazz guitar. There's the very appealing side where you're sat having a glass of wine, having the music drift over you, and then there's the virtuosic technique. There's room for all of it but I think the best of it is when those two worlds collide. There are some players out there who bring those two things together beautifully: Biréli Lagrène, Remi Harris and Kourosh Kanani."

*"THIS BOOK ILLUSTRATES A TRUTH WE CANNOT IGNORE."* KEN LOACH

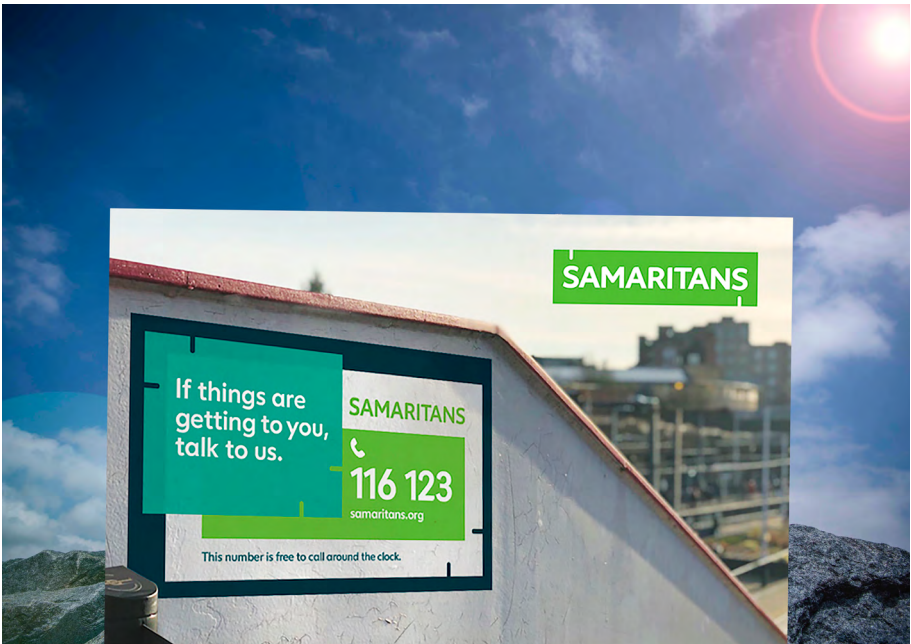
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# Love Supreme Festival



Here's our guide to the 2019 Love Supreme Festival  
Friday 5th - Sunday 7th July



# Friday

## Big Top

### 21:00 GoGo Penguin

Manchester piano trio mixing jazz and electronica with Chris Illingworth piano, Nick Blacka bass and Rob Turner on drums.

### 19:15 Sampa the Great

Rapper and singer with African roots.

### 17:45 Lucy Lu

Luke Bower mixes electronics with jazzy soul.

## The Arena

### 22:00 Jazz FM Presents

### 20:00 Yakul

Brighton pianist James Berkely playing J-Dilla influenced R'n'B.

### 18:45 Flash Mob Jazz

Swing dance band with vocals and horns.

### 17:30 Adrien Brandeis Quintet

French pianist influenced by Michel Camilo.

### 16:15 Kongo Dia Ntotlia

Afrobeat jazz collective.

## Bandstand

### 20:15 Alex Curtis: Sonic Brew

Pianist and composer Alex Curtis blends acoustic and electronic elements with Thomas Gould on violin and Daisy Chute on vocals.

### 19:00 Hey Buddy

Vocal duo blend funk and jazz with a soulful band.

### 17:45 Lost Organ Unit

Hammond organ grooves from Bobby Aspey.

### 16:30 Sam Carelse

Classic songbook swing with some lesser-known vocalese.

## Jazz In The Round

### 00:30 Bukky Leo & Black Egypt presents the Legend of William Onyeabor

Afrobeat saxophonist leads his band paying tribute to Nigerian singer-songwriter William Onyeabor.

### 23:15 Rosie Turton

Nérija trombonist performs original material.

### 22:00 Cykada

Contemporary London band featuring saxophonist James Mollison, trumpeter Axel Kaner-Lidstrom, guitarist Javi Pérez, bassist Jamie Benzies and drummer Tim Doyle.

# Saturday

## Big Top

**20:45 Snarky Puppy**  
Grammy award winning fusion ensemble.

**18:45 Chick Corea: The Spanish Heart Band**  
Legendary jazz pianist.

**17:00 Orphy Robinson: Astral Weeks**  
Vibes player pays tribute to Van Morrison.

**15:15 Judi Jackson**  
Jazz vocalist.

**13:30 Tim Garland Group**  
**11:45am Julian Siegel Quartet**  
Two of Britain's finest sax players.

## The Arena

**21:30 Steam Down**  
Exciting London collective.

**19:45 Theon Cross**  
Sons of Kemet tuba player.

**18:30 Maisha**  
Spiritual jazz six-piece.

**17:15 Celeste**  
Neo-soul vocalist.

**15:45 Chip Wickham**  
British sax & flute player.

**14:30 Fieh**  
Neo-soul from Norway.

**13:15 Duncan Eagles**  
Contemporary UK jazz saxman.

**12:00 Skinny Pelembe**  
Eclectic singer-songwriter.

## Main Stage

**21:30 Gladys Knight**

**19:30 The Cinematic Orchestra**

**17:45 Jimmy Cliff**

**16:00 Louie Vega & The Elements of Life**

**14:15 Tank and the Bangas**

**12:30 The Teskey Brothers**

## Bandstand

**19:45 Tomorrow's Warriors Septet**

**18:00 Zeñel**  
Young jazz trio of Noah Stoneman, Laurence Wilkins and Zoe Pascal.

**16:15 Xhosa Cole Quartet**  
Dexter Gordon influenced tenor sax from the BBC Young Jazz Musician of the Year.

**14:30 Quinn Oulton**  
Young saxophonist and multi-instrumentalist.

**12:45 Mingus Underground**  
Local musicians pay tribute to Charles Mingus.

## Jazz In The Round

**01:15 Nick Walters Quintet**  
Ruby Rushton trumpeter playing his own original material.

**00:15 Chiminyo**  
Solo drums and electronics from Tim Doyle.

**23:00 Pyjaen**  
Horn-led quintet playing contemporary grooves.

# Sunday

## Big Top

**19:45 Caravan Palace**

French electro-swing.

**17:45 Madeleine Peyroux**

World-class jazz vocalist.

**16:00 Kamaal Williams**

Former Yussef Kamaal keyboardist.

**14:30 Alicia Olatuja**

Acclaimed emerging jazz vocalist.

**13:00 Marquis Hill Blacktet**

Chicago trumpeter mixes jazz & R&B.

**11:30am Seed Ensemble**

Large ensemble led by Néríja alto saxophonist Cassie Kinoshi.

## The Arena

**22:00 Greg Wilson**

The first DJ to mix live on British TV.

**20:30 Makaya McCraven**

Chicago beat scientist.

**19:00 Joe Armon-Jones**

Ezra Collective keys player.

**17:30 Christian Sands Trio**

Dazzling US pianist.

**15:45 Charlotte Dos Santos**

Global neo-soul vocalist.

**14:30 Tenderlonious**

British sax/flute bandleader.

**13:15 30/70**

Australian fusion band.

**12:00 Tara Lily**

Old meets new urban jazz.

**11:00 Mark Kavuma**

Young lion jazz trumpeter.

## Bandstand

**16:45 North Ark**

UK jazz septet with Rory Ingham.

**15:30 Bryony Jarman-Pinto**

Eclectic singer-songwriter.

**14:00 Teotima**

Soul/jazz ensemble from London.

**12:30 Clandestino**

Brighton's jazzy flamenco band.

**11:00 Terry Pack's Trees: Bonsai**

Smaller version of bass-led ensemble.

## Main Stage

20:45 Lauryn Hill

18:00 Jamie Cullum

16:45 Mahalia

15:00 Lee John of Imagination

13:30 Jeremy Sassoon's Ray Charles Project

12:00 Marisha Wallace

# Theon Cross



Photo: Andy Earl





Photo: Lisa Wormsley

Tuba player Theon Cross has always had an interest in superheroes and the Marvel Cinematic Universe (MCU). “I’m big into the MCU”. Interviewed the day before he goes on tour, if he had a superpower it would be to shrink his tuba. “If I could easily shrink the tuba and put it in my pocket when I wanted to, just to get around when I’m not playing, that would be amazing.”

Theon started playing music in primary school when his parents signed him and his brother up to brass lessons. “I started on an instrument called the tenor horn. It’s an instrument that I didn’t take to straight away, but when I got bigger, in secondary school, I picked up a slightly larger version of that called the baritone horn. Around 12 or

13 I joined a marching band called Kinetika Bloco. It was a carnival band that used to play at Notting Hill and Thames Festival, we used to wear costumes and I really started to enjoy music through that. That’s also where I met a mentor of mine, Andy Grappy. He introduced me to the tuba about age 14, and I just fell in love with it. I really started to love and enjoy playing the instrument. He introduced me to a lot of tuba players from New Orleans, for example, and a lot of music where the tuba was first in the bass role. So I just started to enjoy it.”

From there, Theon went from Kinetika Bloco to Tomorrow’s Warriors, who also ran workshops at the South Bank Centre. “I used to do a lot of workshops there, and eventually I got into Guildhall



Photo: Andy Earl

School of Music. The rest is history I suppose. That's where I met a lot of the musicians that I play with now."

Despite the size of the instrument, Theon is keen to express why he loves the tuba so much. "It's a warm instrument. It's got a very warm tone and a very warm sound. I love how diverse it can be. Because it's a horn, and a bass instrument, it can do rhythm section stuff and more frontline, more melodic stuff. It's a very versatile instrument."

This love of the tuba contrasts with the public perception of an instrument associated with traditional brass bands but Theon sees things improving. "I think people's perceptions of the instrument are changing. A lot of great bands utilise tuba. People are starting to see the

instrument outside of a simplistic role and other tuba players are doing more experimental stuff. Through my actions and through my music, I aim to change people's perceptions about what musically can be done with the instrument."

Theon released his debut album, *Fyah*, in February this year to much critical acclaim. A standout track on the album, *Radiation*, features a pumping bass line and a call and response section with Nubya Garcia. "It was just an idea that came to me, and a really catchy bass line that I thought would work. Then it just needed a melody to complement it. The mixing process for that track was that I wanted it to be like really gnarly, very hip hop, very effects heavy, and very experimental. Although I created

it with just tuba, saxophone and drums, I wanted it to sound really big, and powerful, and more than that. So I used effects and pedals which was something that helped create the radiation.”

Theon is set for a busy summer of festivals and touring, setting aside time to compose new material. “We’re doing quite a few festivals, like North Sea, Love Supreme and various others like Jazz Re:Fest. We’re also going to Canada as well, which is amazing. At the same time I’m working and touring with Sons of Kemet. I’m also working on new music for the next record, I’m in the process of writing for that. I never really make music and think it’s going to be an album. I kind of just make music and compile it as it goes, so hopefully if it’s not an EP it will definitely be another full-length album.”

Looking to the future, Theon is optimistic with a clear idea of what he wants to work on in the months ahead. “I’m definitely working on incorporating more electronics in my music, and working with more producers. Definitely, on the next record there will be more collaborations with vocals, ‘cause obviously *Fyah* was an instrumental album. Where I’d like to go next, my sound is very rap influenced so I think it’s only logical that I work with some rappers for the next project that I do.”

**Theon Cross**

Love Supreme Festival  
The Arena  
Saturday, 7:45pm

Jazz Re:Fest  
Brighton Dome  
Saturday 27th July



Photo: Andy Earl

# Christian Sands



Photo: Anna Webber

**Tell us a bit about the trio that you're bringing to the UK for Love Supreme Festival.**

It's actually a new configuration. Yasushi Nakamura on bass, I've played with him a number of times and people who have seen us in Europe know us. He's not new but the drummer, for this tour, is Clarence Penn. He's an absolutely amazing drummer, composer, arranger. He's originally from Detroit, Michigan and he's played with so many different people throughout the years, so he's no stranger to Europe and the tour life. He's worked with Ellis Marsalis, Diana Krall, Cyrus Chestnut to name just a few. He's a wonderful musician and I'm really excited having him play my music and to be touring with him.

**In terms of the music, will it be new material, or from your last two albums?**

It'll be a mixture. I'm currently writing some new music. I'm trying to go into the studio in the fall, so I'm just coming up with some more material, and then hopefully by the European tour we'll start to play some of that, test it out and see what people think, along with music from my last few records. Wherever the music leads us, really.

**You've toured Europe quite a bit in the past few years. Have you found any differences between American audiences and European ones?**

American audiences have a different appreciation for the music. It's music that they're sort of familiar with, because it's American music, and the

way that I play it, it's from American roots, so a lot of things are familiar to American audiences. But European audiences absolutely love it, because it's fairly new. It's old but new, it's a different experience, it's fun. It's fun all around. I don't really think there's a major difference for me. My thing is that if you love music then you enjoy yourself, you just have a good time. And no matter where we play, we're always having a good time.

**I don't know if you read Downbeat's recent interview with Branford Marsalis. He talks about a lot of improvisers regurgitating. As an improviser, how do you break away from doing that?**

I haven't seen that interview but, you know, it's like learning words. The more languages you speak, the more different ways in which you can express yourself. The more music you know, the more you get away from playing the same old licks and vocabulary, because now you've developed vocabulary. I believe that's what Branford is saying, which is something that I'm always striving to do. I'm always listening to so many different things, to broaden my vocabulary, broaden my language in music, so that way, when I do improvise and play, it's coming from so many different sources. But also it's coming from sources that I've experienced so it's all, ultimately, me.

**What Branford said reminded me of something that Chick Corea said, "Only play what you hear, if you don't hear it, don't play it".**

Exactly, exactly. It's all vocabulary. It's all a language, so there's going to be some similarities. There's going to be some of the lines or rhythms or certain things that we've heard throughout jazz's history, that's just because of how the language has developed. And that's ok. That's what I tell my students. It is okay to regurgitate at one point because you have to learn the language, you have to learn how to speak and greet people in order to have a conversation. So in order to do that you have to learn the language. In the learning process, learn the language, learn the way to greet each musician, to greet the music. And then once you learn how to do that, then you can develop how you want to greet the music in your own way. So I think it takes both.

**In terms of your own playing. How do you manage to express who you are, through the music?**

I just get up there and play! I express myself the way anybody does. You just start talking. You just start playing from the heart, and playing from the soul. As long as it's honest, that's the best policy.

**How does someone get to be as good as you?**

I don't think it's how to get as good as me. I think it's how do you express yourself. I'm a very expressive person on stage. I've been doing it for so long. The real answer is just practice. Do practice, but also be yourself. I don't think that anyone is better than anyone else, I think it's just how you



express yourself, and the vibrations between people. I resonate with certain people, and then certain people I don't resonate with, which is okay. I think that's true with everybody, whether you're a musician or not. Every person in the world has certain frequencies that we resonate with, and some things that we really, really feel, and some things that we really don't. I'm just lucky enough that people feel my frequency...and I practice.

**Tell us a bit about how the future is lining up, in terms of what you've got planned.**

I'm doing a lot of touring, a lot of producing this year. A lot of different records for people. I'm doing a lot of writing. I write music for all different types of artists, so I'm doing a lot of different collaborations this year,

continued from last year to this year. Not only in the jazz genre, but different genres. Some hip hop, country and western, some EDM, it's a lot. I'm also working with some fashion designers this year. I've been sponsored by a few companies this year. Oxyfresh, the toothpaste company and Amazon. I'm doing a lot of work with different corporations, different brands. It's a lot of stuff that's happening, a lot of really positive things happening.

**Are you looking forward to returning to Love Supreme?**

Yes. I haven't been since the last time I performed there with Christian McBride. I remember that it was raining and there was a big tent and there was dirt on the ground. And I think this was the first time that Kris Bowers was performing there. He'd just finished a record and he was touring it and I remember seeing him with his group at Love Supreme.

**Are there any piano players around at the moment that you like to check out?**

Yeah, there are tons. Sullivan Fortner I absolutely love. Alfredo Rodriguez I'm a big fan of. These are people that I love to play with as well. I haven't played with Alfredo yet, but we're talking about it, which will be a lot of fun. Theo Hill. I love Theo Hill, he's great, a really excellent pianist. There's a whole bunch of musicians that I'm really checking out. I know there are a few people in the UK coming out of the Royal Academy. I try to keep my ear close to what's

happening, so I can watch my job! But there's a few people. There's always someone new coming up and they always have something interesting to say. So I always like to pay attention to what's going on.

**So what are you up to for the rest of today?**

A bit of writing, and a bit of reading. You should always expand your mind in order to write. I have a couple of meetings later on. I'm meeting with Lincoln Center, and I have a meeting with another company that wants to do a collaboration. And a meeting with the Errol Garner Project. That's a new project that we're working on. We're doing the music of Errol Garner. It's all music that he's written, or 90%. But most of the music that we're playing has never been recorded or even released before. It's with Terreon Gully on drums and Luques Curtis on bass. A very fun group. We've done a few shows in the States and we're going to be doing a European tour later this year as well. So it's really exciting. And it's going to be a multimedia concert too, we're doing a whole bunch of different stuff. So that's what we're talking about today, getting all the details. Stay tuned to the music, follow me on Instagram, Facebook and Twitter! Can't wait to see everybody.

**Christian Sands Trio**  
Love Supreme Festival  
The Arena  
Sunday, 5:30pm

# Chiminyo



Photo: Lisa Wormsley

**Chiminyo**, aka drummer **Tim Doyle**, spoke to Charlie Anderson about his solo drum project and how he got started in drumming.

## How did you first get into playing the drums?

I played in an indie band first, when I was 13. I was actually a guitarist and in the first rehearsal we worked out that I was a better drummer than the other guitarist, who was a better guitarist than me. So we just swapped. We were young, travelled up to London, did a few gigs. Then when I got to about 16 they were trying to get really serious, and trying to get me to not do my A levels so I said 'you know what, I'm gonna do my A levels'. That coincided brilliantly with my discovery of jazz.

I went to a record shop and bought four or five classic records and then started to get into that stuff and it grew from there.

I think I started listening to jazz when I was 15 but I didn't understand it. I grew up in the New Forest and I'm pretty sure there's the odd jazz musician around but there's not, or didn't appear to be for me, a real pedagogy available for me to jump in and absorb.

I remember coming to uni and playing vibraphone. I'd been practicing really hard for a few years. I'd got the Real Book and I'd been



learning all the tunes from that. And my vibraphone teacher, Jim Hart, was like 'you should try to transcribe a tune'. And I was like 'what's that?'. I'd just never had a lesson where somebody had said 'your ears are a very important part of this process and you need to hear the music in order to make it'. I didn't have that discovery until I was 19 or 20. But I was definitely getting into jazz and trying to learn to play swing but was never truly supported by any kind of pedagogy at the time. It wasn't until I came to London that I was really able to try and jump in and get involved properly, and understand a bit more historically about what I was getting into.

I went to City University, which is twinned with Guildhall. It's basically an academic degree with lots of classical composition, lots of film composition and lots of essays and academia, and a little bit of jazz performance. So I was very much concentrating on composition. Having not been fully aware and fully involved in jazz from an early age, I made the decision that I wasn't going to jump head first into a jazz degree, having not really had any jazz education before that. So I ended up doing a bit of a try-out-lots-of-different-things kind of degree. And through that I found the things that I liked. I found my flavours.

### **How did you come up with the idea for your solo drum project, Chiminyo, and using all of the electronics?**

Just after uni I became quite disenfranchised by the jazz scene,

because at the time it appeared to me that it was going to be like playing standards in pubs and occasionally playing in more depts, so I was very interested in branching out and I was doing West African music, trying out some electronic music, and through trying to create an electronic project, I met up with a friend of mine who has a Prophet 6 synthesiser, it has an input that just said 'trigger input' so we tried plugging my kick drum in, and it turned out that when I hit my kick it would trigger a note. If you held down a chord, it would arpeggiate the chord every time I hit my kick. It was really fun. There's nothing more empowering than being a drummer and being able to completely dictate exactly all the decisions: change tempo, change feel, change anything, stop the gates, stop playing your kick and the bass stops. It was really enjoyable but we never managed to do anything with it because of time constraints. So I thought, 'well, I'm gonna try all this myself'. I downloaded some freeware, used Ableton software and managed to re-emulate the same kind of thing, but it was very limited. I could only do a few things so I started doing videos and trying things out. Then I had a kidney operation and I couldn't play drums for three months. I learnt to code using a 90s piece of software called Max MSP, which is a coding software where you can build all your own plugins and patches for sound and MIDI. I'd done a year's work beforehand on this project with a vision of the limitations, what I could get my hands on and what I



Photo: Lisa Wormsley

wanted to build in order to take the project forward. So I spent 3 months learning and building all the patches. I managed to build a lot of software that allows me to do what is helpful for me, and the music I like to make. Since then I've dipped back into the software every time I was coming up with a new idea. I've got about 8 or 9 different things that I use now, which allow me to manipulate sound and software using my drums and pads.

### **Does it always work the way that you want it to?**

No. The biggest problems I've had are normally when I hit the wrong pad. I'll have a pad that will change me through sections of an arrangement. For some of my arrangements I have a pad that mutes everything, and I use it for the end of my tunes. There have been a couple of times where I've hit that pad by accident and not worked out why

everything has just stopped. Then I just have to do a little drum solo and stop.

I've also had a few triggers that have stopped working. In the early days I had some really bad ones where two whole sections will happen at the same time and it will just sound awful, but nowadays I'm ironing out a lot of that. But I quite enjoy it when it throws me something that I don't expect. It's fun. Also, the crowds are on your side when that happens. So I've had a few situations where I've had to stop so I get the mic and make a joke out of it. They get that I'm trying something out and it will all work so long as we're together.

### **Who would you say were your favourite drummers, the ones that have influenced you the most?**

At the moment, Mark Guilliana is my go-to answer for that, particularly 5 or 6 years ago when I discovered

him. He was someone who was really exploring the gap between electronic music and jazz. More recently he's gone back into more jazzy sounding stuff but some of his earlier music really inspired me. And also Nate Smith is an absolute beast. Those are my two guys. When I was at uni I was very into Tony Williams, and Elvin Jones and Max Roach a bit. But now it's more groove orientated, in terms of kit players.

When I was at uni I was studying bebop but I didn't get on with my drum teacher that well. And I think what I got from him was 'you can't play this music'. It felt like I had 3 years of 'you can't play this music', which is why I pretty much departed from bebop, which is really sad. And then as the scene started to evolve I became aware that I could just be me, and that's okay. Whereas when I was at uni I felt that I had to try and be Max Roach or Elvin Jones. Telling anyone what they should try and be and penalising them for not succeeding in imitating another person, that's not a healthy thing. When you're at uni, you're a sensitive brain full of insecurities so it's very easy for a teacher to plant ideas in your head of what you should be. It was only when I realised that 'actually, I can play the feel that I know, because it's from me', rather than listening to records and trying your best to emulate it. It's much more difficult and much more rewarding to play what comes out of you. That's the thing about the jazz scene now, that I'm seeing and that I'm part of, it's everyone using what

is inside them to express themselves legitimately. I think I realised that most when I went to New York. I was just like 'oh, these guys actually live this stuff'. That swinging, bebop and post-bop, it lives in New York, so strong. If you listen in London, it's not the same, it doesn't feel like London. To me, London feels like grime, it feels like trap, it feels like drum 'n bass, or reggae. When you go to New York, there's jazz everywhere, you feel it. It's in the water. It was then that I realised why I was never able to get what my teacher was wanting me to get. It was because I didn't live and breathe it. It wasn't in me. The situation now is an environment of everyone just being really encouraging and doing what comes naturally. Whether it's jazz or not is just completely irrelevant.

### **What are you looking forward to?**

I'm quite excited about Love Supreme. Three gigs in a weekend is quite nice. It'll be fun.

#### **Cykada**

Love Supreme Festival  
Jazz In The Round stage  
Friday, 10pm

#### **Maisha**

Love Supreme Festival  
Jazz In The Round stage  
Saturday, 6:30pm

#### **Chiminyo**

Love Supreme Festival  
Jazz In The Round stage  
Saturday night, 12:15am

# Words... Hilary Burt



I was born and grew up in Southampton. Musically, life was really busy until 12 years old. I had private piano lessons from the age of 7; school had provided me with free recorder and flute lessons, and they had a wonderful choir and orchestra which I absolutely loved. We rehearsed every week and did regular performances. I enjoyed a really rich musical life and left at 12 years old an outwardly confident child ready for the next stage.

That all changed when I got to secondary school. In a way it was like a perfect storm: girls in the year above were bullying me at school; my two older brothers left home and we moved from a large 4 bedroom house to a small bungalow; my mum wasn't well - she struggled with her mental health - and in such a small house with me almost now like an only child, I was up close with her bipolar disorder.

In a large house with lots of space and older brothers playing electric guitars etc., and having their friends round, I could get lost in my room and up in my treehouse; but in a small bungalow life became very intense. At school I withdrew from things that made me stand out - I gave up the flute and recorder and left both the orchestra and choir. Basically I became as invisible as possible trying desperately not to attract attention. I worked hard, had lots of friends in my year-group and luckily continued with my private piano lessons. But performing in public became a big no-no. I did join a theatre group during this time and was even asked to do a weekly spot on local radio reading out people's birthdays! But although I loved the rehearsals and taking part, the performances were excruciating for me and I suffered major anxiety around this time. I became obsessed with food and wrote down everything I ate for many of my teenage years, counting calories and trying to stay in some sort of control of my life.

Basically since that time, my life has been a very slow, winding path towards getting back to that 12 year old me! I've had long periods of not playing and even when I was composing at home I feared

public disapproval and ridicule - obviously stemming from those bumpy teenage years.

I think finally I'm at peace with all of that but it's taken a long time to find my voice and share my music. I became much closer to my mum when my dad passed away but I seemed to be constantly worried about her. I'd leave her after a visit and be terrified she'd have a fall or something would happen. When she went into a nursing home, there were other worries about her care and happiness. She passed away in 2011 and I must admit, my anxiety slowly started to lessen and I was able to bring the focus back to myself who still needed lots of nurturing.

I've worked hard over the last 6 years or so, completing courses at Berklee online, learning about music software, composing lots of new music, getting my band Blue Calluna together. There are of course down times, usually when I've done too much or not slept or eaten properly, but I'm learning each day to take responsibility for my own health and well-being. I still struggle with whether people will like what I'm doing, what direction I'm going in etc. But overall I'm very happy with my life. Mark (husband Mark Basse) and I are involved in lots of musical things in Brighton and I have a private dyslexia practice teaching children from my garden office. Our home is a peaceful oasis in the middle of a busy city.

I'm hoping that there may be a second album of Blue Calluna music in the pipeline. I've written some new music this year and we'll be playing a couple of new tunes at our next gig on July 19th. I'm so grateful to have a band of such talented musicians happy to play my music, and people keen to come along and listen to our performances. It's taken me a long time to work through my 'stuff' and find my direction but I guess that's what life is for! It just takes some of us a bit longer!

Words: Hilary Burt

Photo: Lisa Wormsley

<https://bluecalluna.com>



Photo: Lisa Wormsley

## Julian Siegel

Partisans saxophonist Julian Siegel talks about performing with his own quartet and performing music from the new album *VISTA*.

### **How would you describe the music that you compose for your Quartet?**

The music I write for the Quartet is written with the members of the band in mind, pianist Liam Noble, Oli Hayhurst on double bass and Gene Calderazzo on drums. When I give a new piece to Liam, he comes back with twenty times what I could imagine – he’s so free, with an amazing sense of daring, plus a really original harmonic approach. Gene has a fantastic feel and perception of time – there’s always a challenge

in there that I really love; so much forward motion. And with Oli, it really swings. The compositions are just starting points and springboards for us to play off. Leading up to the recording session of *VISTA* (Whirlwind Recordings), I tried to write every day, capturing ideas however/wherever they arrived, then seeing what stuck enough to make it through to first rehearsal. Each piece has a different genesis. For me, as a jazz writer, it’s the thing of: how much do you write, where do you stop?



Photo: Leonie Purchas

Most of the music we make on the album is improvised, so the pieces are just starting points. I like to find things that are a spark, to make something happen or to just allow a space to set something in motion; many things occurred for the very first time when we recorded the session – it was hugely exciting to catch it fresh.

**Tell us about the music you'll be playing at Love Supreme Festival.**

We'll be playing music from our album *VISTA* (now just released on 180 gram 12" double vinyl gatefold LP!). After the release of the album last year and now with a few gigs under our belt playing this material, each time we play this music different things happen. It's very exciting for me to play with and listen

to these great musicians and I'm looking forward to seeing what we get into at Love Supreme !

**What plans do you have for the future?**

There are more Quartet dates tba later in the year and I hope to record a follow up to 'VISTA' next year. I'm really excited about playing at Love Supreme Festival with the Quartet for the first time...See you there!

**Julian Siegel Quartet**  
Love Supreme Festival  
Big Top  
Saturday, 11:45am

# Cykada



Photo: Lisa Wormsley

Cykada bassist and founding member **Jamie Benzies** spoke to Charlie Anderson about the band and their music.

**Tell us about Cykada. How would you describe the music that you make?**

I don't know. That's a very difficult one. Either I go with normal categories and it's between jazz, world music and electronic music and rock music and other things. Or I just say 'go and listen to it and tell me'. I don't mind. We've had some funny ones so far. I like leaving it quite open. We had quite a good, funny one which was 'the soundtrack to the Bible', or 'soul music, but soul music

as in like soul music'. But whatever you like, really.

**How does it all get put together, when you're rehearsing and assembling the music?**

Well, there's a shed in the house next door, where Tim [Doyle] lives, and we go there every Tuesday evening and we bring ideas and work on them together. I'm mostly the one who is pushing it and got most of the vision for what's going on, but at the same time we're all contributing



and we all bring ideas. We all shape stuff together. And we all arrange it together. It's very much a band process.

**I was listening to the track *Ophelia's Message* and that's got a very strong bass line. How important is the role of the bass in Cykada?**

Very important! There are no bands playing this style of music without bass of some sort. Maybe they have bass guitar, double bass or another bass instrument of some kind and nearly always playing a role. But then there's music that I listen to which doesn't have bass, which I love. It more depends on the musicianship of the player rather than the instrument. The bass is kind of crucial but if you want to leave it then you can do whatever you want. It's music.

At the moment, especially if you're trying to make more dancey music, or more kind of locked-in stuff, then it's very good to have bass with drum kit. And of course with programmed bass, you can make the bass way heavier with a synth bass, and take it to even more madness, or whatever. As with anything in music, it's just an artistic choice. Or that's how it should be, it seems.

**I'm really impressed by the energy and the sound that you get as a group. I've seen you at Brainchild, Walthamstow Jazz Festival and more recently down on Brighton Beach for the Funk & Soul Weekender.**

That was fun. I really enjoyed that one. As you say, it's largely about band sound and energy. It's

a very key thing there, that we're aware of and work for. To have that togetherness. There are a lot of cool bands around now and a lot of very, very good musicians but often I find that the band aren't quite the sum of the parts. There are definitely exceptions and bands that are more than the sum of their parts. How to make it a real group is to bring everyone's energy together in some way, where as one thing, it's much stronger.

**How does the band work? Is it a co-operative or a dictatorship?**

You could say I dominate it a bit. I put the band together, as a unit and shaping things, but I like to do it in a very open way. For instance, now for our second album's content, we're working on loads of stuff. So far we've got one tune that Tilé has brought, one tune that Tim has brought. We're working on them all together, to turn into Cykada material, fully. I have maybe three or four tunes that I've brought. At the same time, like the others, I'm bringing music which is basically unfinished, and we're finishing it together, which is kind of like an intentional way of allowing space for other people's voices, to make that music work for them as well, rather than coming in with a full piece, ready. Then there are pieces that I've been bringing in recently which are nearly completed. Maybe they have all the melodies and they have all the harmony and bass lines and some lyrics but then it's like here's the ingredients, let's just see what we can do with them.



Cykada guitarist Javi Pérez at Brainchild Festival by Lisa Wormsley

Throughout that process I'm leading it but I'm not being so pushy. If it goes way off the mark, then I put my foot down, but ultimately I just want people to feel comfortable playing music, so we can all own it together.

### **How do you see it developing in the future?**

Well, we're challenging ourselves now with some nice, new additions to the sound and maybe that will start being apparent on stage in the next few months, I hope. That will all reveal itself. We're just working on content for the next album, we're pushing ourselves so our music is as good as it can be and we're putting out the best we can. I think that's the overall thing, and there's other strategies in terms of gigging and touring so there

are things happening. This summer we're doing a tour around the UK, not that many shows but some nice ones, including Glastonbury and Love Supreme Festival. And then we're doing some shows around Europe. We're doing our first show outside of the UK, in Paris, just before we go to Glastonbury.

The target is then to do a little tour of Germany, Poland and Denmark in September. But the next step for us is having music ready for the next album, enabling us to play much longer set times if we need to as well, and having a lot more original music ready. And just stepping up our game, generally. That's what I'm interested in, just making sure that what we do is as good as possible, and as interesting and as exciting

as possible. And then whatever else comes, whatever tours, PR nonsense etc. and that's all backed up by something that we all really believe in and is really solid. That's where my brain mostly lies at the moment, for our future.

**What do you get out of playing music that you don't get from other pursuits?**

Well I've played music pretty much my whole conscious life, as far as I'm aware. So it's very much a thing I do to stay sane. Without it I would definitely be insane. Like many people, I see music as having a very medicinal quality, a very therapeutic quality that's very important for people. I really value the effect of sound and music and vibrations on people, and I want to contribute to that in a positive way, and in a way where hopefully some people are inspired not just to make music but given a little bit of energy, push or inspiration for whatever they're doing. It's for my own sanity but through that, hopefully other people benefit.

**Cykada**

Love Supreme Festival  
Jazz In The Round stage  
Friday, 10pm

Brainchild Festival  
Bentley, East Sussex  
12th - 14th July

**Drummer Tim Doyle on Cykada**

It's kind of a lineage of bands, for me, in terms of sound rather than approach. To me the core members are Jamie the bass player and Tilé, the electronics guy. They played in a band first, about 7 years ago called Silas, but that fell apart, and then they played in a band together called Myriad Forest which had Wayne from Steam Down, and Yussef Dayes, and a sax player called David Turay who sadly died in 2014.

Jamie and Tilé always had an idea of starting a band. I'd played with Jamie a lot, and then we started to build something together. We tried jamming with lots of different musicians but never really formed anything or decided that this is our sound or referenced any other music, it was just about coming together and seeing what organically flows out of that group of musicians. It slowly changed, some people we didn't end up playing with, some people we got onboard and eventually we got together and it was about our connection and what naturally comes out of us when we're together.

All the music is arranged together and we work a lot on all of the music so there's a lot of all of us in every single tune. Many of the ideas are brought in by single members. Jamie writes much of the core material. Other members and myself have also written tunes. But when we bring them, the band turns them into something completely different and they become this madness. It's just to do with the connected mind, and the fact that we're all just 100% there.

# Tenderlonious



**Tell us about the band and the music that you'll be bringing to the Love Supreme Festival in July.**

The band is comprised of a selection of musicians that are interchangeable. For this show we'll be performing as a quartet, flute/sax, trumpet, drums and keys.

**How is the 22archestra different to Ruby Rushton?**

The 22archestra tunes are centred around improvisation, whereas Ruby Rushton has more focused arrangements, with more complex harmonies and time signatures. You'll hear a mix of music from both bands at the Love Supreme show.

**As a self-taught musician, how did you go about learning the sax and**

**the flute?**

Spent lots of time practicing, listening to records and studying from books. It's all about discipline and dedication. Playing music also brings me a great deal of joy!

**What qualities do you look for in a musician that you work with?**

A good sense of humour! All the guys I work with are great fun to hang out with, which is essential when you spend a lot of time travelling between airports and train stations.

**Tell us about your practice routine and how you manage to keep on top of everything on a daily basis.**

There's not much of a routine these days as I'm pretty busy day-to-day with running my label 22a, so I



just try and fit it in wherever and whenever I can. Somehow it all comes together.

### **How do you go about composing?**

Sometimes I sit at the piano and play around with some ideas. Other times I might come up with a melody when I'm practicing flute or sax and then work it into a tune. I also have a studio and work as an electronic

producer, which usually involves playing around with an array of synthesisers & drum machines until something comes together.

### **Tenderlonious**

Love Supreme Festival  
Sunday 7th July, 2019  
The Arena stage, 2:30pm



Photo: Lisa Wormsley

# Big Band Scene

## Patrick Billingham



We are now well and truly into the season for outdoor big band performances. With its advantages and its disadvantages. Among the advantages, apart from boosting the band's vitamin D levels, if lucky, is that of bringing our music to a wider audience and demonstrating the healthy state of the local big band scene. Among the disadvantages are not boosting the band's vitamin D levels, and having to cope with bitter boisterous winds.

The Sussex Jazz Orchestra faced such a situation during the so-called Spring Bank Holiday weekend. Booked to play on the Brighton Birdcage Bandstand, in Hove actually, the conditions were so atrocious the band ended up playing more or less under the bandstand as the photograph shows. As well as that, being a bank holiday weekend,

there appeared to be a county-wide shortage of available trumpets. All on holiday, or spending time with the family, or playing at profitable private functions, jazz invites improvisation. So the section consisted of one trumpet and three soprano saxes. The passing audience was not seen to wince, and were generally appreciative.

This month marks the start of the nine week season of the Thursday evening Big Band & Swing Sound concerts on Eastbourne Bandstand.

Back to indoor events. To the best of my knowledge, at the end of May, the first ever event featuring a conventional seventeen piece big band hosted at The Verdict: The Les Paul Big Band, with Pam Dabell. And from the videos I have seen, their swinging performance was ecstatically



Photo: Wanchang Liang

received by the sell-out audience.

In contrast, the June Big Band @ Brunswick featuring the Brighton Big Band with Dave Williams attracted an audience that barely outnumbered the band.

Continuing the appeal for help to find parts for incomplete pads here is another selection. As before, some parts may not be missing at all; the arrangement may be five saxes and five brass and three rhythm section.

September Song – in Eb, (Ted Heath) – Trombone 3  
Tuxedo Junction – In Eb, (arr. John Berry) – Piano  
Valve Job – In F, Frank Como – Trumpet 1  
Wave – In Ab, (arr. Frank Mantooth) – Trumpets 1 & 2, Trombone 4  
When A Man Loves A Woman – In Eb, (arr. Roger Holmes) - Alto 1, Tenor 2

If you don't have them as pdf files, or you don't have access to a scanner, then you can photograph them with a digital camera or mobile phone and send them as a jpg or similar file. There has already been a positive response, for which grateful thanks.

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 August's Big Band Scene, please send it to me by Sunday 14th July. My email address is [g8aac@yahoo.co.uk](mailto:g8aac@yahoo.co.uk).

# Live Reviews



Photo: Anya Arnold

## New Generation Jazz: Dave Storey Trio

*The Verdict Brighton*  
Friday 31st May, 2019

Top line drummer Dave Storey, who appeared at *The Verdict* in March with Duncan Eagles' *Citizen*, returned to the venue with his trio on the last Friday of May. Since his previous appearance the bands debut album *Bosco* had been launched at *The Pizza Express Jazz Club* in Soho and this was the final gig of their fourteen night UK promotional tour. The band, which was originally put together for the purpose of re-appraising standards, has now moved in a far more radical direction which was more than apparent for most of the Brighton date. On double bass was Conor Chaplin who is very well known as a cornerstone player in most of the bands led by trumpeter Laura

Jurd, including the highly successful *Dinosaur*. He has also appeared alongside international stars Marius Neset, George Garzone and Billy Cobham. Completing the line up and the dominant voice in the group was the award winning reed man James Allsopp, who on this occasion played tenor saxophone throughout. He also leads his own group, *The Golden Age Of Steam*, and has often been heard alongside Ingrid Laubrock, Django Bates and Kit Downes, with whom he has made a significant contribution on bass clarinet.

The line-up of saxophone, bass and drums is still a rare one in jazz and by definition provides a more sparse sound than most audiences are accustomed to, although Sonny Rollins made a huge success of it with his nineteen fifties recordings *Way Out West* and *The Freedom Suite*. On the



night the Verdict patrons were treated to a mixture of brand new material, lush ballads and three pieces from the debut album. The evening commenced with *Big Chicken*, the opening track of the recording. This was a rip, roaring high tempo number with surging Coltrane-like tenor and dynamic driving drums, with a calming bass interlude to center things along the way. In fact, although the musicianship was without doubt of a very high standard, it would be easy to describe some of the other compositions in a similar fashion. These high tempo pieces of new music often only make their full and deserved impact after repeated listening.

In almost stark contrast there were superb re-workings of four great jazz standards. *Once in A While* was written way back in 1937 by Michael Edwards and Bill Green, here we heard succulent laid back tenor and sensitive brush work from the leader with one of the many fine bass solo passages on the night from Conor Chaplin reinforcing the general feeling that the Irishman has become a real virtuoso on the instrument. *Chelsea Bridge* is a classic jazz standard from the pen of the great Billy Strayhorn, written on a tour of England with the Ellington orchestra in 1941. Legend has it that Duke was so overawed with the beauty of his compatriot's new piece that he insisted on seeing the source of Billy's inspiration. As many fans of Ellingtonia will know Billy's location at the time was Battersea and not Chelsea! Full reverence on this occasion was given to the piece from James Allsopp's tenor, very much in the manner that Ben Webster would have done back in the day. John

Coltrane recorded a great version of the Jimmy Van Heusen / Johnny Burke tune *Like Someone In Love* alongside Earl May and Art Taylor in '47, so it was very appropriate to hear it again with the same instrumental line-up. This turned out to be one of the highlights of the night, with all members of the trio helping equally to re-construct this fine, melodic piece in their own personal way. It cannot be an easy task to overwrite and re-work a jazz standard to make it feel fresh and relevant. On this occasion Dave Storey's trio succeeded one hundred percent with the leader's new composition *Joe*, based on Joe Henderson's Blue Note classic *Recorda Me* from 1963. This was a highly rhythmic interpretation with slight Latin overtones from the drums behind clipped saxophone phrasing as the original composer's theme teasingly raised its head amidst a fine new statement of this cornerstone post-bop anthem.

There was something for everyone during this gig, from the heady maelstrom of the new compositions and album tracks, to the calming ballad pieces and new approaches to great standards. I am sure that nearly all of The Verdict's patrons went home happy on the night. One question remained however, for me at least. Had I ever been to another gig where the leader was a drummer and there was not one single drum solo all night long? I think not!

**Jim Burlong**

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

# Kempton Carnival



Above: Crowds gather at the New Generation Jazz Stage, outside the Bristol Bar in Kempton, for Roella Oloro's Quintet.

Below: Cellist Agnes Keplinger and saxophonist Don Benjamin, relaxing following Don's performance with Battuta's Return on the Sure Stage.





Above: Steam Down get the crowd moving.  
Below: Pianist Roella Oloro.  
Photos: Lisa Wormsley.





Above: Steam Down's Ahnansé.  
Photos: Lisa Wormsley.





Above: GiwHa and the 1618.  
Below: Adriana Lord of Son Guarachando.  
Photos: Anya Arnold.





Clockwise from top:  
 Son Guarachando,  
 Yadasofi's bassist  
 George Richardson,  
 Yadasofi's drummer Nadav  
 Schneerson, and Son  
 Guarachando bassist Eddie  
 Myer.

Photos: Anya Arnold

# We Out Here

Curated by  
Gilles Peterson

*A Worldwide Family Gathering*

Gary Bartz *feat.* Dwight Triple & 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



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# Album Reviews



## Dave Drake

*Live at Sussex University*  
(self-release)

This recording captures a solo concert delivered at the Sussex University Meeting House by the prodigious pianist and local Brighton favourite Dave Drake on one of his visits home from his studies at the New School in Manhattan. *Kozen-Rufu Waltz* shows his lyrical, romantic side, almost reminiscent of another pianist with local ties, Snarky Puppy's Bill Laurence, though the jagged cascades of notes that intersperse the pastoral melody show Drake's own individual voice showing through his influences. There are echoes of Jarrett as well, and the multiple interweaving voices and right hand trills of Brad Meldhau, but Drake is his own man and his compositional style is already idiosyncratic - *The Will That Says Hold On* has a distinct folk-song tinge, *Mr Sterling* hangs out pounding chords against a suspended, dramatic rubato, *Changing Poison Into Medicine*

contrasts stark space and dynamics with rapid, tumbling treble runs. Drake has an assured technique and a particular touch at the keyboard - very assertive, especially in the right hand, so that his notes jump out in splinters of sound rather than the flowing ripples of, say, the Bill Evans or George Cables school, and the effect is one of unaffected sincerity. The acoustic of the Basil Spence designed space brings out the drama of the compositions perfectly - this is an impressive document of an emerging talent.

Eddie Myer

*Dave Drake, piano.*

Available on Spotify and Apple Music.





**Nérija**  
*Blume*  
(Domino)

Nérija were at the forefront of the new musical wave bursting out of the South London/Tomorrow's Warriors nexus back in pre-Brexit Britain - we booked them for New Generation Jazz's second ever show in 2016, and featured them again on the Love Supreme bandstand the next year. Four years is a long time in politics and a long time in music as well; Nérija were snapped up by uber-hip tastemakers Domino records, but since then the individual careers of the entire five-woman frontline have taken off and rather overshadowed the memory of their collective. Here they are, back with their long-awaited debut, and with a wealth of extra experience to bring to the mix. Each of the band members contributes a composition, including bassist and relative newcomer Rio Kai who also supplies some tough and supple bass grooves and a nifty solo on *Riverfest*. The bold, stridently declamatory frontline arrangements surely owe something to Cassie Kinoshi's experience with her own Seed Ensemble big band (Kai is bassist for that outfit), but everyone brings their own personality to the mix. Shirley Tetteh's guitar is a central component

to the sound - her biting tone and deftly economical chord and texture work operate in the gap between the punchy rhythm section and the hefty frontline, adding touches of Afrobeat, Caribbean styles, and even indie rock while leaving a minimalist, spacious canvas for the other soloists to paint over. Kinoshi's alto burns with passion on *Swift* and her own *EU* - Nubya's percussive phrasing and attractively foggy tone are unmistakable on *Last Straw*, Turton builds up a head of brassy steam on *Equanimous* (and adds some neat rhythmic displacements to the finale of her composition *Unbound*) and Maurice-Gray shines on her *Nascence* and her own *Last Straw*. But ultimately it's very much an ensemble creation, with the different voices complementing rather than competing.

Domino have kept the production pretty minimal - Lizzy Exell's drums are crisp and high in the mix, and there are subtle additions like the banks of textural vocals on *Blume* and the subtle panning and ethereal reverb that steals up like a mist to cloak Nubya's solo on *Last Straw* - the result is curiously closer to the kind of clean-but-processed sound that recalls acts like Portico Quartet or Gogo Penguin rather than the earthier club vibe favoured by a lot of the current crop of young players. Nérija are back, all the stronger for their absence.

**Eddie Myer**

*Nubya Garcia, tenor sax; Sheila Maurice-Gray, trumpet; Cassie Kinoshi, alto sax; Rosie Turton, trombone; Shirley Tetteh, guitar; Lizzy Exell, drums; Rio Kai, bass.*

<b>Monday</b>	<b>Andy Woon Trio</b> The Paris House, Brighton 2-5pm Free	<b>Jack Kendon with Terry Seabrook</b> Snowdrop, Lewes 8pm Free (c) [R]	<b>Sarah Harris Trio</b> The Paris House, Brighton 8-10pm Free	<b>Bognor Regis Big Band</b> (open rehearsal) The Hothampton Arms, Bognor Regis 8-10:30 pm Free (c) [R]	<b>Jazz Jam</b> The Bee's Mouth, Hove 9pm Free [R]
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<b>Tuesday</b>	<b>Jazz Jam hosted by Paul Richards</b> The Brunswick, Hove 8:30pm Free [R]	<b>Julian Marc Stringle Quartet</b> Hare & Hounds, Worthing 8:30pm Free (c)	<b>Beats 'n Pieces</b> The Mesmerist, Brighton 9pm Free [R]
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<b>Wednesday</b>	<b>Tommaso Starace &amp; Neal Richardson Trio</b> The View, Seaford 7pm £10	<b>Bjorn Dahlberg &amp; Paul Richards</b> The Independent 7.30pm Free	<b>Jam Session</b> The Paris House, Brighton 8-10pm Free	<b>The Fred Woods Big Band</b> Horsham Sports Club 8:30pm £2 [R]	<b>Mississippi Meltdown</b> The Mesmerist 9pm Free [R]	<b>The Blueprint + Jam</b> The Charles Dickens, Worthing 8pm Free  <b>Liane Carroll</b> Porters Wine Bar, Hastings 9pm Free [R]
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<b>Thursday</b>	<b>FoxiVox!</b> All Saints Church, Hove 1-2pm Free (c)	<b>Tres Amigos</b> The Paris House, Brighton 8pm Free	<b>The Jones Street Boys</b> Idle Hands, Brighton 8pm Free [R]	<b>Gin &amp; Jazz: Paul Richards &amp; Steve Thompson</b> West Hill, Brighton 8-10:30pm Free	<b>Swingshift Big Band</b> Eastbourne Bandstand 8pm £7/3.50	<b>The Jazz Organisation</b> NUR Bar, Hastings 8pm Free
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<b>Friday</b>	<b>Neal Richardson (solo)</b> Bannatynes Spa Hotel, Hastings 7pm Free	<b>Jamie Brownfield/ Liam Byrne Hot Six</b> Steyning Jazz Club 8pm £12/7	<b>Love Supreme Festival</b> Glynde Place, Glynde 3pm onwards
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<b>Saturday</b>	<b>Paul Richards</b> Queen Victoria, Rottingdean 2-5pm Free	<b>Jorge's Hot Club</b> The Paris House, Brighton 4-7pm Free [R]	<b>John Law (solo piano)</b> The Oxmarket, Chichester 7:30pm £12	<b>Love Supreme Festival</b> Glynde Place, Glynde 10am onwards
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<b>Sunday</b>	<b>Mike Hatchard's Jazz Breakfast</b> The Ropetackle, Shoreham 11am £11	<b>Paul Richards &amp; Steve Thompson</b> Kino Tear, St. Leonards 11am £10 (includes coffee & croissant)	<b>Neal Richardson (solo piano)</b> Dean's Place Hotel, Alfriston 12.30pm Free to diners	<b>Love Supreme Festival</b> Glynde Place, Glynde 10am onwards
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<b>Sounds of Swing Big Band</b> The Horseshoe Inn Hotel, Herstmonceux 12:45 - 3:00 pm Free entry. [R]	<b>Savannah/ Assorted Nuts</b> The Six Bells, Chiddingly 1-3pm Free [R]	<b>Elis Davis and friends: Gypsy jazz</b> Royal Sovereign, Brighton 4.30-7pm	<b>Sussex Jazz Orchestra with Mark Bassey</b> The Brunswick, Hove 7:30 - 10 pm Free (c)	<b>Jazz Sundays with Nigel Thomas</b> The Basketmakers Arms, Brighton 8-10pm Free	<b>Lawrence Jones</b> Lion & Lobster, Brighton 8-10pm Free [R]	<b>Sunday Night Jazz</b> The Hand In Hand, Brighton 8:30pm Free [R]
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Monday

8

**Dave Quincy Trio**  
The Paris House,  
Brighton  
2-5pm Free

**Julian Costello  
with Terry  
Seabrook**  
Snowdrop, Lewes  
8pm Free (c) [R]

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

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

Tuesday

9

**The Ronnie Smith  
Big Band**  
The Humming  
Bird Restaurant,  
Shoreham Airport  
8:00 - 10:30pm  
Free (c) [R]

**The Muskrat  
Ramblers**  
Hassoeks Hotel,  
Hassoeks  
8-10.30pm

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

**Vasilis  
Xenopoulos  
Quartet**  
Hare &  
Hounds,  
Worthing  
8:30pm Free  
(c)

**Hastings  
Big Band  
w/ Pete  
Hurt**  
Jazz  
Hastings  
8:30pm  
£10

**Beats 'n Pieces**  
The Mesmerist,  
Brighton  
9pm Free [R]

Wednesday

10

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

**Liane Carroll**  
Porters Wine  
Bar, Hastings  
9pm Free [R]

Thursday

11

**Matt Wates & Neal  
Richardson Trio**  
The Walrus,  
Brighton  
7:30pm £10

**Miguel Ramirez  
& Guests**  
The Paris House,  
Brighton  
8pm Free

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

**Chris Laurence  
Quartet**  
Robertsbridge Jazz  
Club  
8pm £10/8

**The Jazz  
Organisation**  
NUR Bar, Hastings  
8pm Free

**Brighton Big Band with  
Dave Williams**  
Eastbourne Bandstand  
8pm £7/3.50

**Blues of Cain: Jazz Fusion  
Legends**  
The Brunswick, Hove  
Doors 7:30pm £8 / £10 otd

Friday

12

**Jazz at The Steam  
Packet**  
The Steam Packet,  
Littlehampton  
8:30pm Free

**Tommaso Starace Quartet  
feat. Roger Beaujolais**  
The Verdict, Brighton  
8:30pm £15/12

**Branchchild Festival**  
Bentley Wildfowl & Motor  
Museum  
12th-14th July

Saturday

13

**Mike Hatchard**  
Queen Victoria,  
Rottingdean  
2-5pm Free

**Gerry Higgins:  
The Monday Boys  
Quartet**  
The Paris House,  
Brighton  
4-7pm Free [R]

**The Blueprint**  
The Jolly Tanners,  
Staplefield  
8pm Free

**Joss Peach Trio**  
The Verdict,  
Brighton  
8:30pm £10/5

**Paul Richards  
Trio**  
Queen Victoria,  
Rottingdean  
10pm Free

Sunday

14

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

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

**Elis Davis and  
friends: Gypsy  
jazz**  
Royal Sovereign,  
Brighton  
4.30-7pm

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

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

Monday

15

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

**Artie Zaitz**  
Snowdrop, Lewes  
8pm Free (c) [R]

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

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

Tuesday

16

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

**George Trebar's Nighthawks**  
Hare & Hounds,  
Worthing  
8:30pm Free (c)

Wednesday

17

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

**Liane Carroll**  
Porters Wine Bar, Hastings  
9pm Free [R]

**The Blueprint + Jam**  
The Charles Dickens, Worthing  
8pm Free

Thursday

18

**Swingshift Big Band**  
Eastbourne Bandstand  
8pm £7/3.50

**Babou**  
The Paris House, Brighton  
8pm Free

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

**Jazz at Fudgies**  
Fudgies Bistro, Hove  
8-10pm Free  
**The Jazz Organisation**  
NUR Bar, Hastings  
8pm Free

Friday

19

**Hilary Burt's Blue Calluna**  
The Brunswick, Hove  
7:30pm £10

**Amuse Manouche**  
Cafe du Jardin, Lewes  
8-10:30pm Free

**Jazz at Steam Packet**  
The Steam Packet, Littlehampton  
8:30pm Free

**Matt Wates Sextet**  
The Verdict, Brighton  
8:30pm £15/12

Saturday

20

**Oli Howe & Nigel Thomas**  
Shepherd and Dog, Fulking  
12pm onwards Free

**Joss Peach**  
Queen Victoria, Rottingdean  
2-5pm Free

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

**Lynda Murray Duo**  
Mamma Putts, St. Leonards  
7:30pm Free to diners

**James Taylor Quartet**  
The Ropetackle, Shoreham  
8pm £22

**Dave Drake Quartet**  
The Verdict, Brighton  
8:30pm £15/8

Sunday

21

**Oli Howe & Sara Oschlag**  
Shepherd and Dog, Fulking  
12pm onwards Free

**Savannah/ Assorted Nuts**  
The Six Bells, Chiddingfold  
1-3pm Free [R]

**Lynda Murray + Helen Ridout + Harmony One**  
Hastings Museum  
3-5pm £10

**Elis Davis and friends: Gypsy jazz**  
Royal Sovereign, Brighton  
4.30-7pm

**Sussex Jazz Orchestra with Mark Bassegy**  
The Round Georges, Brighton  
7pm (c)

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

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

Monday

22

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

**Becy Rourke & Terry Seabrook**  
Snowdrop, Lewes  
8pm Free (c) [R]

**Simon Spillett**  
The Paris House,  
Brighton  
8-10pm Free

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

Tuesday

23

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

**Andy Williams/ Simon Savage Quartet**  
Hare & Hounds,  
Worthing  
8:30pm Free (c)

Wednesday

24

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

**Splash Point Jazz: Greg Abate Quartet**  
The Fisherman's  
Club, Eastbourne  
8pm £10

**Liane Carroll**  
Porters Wine  
Bar, Hastings  
9pm Free [R]

Thursday

25

**Greg Abate**  
All Saints  
Church, Hove  
1-2pm Free  
(c)

**Roger Beaujolais & Neal Richardson Trio**  
The Walrus,  
Brighton  
7:30pm £10

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

**Dale Storr**  
Arundel  
Jailhouse  
8:30pm £10

**Gin & Jazz: Paul Richards & Guest**  
West Hill, Brighton  
8-10:30pm Free

**The Jazz Organisation**  
NUR Bar,  
Hastings  
8pm Free

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

**Brighton Big Band**  
Eastbourne Bandstand  
8pm £7/3.50

Friday

26

**Jazz at The Steam Packet**  
The Steam Packet,  
Littlehampton  
8:30pm Free

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

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

Saturday

27

**Jazz Re:Fest**  
Theon Cross, Zara  
McFarlane, Rosie Turton,  
Camilla George etc.  
Brighton Dome  
12pm - 8pm £10

**Paul Richards**  
Queen Victoria,  
Rottingdean  
2-5pm Free

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

**Sotavento Big Band**  
The Verdict,  
Brighton  
8:30pm £13/9

Sunday

28

**Jazz Brunch: Sam Carelse Duo**  
Trading  
Boundaries,  
Sheffield Green  
11:30am- 2pm  
Free [R]

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

**Amuse Manouche: Gypsy jazz**  
Royal Sovereign,  
Brighton  
4.30-7pm

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

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

Monday

29

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

Geoff Mason &  
Terry Seabrook  
Snowdrop, Lewes  
8pm Free (c) [R]

Andy Panayi  
The Paris House,  
Brighton  
8-10pm Free

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

Tuesday

30

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

Simon Spillett/Geoff  
Mason Quintet  
Hare & Hounds,  
Worthing  
8:30pm Free (c)

Wednesday

31

Roger Carey &  
Neal Richardson  
The Bull Inn,  
Battle  
7:30pm Free to  
diners

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

John Butcher/  
Olie Brice + Jim  
Dvorak/Harrison  
Smith  
Safehouse @ The  
Verdict, Brighton  
8pm £?

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

Liane Carroll  
Porters Wine  
Bar, Hastings  
9pm Free [R]

## 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

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*

2nd July: Iain Ballamy Quartet

9th July: Leon Greening Quartet

16th July: Larry Goldings/Peter  
Bernstein/Bill Stewart

23rd July: Greg Abate/Steve Fishwick  
Quintet

30th July: Reuben James Trio

## Southampton Jazz Club

*Tuesdays*

16th July: Matt Carter Septet

## Wigan International Jazz Festival

11th - 14th July

## Swanage Jazz Festival

13th - 14th July

## Edinburgh Jazz & Blues Festival

15th - 21st July

## Jazz Leeds Festival

18th - 21st July

## Llandudno Jazz Festival

26th - 28th July

# On the Horizon

## The Verdict, Brighton

*August*

Fri. 2nd: Dave Drake Trio

Fri. 9th: Hexagonal

Sat. 10th: Bakk Lamp Fall

Fri. 16th: Rick Simpson Trio

Sat. 17th: Outside Broadcast

Fri. 23rd: Arun Luthra's Konnakol  
Jazz Project

Sat. 24th: Sam Knight Quintet

Mon. 26th & Tues. 27th:  
Tango-Jazz Quartet

Fri. 30th: Brothers Testament

Sat. 31st: The Fabulous Red Diesel

## All Saints Church, Hove

*Thursdays 1-2pm*

8th August: Kate Williams with  
Georgia Mancio

29th August: Terry Seabrook Trio

## Steyning Jazz Club

*Fridays*

2nd August: Jonny Hepbir Quintet

6th September: Phil Brown Sextet

# Venue List

**Amberley Museum and Heritage Centre**, Station Road, Amberley, Nr Arundel, West Sussex, BN18 9LT  
**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  
**Brighton Beach Club**, The Milkmaid Pavilion, 26 Kings Road Arches, Brighton BN1 2LN  
**Cafe du Jardin**, 15 Malling St, Lewes BN7 2RA  
**Capitol Theatre Studio**, North Street, Horsham, RH12 1RG  
**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 Gardens**, New Road, Brighton, BN1 1UG  
**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  
**Seafont Terraces**, Rottingdean, East Sussex BN2  
**St. Mary's Church**, The Street, Cray's Lane Thakeham, West Sussex RH20 3ER  
**St. Nicholas of Myra Church**, Church St. off Dyke Road, Brighton, BN1 3LJ  
**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 Assembly Rooms**, The Council House, North Street,

Chichester, PO19 1LQ  
**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 Bristol Bar**, Paston Place, Brighton, BN2 1HA  
**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 Cloak Room**, 81-82 St James's St, Brighton BN2 1PA  
**The Constant Service**, 96 Islingword Rd, Brighton BN2 9SJ  
**The Depot**, Pinwell Rd, Lewes BN7 2JS  
**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 Komedija**, 44-47 Gardner St., Brighton BN1 1UN  
**The Lamb in Lewes**, 10 Fisher Street, Lewes BN7 2DG  
**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, Chiddingfold BN8 6HE  
**The Snowdrop Inn**, 119 South Street, Lewes, BN7 2BU  
**The Southern Belle**, 3 Waterloo Street, Hove, BN3 1AQ  
**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  
**Village Centre Hall**, Trinity Road, Hurstpierpoint, BN6 9UU  
**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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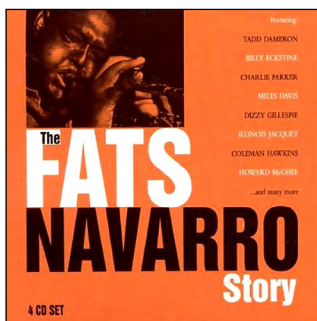


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# Pete Recommends...



## Fats Navarro *The Fats Navarro Story*

[Properbox 11]

Over recent months my recommendations seem to arrive by auto-suggestion, as in psychoanalysis. My articles about Peter Ind inspired me to reread part of his book, *Jazz Visions*. There he describes the excitement of his first visits to New York. One of the musicians who impressed him was the great trumpeter, Fats Navarro. Sadly Fats was to die, aged 26, before Peter settled in New York.

In 1956 a friend played me some of Fats' recordings with Tadd Dameron from the late 1940s. I was very impressed. At the time I was beginning to play the trumpet in traditional jazz bands, but I was also discovering bebop and loving this powerful, exciting music. I remember listening to *The Squirrel* over and over again. Then I heard the 4 wonderful recordings Fats made with Bud Powell in August 1949. I still believe that this was one of the finest recording

sessions in the history of our music. I have asked for *Dance of the Infidels* to be played at my funeral.

The box set which I recommend covers every stage of his short life: the big band solos, the brief spell with Benny Goodman, wonderful studio and live recordings with Tadd Dameron, beautiful solos with Bud Powell and a fascinating live session at Birdland with Charlie Parker and Bud Powell.

As a jazz trumpet player Fats had it all. What struck me first was his beautiful sound, but the fluency of his improvisations and their almost compositional quality is matched by few other musicians. Even Dizzy could not outshine him.

If you do not want to buy such a full collection there are several excellent CDs which will give you a sample of his work.

# Subscriber Extra



## Subscribers' Competition

We have one copy of the new album from Bonsai to give away.

Just answer this question:  
Who is the drummer in the band?

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

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

## Competition Rules

- 1) The competition runs from 1st to 31st July.
- 2) Entries must be submitted by email to: [sussexjazzmagazine@gmail.com](mailto:sussexjazzmagazine@gmail.com) before the closing date, midnight 31st July 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 *Bonsai Club* by Bonsai.
- 7) Entries will be drawn at random on 1st August, 2019 and winners will be notified the same day.



# SUMMER SCHOOL 20TH JULY 2019

## OUR TUTORS

**BINKER GOLDING - SAX** (Mobo-awarded, Binker & Moses, Mr Jukes, Zara Mcfarlane)

**SHIRLEY TETTEH - GUITAR** (Jazz 625, Maisha, Nerija)

**ASHLEY HENRY - PIANO** (Sony Music artist, Terence Blanchard)

**PETE HILL - DRUMS** (Alfa Mist)



**PRICE** £35/£25 NUS/NEET from [www.wegotickets.com/event/473512](http://www.wegotickets.com/event/473512)

**MORE INFO** [www.newgenerationjazz.co.uk](http://www.newgenerationjazz.co.uk)

**SIGN UP** please contact [eddie@newgenerationjazz.co.uk](mailto:eddie@newgenerationjazz.co.uk)  
or [jack@newgenerationjazz.co.uk](mailto:jack@newgenerationjazz.co.uk)

## ABOUT THE PROJECT

New Generation Jazz are proud to announce the 2019 Brighton Summer School

Come and join us for a fresh approach to learning jazz!

You'll be taking part in a 1-day immersive experience playing alongside our team of tutors - some of the most exciting artists on the UK Jazz scene.

You'll be developing your theory, rhythm and improvisation skills through our interactive workshops then joining the tutors for an all-star evening gig.

You'll take part in a series of specially designed group sessions under the expert guidance of our tutors, each one aimed at raising your skill levels in a specific area, then coming together for an evening performance.

All ages and abilities are welcome, as the event is tailored for maximum inclusiveness with plenty to encourage and support the beginners at one end, and to challenge the advanced players at the other!

It'll be the first event of its kind in the Brighton area and we're super excited to be able to bring it to you - if you're into playing jazz and want to take it to the next level, or just want to have an amazing day of music making in the company of like minded individuals, then this musical hang is for you!



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