

SJM

Sussex Jazz Magazine



August 2019

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AUGUST 2019

- | | | |
|-----------------------------|---|--------|
| Fri 2 | Dave Drake Trio | £13/10 |
| <small>18+</small> | piano wizard returns, with Shane Forbes and Tom Farmer | |
| Fri 9 | Hexagonal | £15/12 |
| <small>18+</small> | southern supergroup stars Graeme Flowers, Jason Yarde, Greg Heath | |
| Sat 10 | Bakk Lamp Fall | £12/8 |
| <small>18+</small> | sensational Schegalese sounds, featuring Khadim Sarr | |
| Fri 16 | Rick Simpson Trio | £13/10 |
| <small>18+</small> | dynamic pianist's mini-Klammer with Dave Whitford, Will Glaser | |
| Sat 17 | Outside Broadcast | £8/4 |
| <small>18+</small> | Rich Muscat, JJ Stillwell, Angus Bishop: "Ornette meets Bon Iver" | |
| Fri 23 | Arun Luthra's Konnakol Jazz Project | £15/12 |
| <small>18+</small> | superb US saxist with Sam Leak, Tom Farmer, Dave Ingamells | |
| Sat 24 | Sam Knight Quintet | £10/5 |
| <small>18+</small> | scintillating young saxophone-trombone combo | |
| Mon 26 & Tues 27 | Tango-Jazz Quartet | £15/8 |
| <small>18+</small> | Argentine band explores the music's history, plays Astor Piazzola | |
| Fri 30 | Brothers Testament | £10/5 |
| <small>18+</small> | London groove-based fusion four-piece release EP Ascent | |
| Sat 31 | The Fabulous Red Diesel | £10/5 |
| <small>18+</small> | funked-up and delicious: gorgeous vocals and serious grooves | |

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JAZZ

AT THE SNOWDROP

aug 5 **Jim Mullen (guitar)**
Milo Fell (drs) Terry Seabrook (organ)

aug 12 **Tony Kofi (sax)**
Darren Beckett (drs) Nigel Thomas (bs) Terry Seabrook (pno)

aug 19 **Sara Oschlag (voc)**
Darren Beckett (drs) Terry Seabrook (pno) Terry Pack (bs)

aug 26 **Lawrence Jones (sax & flute)**
Darren Beckett (drs) Terry Seabrook (organ)



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Neal Richardson Trio plus special guest

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BRIGHTON

7:30pm Monthly Thursdays

Neal Richardson Trio plus special guest

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BATTLE

7:30pm Last Wednesday of the month

Neal Richardson plus special guest

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PLUS HYDRO HOTEL JAZZ HIGH TEA Eastbourne, 3.5-5.30pm Wednesdays: 13th February, 13th March, 10th April. Neal Richardson with Special Guests
JAZZ & GIN at Maxines, Bannalynes Hotel, Hastings, 7pm, first Friday of the month. Solo Piano/Vocals
SUNDAY LUNCH JAZZ at Deans Place Country Hotel, Alfriston, 12:30pm, first Sunday of the month. Solo Piano/Vocals

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Cover: Xhosa Cole Quartet by Lisa Wormsley
Above: Yasushi Nakamura by Lisa Wormsley

Jazz News



[Turner Sims announce new season](#)

Turner Sims, Southampton have announced their Autumn jazz series of concerts which include harpist Alina Bzhezhinska, saxophonist Mark Lockheart, pianist Carla Bley, trumpeter Mathias Eick, Chris Potter Circuits Trio and Nikki Yeoh/ Zoe Rahman Duo. The season begins on Saturday 28th September with Alina Bzhezhinska's HipHarp Collective.



[Terry Seabrook's Milestones](#)

To celebrate the 60th year of the release of *Kind of Blue* Terry Seabrook's Milestones band will be performing the album in its entirety on the exact anniversary of the release date, 17th August. The performance is at Kino-Teatr in St. Leonards and features an all-star band of Martin Shaw, Tony Kofi, Andy Panayi, Terry Seabrook, Paul Whitten and Spike Wells.



[Georgia Mancio and Kate Williams](#)

Vocalist Georgia Mancio and pianist Kate Williams released their album *Finding Home* earlier this year, with music inspired by Mancio's voluntary work in refugee camps in northern France. On Thursday 8th August they will be appearing at All Saints church in Hove as part of the lunchtime recital series. Terry Seabrook also appears there with his trio on Thursday 29th August.



[Love Supreme Festival](#)

A record number of people attended the Love Supreme Festival at Glynde Place this year. More than 50,000 people attended over the weekend, a record attendance, and within two weeks of the festival finishing all Super Early Bird Supremium & Super Early Bird Premium tickets for next year's festival were sold out. Love Supreme returns from 3rd and 5th July, 2020.

Arun Luthra

New York saxophonist and konnakol artist Arun Luthra spoke to Charlie Anderson about his blending of jazz and South Indian music.



Tell us about your background and how you got into jazz.

I'm the child of an Indian father and a British mother. I was born in the U.S. and raised in both Europe and the U.S. I have the good fortune of having been raised in an artistic family: My father, Yugal Luthra, was a toxicologist as well as an amateur tabla player and abstract painter. The recordings of Indian classical music and of Sufi devotional music, known as ghazals, which he listened to daily inspired my love for, and interest in, Indian music, especially Indian classical music rhythms.

My mother, Lisa Luthra, is a retired early childhood educator in California who studied painting, sculpture, and

dance, and still paints and sings in a choir, and is an avid appreciator of all things music and visual arts. During my childhood, her favourite recordings of everything from opera and European classical music to the soundtracks to *The Graduate* and *Saturday Night Fever* to Cat Stevens, Paul Simon, and George Brassens made a deep impression on my musical development.

My first formal music training was on classical guitar as a child in Belgium. I wanted to play guitar to emulate my brother, who was a teenager when I was born, and who played the hit songs of the day at home – B.B. King, The Allman Brothers, Mountain, Simon & Garfunkel, Eric Clapton, et al. I began studying saxophone after moving back to the States and joining my school's concert and jazz bands.

I was first exposed to jazz through my parents' recordings. I particularly remember Dave Brubeck's *Time Out* and his *Greatest Hits*, as well as a Louis Armstrong compilation. In my teenage years in the States my love of jazz was cemented by having a music teacher at school who introduced me to Sonny Rollins (I immediately went out and bought the album *Tenor Madness*), and by the incredible array of jazz that was broadcast on New York City's public television station WNET Channel 13. I saw Dizzy Gillespie's 70th birthday



concert at Wolf Trap, Stan Getz live in Antibes, documentaries on John Coltrane, on Miles Davis, and a weekly jazz programme called *Jazz Tonight* which showed concerts in New York clubs like The Village Gate as well as great documentaries, including a wonderful one presented by Carmen McRae and Marian McPartland on women in jazz.

I was playing many instruments (saxophone, flute, clarinet, electric bass, drums, etc.) and many types of music in my late teens. I also believed I was going to be a theoretical physicist and join Richard Feynman, Stephen Hawking, and their colleagues in their search for the theory that would finally reconcile relativity and quantum mechanics. But after a year of studying physics at university I realised that I had no choice but to devote my life to music, and especially jazz. Since

then I have endeavoured to follow in the footsteps of my heroes and mentors – Charlie Parker, Thelonious Monk, Sonny Rollins, Miles Davis, John Coltrane, Wayne Shorter, Joe Zawinul, Billy Harper, Reggie Workman, Charli Persip, Joanne Brackeen, George Garzone, et al.

For the last 15 years or so I have also devoted myself to the study of *konnakol*, the Carnatic (South Indian classical) music art form of vocalising rhythms, which I first fell in love with hearing my father's records. My blending of these rhythms with jazz is an expression of my multicultural and multinational identity as an Indo-Anglo-Euro-American (for lack of a better term) jazz musician.

Tell us about *konnakol* and how it works.

Konnakol is a discipline and art form in Carnatic (South Indian

classical) music. It is a centuries-old art form which originally developed as a teaching and learning device for percussionists. Different syllables (“Tha”, “Thom”, “Ka”, etc.) are used to represent the different ways of striking the mridangam (Carnatic music’s main percussion instrument) – with the index finger, with all four fingers, with the left or left hand, etc. The guru “sings” rhythmic lessons and the disciple repeats them before eventually playing them on her/his instrument. This practice eventually evolved into an art form and performance discipline in itself, such that rhythms are performed vocally without a percussion instrument.

Carnatic music’s rhythmic tradition, practice, and vernacular are astoundingly profound and vast. Studying konnakol allows the practitioner to learn and perform these rhythms, as well as apply these rhythmic concepts to any music. As I am a saxophonist, this has the particular benefit of allowing me to learn and perform Carnatic music rhythms without having to spend a lifetime mastering yet another instrument. Additionally, through konnakol I have internalised Carnatic music’s rhythmic practice and vernacular. As far as I know, I am the only musician who is established as both a saxophonist and a konnakol artist, and who makes konnakol an integral part of her/his jazz performances and compositions.

Tell us about the music you will be playing with your Konnakol Jazz

Project at The Verdict on Friday 23rd August.

Arun Luthra’s Konnakol Jazz Project’s personnel will be Arun Luthra – tenor & soprano saxophones, konnakol; Sam Leak – piano; Tom Mason – bass; David Ingamells – drums.

We will principally be performing my compositions which blend jazz with konnakol. This includes pieces in which I recite konnakol, in which I trade konnakol phrases with the drummer, and in which konnakol rhythms are the basis for the composed material. We will also have in our repertoire music which I wrote during my composer’s residency at Flushing Town Hall, a historic jazz venue in the New York City borough of Queens, which celebrates the remarkable jazz history of Queens and the iconic musicians who called it home, among them Louis Armstrong, Billie Holiday, Mal Waldron, John Coltrane, and many others. I have also been composing music which is inspired by Igor Stravinsky’s *The Rite of Spring*, taking the raw musical materials of the piece (its scales and harmonies) and creating new music with these within the vernacular and practice of African-American music as well as Carnatic music rhythms. There are also a few choice ballads which are rarely played and which I love to perform – but I won’t spoil the surprise by naming them!

Arun Luthra’s Konnakol Jazz Project

The Verdict, Brighton
Friday 23rd August, 2019
www.sweetsoulsound.com

Noah Ball



Photo: Lisa Wormsley

Charlie Anderson spoke to **Noah Ball**, the man behind Outlook and Dimensions festivals, and the new UK festival We Out Here.

Noah Ball is the founder and managing director of NVS Music Group, the company behind Outlook & Dimensions festivals. He has been a core part of the Croatian festival market, also responsible for Soundwave festival. This year Noah joined up with Gilles Peterson to launch the new UK festival We Out Here. We caught up with Noah to hear a bit about We Out Here and his journey as an independent promoter.

Noah originally attended Liverpool's John Moores University to study a Fine Art degree, but rather than spending time in the studio he

found that he was spending most of his time putting on gigs and club nights. Knowing his passion was music he left his art course and instead moved across the pennines to study Event Management in Leeds. "I spent the next 7 or 8 years in Leeds studying (a bit), and doing as much practical stuff as possible, working for the venue at the university and running weekly nights at The Faversham, Hi-Fi Club and Wire."

The local scene and Leeds College of Music provided a pool of talent for Noah, and he regularly worked with musicians who were

either current students or graduates such as Submotion Orchestra, The Haggis Horns, Kidkanevil. “Andriya Triana was a first year student at Leeds when we started working together. She was actually the singer in the house band for my regular night. It’s great to support artists from the early stages, providing them with opportunities to perform with other musicians, introducing them to other contacts, helping them to develop their careers in some way.”

Staging concerts and club nights was a way for Noah to put on music that he loved, but his heart was set on festivals.

“In my early twenties I knew that festivals was what I wanted to do. I was offering my services to any and all along the way, volunteering to work in different departments at different festivals to get an insight into the many roles and responsibilities.” This involved everything from working on the Make Poverty History Rally in Edinburgh in 2005 to working on the traffic management team at Glastonbury.

As well as putting in the hard work, Noah also benefitted from a stroke of luck. He bought tickets for The Garden festival, Croatia’s first UK-hosted music event. One of the founders of The Garden festival, Eddie O’Callaghan, was previously the owner of The Magnet in Liverpool, where Noah once had a residency as a DJ. Eddie recognised Noah’s name from the PayPal receipt and got in touch, inviting him to DJ at the festival. When he found out that Noah was working as a promoter in

Leeds he then offered him the chance to host his own festival in Croatia, on the same site. At that time The Garden was similar to Noah’s own



Mala, Coki and Chef at Outlook by Lisa Wormsley

taste in music so he knew he would have to put on something different. “I approached Simon Scott, who runs SubDub in Leeds and I asked him if he wanted to be my partner in this event. He’d been promoting reggae, dub and dubstep nights in Leeds, so between the two of us we put together a line up.” The end result was Outlook festival.

As dubstep became more and more popular, so did Outlook. “We went from 1200 people in the first year to 12,000 in the fourth year and we had to move sites a couple of times during that period. Outlook really caught peoples’ imagination, especially if you were a fan of bass music and sound system culture.”

However, they only lasted one year at The Garden before having to move. “It was a beautiful site in a very rustic, small fishing village. The weight of the basslines from dubstep and dub really carried across the village, scared the fishes and the local residents, so the owners said ‘Can you come back to this location with a different thing?’ So that’s when

Soundwave started as an event at The Garden. Soundwave ended up running for 10 years. It was a very small, nice, intimate event. Over the years we managed to put on a lot of acts on the rise just before they turned into Brixton Academy sized artists, such as Bonobo, Little Dragon and Fat Freddy's Drop and The Cinematic Orchestra. It was a perfect, small weekend away of great music."

With Outlook festival settling at a new location over the next few years, Noah and his partners then launched Dimensions festival to present a side of music they were deeply passionate about but didn't quite fit within the Outlook sound. "If you were to place a locality on where the sounds came from, Outlook's music has its roots in Kingston, London and in part New York, whereas the roots of Dimensions were firmly Detroit, Chicago, Berlin as well as London."

Meanwhile in the UK, 12 years after Eddie O'Callaghan had spotted Noah's name on a PayPal receipt, 12 years of successfully running festivals in Croatia, and 2 years after Noah's company had been running SunFall festival in Brixton's Brockwell Park, Noah was approached by the team behind Field Day festival, asking him to get involved in the programming of the Friday, a jazz and soul focussed

day. "We had Erykah Badu as headliner, and a who's who of UK jazz filling out the rest of the bill. It was



Outlook Festival by Lisa Wormsley

fantastic to see 18,000 people descend on Brockwell Park for a Friday afternoon and enjoy a scene of music that had been bubbling away for as long as I've been putting on

events. But it seems that now is the time where there's a lot more hunger for these styles of music and certainly a lot more attention amongst the press. It's a really exciting time for UK jazz."

The success of Field Day and its showcasing of British jazz talent proved to be inspiration for a new UK festival. "I'd approached Gilles Peterson a few years ago to see if he was interested in working on an event together but the timing wasn't right. It wasn't until Gilles saw real, actual hunger for jazz that Friday at Field Day that he came round to the idea of us working on a UK event together. Luckily, at the same time, we were in talks with the owners of the Secret Garden site who were open to the idea of us presenting a new festival on their grounds." This was the starting point for We Out Here festival.

"It's one of the most exciting projects I've ever worked on. I've wanted to deliver an event that has

the depth of programming that only someone either totally crazy or totally inspired would do. Working with Gilles allows the programme to be so deep and so out there that I can't wait. He was one of the first acts to play



Erykah Badu at Field Day by Lisa Wormsley

at our club night some 15 years ago. He's one of the biggest influences on thousands of people's musical tastes in the UK. The number of artists that everyone hears first on his show is phenomenal. His show has always been instrumental to my taste, and that has a major impact on what I book at the events that I run, and the direction of the events that I run."

With such a diverse range of US and UK acts at We Out Here, Noah is enthusiastic about the four-day festival. "It's going to be difficult to know which stage to be at, at any one time. The team we have is fantastic, the line up is fantastic, and I know it can be the nicest crowd of any festival. Great music attracts a great crowd. This is going to be a weekend of fantastic music, all of the right things are in place."

One of the stages at We Out Here will focus on supporting up-and-coming talent. "We're going into partnership with Arts Council England with a programme to showcase some of the best of this talent from

across the UK. The London jazz scene has benefitted massively from a magnifying glass on it over the last couple of years, so we sought out great musicians in other pockets of the country, and discovered some

fantastic artists from Manchester, Leeds, Nottingham and Bristol. We hope to develop this programme as the years go on. It's the perfect event and platform for artists within our realm of music to come together and do some networking, get some inspiration and perform in front of crowds of people who have hungry ears."

Noah is also enthusiastic about We Out Here festival being open to everyone. "The festival site is family friendly. We're friendly to everyone, and we've got plenty of things to do for all ages, and some great food offerings. But we also have five late night venues where people can dance into the early hours. It's going to be an amazing mix of people."

We Out Here Festival
15th - 18th August, 2019
Abbots Ripton, Cambridgeshire

www.weoutherefestival.com

Big Band Scene

Patrick Billingham



As discussed last month, the disadvantages of outdoor performances made themselves evident again. In mid June, Jazz on The Prom, a new event, sponsored by Brighton Beach Club and the i360, was badly affected by the weather. Early on, the Sussex Jazz Orchestra had to cut their second set short after driving rain made it unsafe to continue. Electronics and water mix very well, but not to human advantage. The remaining, smaller, bands continued under shelter in the i360 building.

Nevertheless over £2500 was raised for the Starr Trust, which helps young people in Sussex to achieve their potential in art, sport and education. It is to be hoped that the event can continue next year under more favourable conditions.

The same week-end, high winds

caused the Brighton Big Band, with Jackie Sampson, to retreat from Rottingdean terraces to the sanctuary of Rottingdean Village Hall for their gig in memory of the late Dave Adkin. A stalwart of the reed section for many years.

As you may know, this band changed its name from The Dave Masters Big Band five years ago, some two decades after Dave moved to Australia. He was back for a brief visit and caught up with those members who were in the band when he was still around.

Meanwhile, Big Band @The Brunswick on Sunday evenings continues to flourish. Despite the counter attractions of Love Supreme, the Sussex Jazz Orchestra played to a packed and appreciative audience last month. This month there are two: Terry Pack's Trees and a week later,

The Chris Coull Big Band. Next month, Big Band Sounds occupy the slot. Please note these gigs now start at 8:00 pm with doors open at 7:30. You may have noticed over recent months that the bands mentioned are nearly all based in, or around, Brighton. I would be delighted to receive reports about bands from elsewhere in the county.

Now the public service section.

The Maestro Big Band, which practices in Newhaven every Thursday evening, 7-9 pm, needs trumpets. Preferably readers, around grade 5 - solos are written, not improvised. The repertoire is standard mainstream big band tunes, Miller, Goodman, Sinatra etc. If you are available, and interested, please contact Paul Boswell, paul@maestronewhaven.co.uk by e-mail in the first instance.

Angela Smith is a multi-instrumentalist: soprano, alto & tenor saxes, flutes, electronic wind instruments, especially covering trumpet & trombone parts, as well as bass and drums. She would love to play with serious bands. In addition she has started The Angels, an early jazz/Dixie/dance/swing era band. They rehearse Thursday afternoons in Brighton twice a month. She is keen to hear from any interested musicians, particularly baritone sax or brass players. She can be contacted on 07702 150434 or alh.smith@outlook.com

Continuing the appeal for help to find parts for incomplete pads here is the final, for now, selection.

Superstar – In C, (arr. Al Capps) - Piano

When Sunny Gets Blue – In F, (arr. Frank Mantooth) - Tenor 1, Trombone 3

Why Don't You Do Right – In F, (arr. Alastair Ross) - Trumpet 1

Will Ye No Come Back Again – in Eb (arr. Steve Gray) - Trumpet 4

Yesterday – in Eb, (arr. Jerry Nowak) – Guitar, Drums.

Yo Soy La Rumba – in Eb, Machito/Guerra – Tenor 1

You Don't Know What Love Is – In Db, (arr. Glenn Osser) – Trumpet 2, Drums

If you don't have them as pdf files, or access to a scanner, you can photograph them with a digital camera or mobile phone and send them to me as a jpg or similar file.

Next month: Hopefully another band profile, and more news about big bands based in, or appearing in Sussex. If you would like your band featured, and I have not already contacted you, please get in touch. Anything else, such as gig news, or feedback on this column, that you would like me to include in September's Big Band Scene, please send it to me by Wednesday 14th August. My email address is g8aac@yahoo.co.uk.

Live Reviews



Photo: Anya Arnold

New Generation Jazz: Xhosa Cole
The Verdict, Brighton
Friday 28th June, 2019

On the last Friday of June the 2018 BBC Young Jazz Musician Of The Year, Xhosa Cole, brought his fine Midlands-based quartet to The Verdict for the latest round in the ever-popular New Generation Jazz series. Xhosa himself is a warm, lucid and highly lyrical exponent of the tenor saxophone. At only 22 years of age he commanded the stage at last year's BBC Young Jazz Musician Of The Year final in front of a capacity audience, alongside the resident trio of Gwilym Simcock on piano, bassist (and director of The Brecon Jazz Festival) Paula Gardiner with Asaf Sirkis at the drums. When

presenting the award after stellar performances of Johnny Green's / *Cover The Waterfront*, the John Coltrane classic *Moments Notice*, plus his own original *Moving Ladywood*, judge Iain Ballamy described the saxophonist's performance as "heartfelt, sincere and communicative". Therefore it was no wonder, despite the high calibre of the other contestants, that Xhosa took the coveted prize.

The expectations of yet another impressive Verdict crowd were understandably high as the quartet set up after a grueling six hour road trip from Birmingham. They were not to be disappointed as the saxophonist had surrounded himself with three like-minded creative young artists. Drummer Nathan England-Jones was

not only rock steady when required but carried a high level of musicality and invention in his playing both in solo mode and in support of others. He has set himself high standards, having already appeared on the BBC late night Prom in 2016 plus as a soloist on Harrison Birtwistle's *Concerto For Saxophone And Drum Kit*. Shivraj Singh, formerly with The Jazzlines Ensemble and leading his own band since the age of 15 showed himself to be a very fine bass player with no problem in carrying the theme of the music as well as being the complete heartbeat of the quartet. Pianist Elliott Sansom is a truly incredible player, a self-confessed admirer of none other than Oliver Messiaen and Igor Stravinsky, his keyboard statements were large and bold with a magnificent sense of rhythm and harmony in all tempos.

From the very opening bars of the first number, Thelonious Monk's *I Mean You* the joyful crowd were treated to no less than a thrilling performance by four superb jazzmen obviously totally in touch with each others musical thoughts and intentions. Of the nine renderings of great jazz standards and one original, four were from the Monk songbook which allowed pianist Elliott Sansom to not only expand on the great man's themes, but also to include 'Monkish' phrasing indistinguishable from the originals. The leader at no time tried to play the Charlie Rouse tenor links to the pianist's Monk. Here we had a player with his own sound, although crafted from a dynasty that seemed to include Coltrane, Rollins and Dexter Gordon, a very personal one. This was most apparent on a beautiful rendering of Frederick Lowe

and Alan J Lerner's great standard *Almost Like Being in Love* and a high tempo version of *Softly As In A Morning Sunrise*, a tune from way back in 1928 that never seems to age. This band seemed to be able to dissect and re-build any tune at will, this was very apparent on *Bye Bye Blackbird* which opened with a tenor and bass duet preceding a stunning piano solo that brought rapturous applause from all. It seemed that the bar for quality and invention was being raised for every number, so it proved once again for one of the most recorded and performed tunes of all time, George Gershwin's *Summertime* from *Porgy And Bess*. Here Shivraj Singh took the early honours with a jaw dropping bass solo, reminiscent of Jimmy Garrison's days with Coltrane. What followed from all players was a complete re-working of this classic piece, so refreshing that it sounded like a song of today and not 1935 when it was composed. The evening closed with an extended reprise of the leader's own original *Moving Ladywood* from the 2018 award winning performance plus a rip roaring finale covering Dexter Gordon's arrangement of yet another Lerner and Lowe classic *Its You Or No One*.

It had been a night of superb jazz from a great quartet, their next port of call was to be the Love Supreme festival at Glynde. They should have felt most at home.

Jim Burlong



Photo: Anya Arnold

**Love Supreme Festival:
Chick Corea's Spanish Heart Band**
The Big Top, Love Supreme Festival
Sat. 6th July, 2019

A cloudy wet morning preceding the sunny Friday saw the start of 2019's Love Supreme festival off to a promising start. Performances from some of the finest artists on the modern music scene. Including Brighton's own hard-swinging Flash Mob Jazz and London-based congo-jazz outfit Kongo Dia Ntotlia were among the impressive lineup who ensured the weekend started with a bang. After such a promising first night how could you not be ready for what was to be one of the main highlights of this year's Love Supreme. Of all the towering icons who have shaped our musical history, one's hat must go off to the work of pianist, composer and musical icon, Chick Corea. A figure who is

one of the few innovators of jazz music to still perform and record to the present day. Known for his collaborations with Miles Davis and for his own contributions towards jazz-rock fusion. Chick also has a leading role in the evolution of latin jazz. Breathing new life into the music of his roots with a collection of outstanding collaborations and compositions. This year's Love Supreme saw the pianist composer at The Big Top stage alongside a new outfit digging deep into the rhythms and traditions of latin music. Surrounded by what the band leader has aptly dubbed The Spanish Heart band. A group featuring some of the most prominent musicians in all the latin speaking world, notably rising Cuban star bassist Carlitos Del Puerto and flautist Jorge Pardo, a member of the Paco de Lucia band. Just two names of an all star lineup. With the recent release of their new album



Photo: Lisa Wormsley

Antidote, Chick Corea and the Spanish Heart Band brought their take on latin jazz to a new extreme much to the delight of a cheering crowd. Running through material both new and old, all with new fiery reinterpretation, audiences saw the band in full swing with exotic rhythms, whirling melodies and relentless energy. Alongside the composer's own works we were also

treated to traditional arrangements such as the famous spanish folk tune *Duende* and timeless bossa standard, Jobim's *Desafinado*. Chick Corea is, and always has been, a man of many musical faces, each one a face of authenticity and this performance was a salute to that musical legacy.

George Richardson



Photo: Lisa Wormsley

Words... Abi Flynn



I was the eldest of 3 daughters (with a much older brother away from home) in what was quite a disrupted family unit. I have wonderful, loving parents but as with many families, a lot of separation and drama unfolded in my youth which left me a deeply nervous, sensitive child. I struggled greatly with my self-worth and harboured an enormous fear of the world generally. I suffered chronic, sickness inducing anxiety in most areas of life, but singing was always my salvation, it was where I felt at home, belonging, connected to something larger, and of great worth.

Puberty and early teenhood was an extremely strenuous time at home. My parents had separated in a very disharmonious way and my mother had remarried into a dynamic I found incredibly challenging. The impact of some of the unpleasant things that had happened stayed with me and I had absorbed a lot of fear and repressed anger.

I studied a degree in music, qualifying with a 1st class BA. I had sung professionally in bands from age 15 but after my degree I dove head first into music, discovering myself as an artist and birthing my own electro disco band alongside working in retail and as a wedding singer to support myself.

We as artists put so much of our identity and self-worth into our music. This has been my journey - coming through this and out the other side - recognising that showing up unapologetically as my true self is the most incredible achievement I could ever aspire to. When we know who we are, and we are simply expressing this in our music with NO other motive than to move and be moved, we are untouchable, and life is rich, vibrant and free.

Community has been a fundamental part of my self-development. The way my community came together for me when I was diagnosed with cancer at 26 was astounding. I had no idea I was so loved. It was actually very difficult to receive, as it didn't align with my deeply buried irrational views of myself as such a terrible person. This kind of acceptance and support gave me the strength to look past my wounding and really find out who I was and learn to love myself

the way these other people did, which in turn, saved my life.

There were times where I received nasty judgment from individuals in the music community for showing up so publicly with cancer and owning my journey, allowing it to be my greatest gift to self-discovery, and that hurt, a lot. Following this, I took myself away from the public for most of this year, feeling all of my old wounds begin to open and nursing myself through them, but after some time it only served to teach me a deeper level of compassion and becoming centred within myself, not seeking validation outside.

Being in tune, feeling others, being part of a unity, is where I feel most at home, most comfortable. I feel the expression of another and I dance with them through rhythm and melody. My challenge in life and on stage, has been in remaining in my own centre within this sea of different expression. I have been a musical and human chameleon for much of my life and I'm just now discovering who I truly am so that I don't so much get 'swept up' in this dance, and gracefully place each step with purpose and clarity, anchoring life and music into something tangible.

Having just come out the other side of a mad 3 year cancer and self-discovery journey and becoming pregnant almost immediately - despite being told I would never have children! - I am ready to put all I have learned throughout this into an epic creative project and movement which promotes individual Truth and - courageous expression of this - in the face of whatever challenges life throws at us. For me this begins with a single launch and music video of my song *Courage* which will encompass my journey, my pregnant-ass self delivering the song in a very expressive way, and other courageous individuals in their own expressions of Truth. I'll be launching this in December, shortly after birthing my real, human, baby, and I couldn't be more excited and confident about this and the magic I already feel it will bring both individually and collectively.

Words: Abi Flynn

Photo: Lisa Wormsley

www.abifynn.co.uk

Love Supreme Festival

Friday 5th July, 2019



Vocalist Sam Carelse was the first to perform on Love Supreme's Bandstand stage, presented by New Generation Jazz. In the Arena tent, Flash Mob Jazz played 1930s jazz tunes performed by singer and guitarist Oli Corrigan with plenty of backing vocals.





The late night stage, presented by Jazz In The Round and hosted by Jez Nelson and Chris Phillips, began with a lively and joyful set from Cykada, followed by an equally impressive set from Rosie Turton, and ended with an upbeat tribute to William Onyeabor by saxophonist Bukky Leo.



Love Supreme Festival

Saturday 6th July, 2019



The Bands & Voices stage saw Steam Down's Nadeem, Brother Portrait & Wonky Logic radiate love and positivity.

On the Bandstand stage the Mingus Underground Octet performed tunes by Charles Mingus with tenor saxophonist Alex Hitchcock, trombonist Mark Bassey and guest vocalist Sara Oschlag.





Trumpeter Dylan Jones' Pyjaen group performed an energetic set at the Jazz In The Round stage, followed by solo drummer Chiminyo and Ruby Rushton trumpeter Nick Walters.

Tim Garland's all-star band featured Jason Rebello, Ant Law, Yuri Golubev and Asaf Sirkis. They performed tunes from Garland's *Weather Walker* album as well as some of Garland's earlier material such as *Eternal Greeting*.



Love Supreme Festival

Sunday 7th July, 2019



Cassie Kinoshi's SEED Ensemble showcased her composing and arranging skills, particularly on the title track from her album *Driftglass*.

Simon Spillett and Spike Wells were part of a panel discussion in the Jazz Lounge, focussing on the great Tubby Hayes and his newly discovered album *Grits, Beans And Greens: The Lost 1969 Fontana Studio Sessions*.





Vocalist Alicia Olatuja gave an impressive Love Supreme debut, utilising her powerful voice and wide vocal range, accompanied by Robert Mitchell, Kevin Glasgow and Asaf Sirkis.

Pianist Christian Sands performed a rousing rendition of his original *Song of the Rainbow People*, and his interpretation of Thelonious Monk's *Evidence*, joined by Yasushi Nakamura on bass and Clarence Penn on drums.

Review: Charlie Anderson

Photos: Lisa Wormsley



Listings

For more detailed and up-to-date jazz listings visit

www.sussexjazzmag.com/listings

[R] = Residency

(c) = collection

[?] = unconfirmed

byo = bring your own refreshments

otd = on the door

Thursday

1

Fresh Licks: The Collectives
The Mesmerist,
Brighton
Doors 8pm Free

Polito Boogaloo
The Paris House,
Brighton
8pm Free

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

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

The Jazz Organisation
NUR Bar,
Hastings
8pm Free

Swingshift Big Band
Eastbourne
Bandstand
8pm £5/£2.50
or £7/£3.50 otd

Friday

2

Jonny Hepbir Trio
The Better Half,
Hove
2-4pm Free

Jonny Hepbir Quintet
Steyning Jazz Club
8pm £12/7

Dave Drake Trio
The Verdict,
Brighton
8:30pm £13/10

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

Saturday

3

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

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

Sunday

4

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

Sara Oschlag Duo
Trading Boundaries,
Fletching
11am - 2pm Free

Jazz by the Lake: L'escargot Trois + Ela Southgate Trio
Woodhouse Farm,
Henfield
12-6pm £14.21

Sounds of Swing Big Band
The Horseshoe
Inn Hotel,
Herstmonceux
12:45 - 3:00 pm
Free entry. [R]

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

Paul Richards & Guest
The Lamb, Lewes
1:30pm Free

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

Sunday Jazz + Roast
Royal Sovereign,
Brighton
4.30-7pm Free

Terry Pack's Trees
The Brunswick,
Hove
8pm Free (c)

Jazz Sundays with Nigel Thomas
The Basketmakers
Arms, Brighton
8-10pm Free

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

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

Monday

5

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

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

Dave Drake Trio
The Paris
House, Brighton
8-10pm Free

**Bognor Regis Big
Band open rehearsal**
Hothampton Arms,
Bognor Regis
8pm Free (c) [R]

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

Tuesday

6

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

**Jim Mullen/Terry
Seabrook Organ
Trio**
Hare & Hounds,
Worthing
8:30pm Free (c)

Odette
Jazz Hastings
8:30pm £10

Tulka Trio
The Mesmerist,
Brighton
9pm Free

Wednesday

7

John Lake Trio
St. Nicholas
Church,
Brighton
12:30pm Free
(c)

**Paul Richards
& Guest**
The
Independent,
Brighton
7:30pm Free

The Blueprint
The Charles
Dickens,
Worthing
8-10pm Free

**Christian
Brewer**
The Paris
House,
Brighton
8-10pm
Free

**Fred Woods Big
Band**
Horsham Sports
Club, Horsham
8:30pm £2 (Club
members free.)
[R]

Mississippi Meltdown
The Mesmerist,
Brighton
9pm Free
Liane Carroll
Porters Wine Bar, Hastings
9pm Free [R]

Thursday

8

**Kate Williams
with Georgia
Mancio & Conor
Chaplin**
All Saints
Church, Hove
1-2pm Free (c)

Trio Cubana
The Paris
House,
Brighton
8pm Free

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

**Richard Edwards,
Mike Hext, Andy
Wood**
Robertsbridge Jazz
Club
8pm £10/8

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

**The Central
Band Of The
Royal British
Legion**
Eastbourne
Bandstand
8pm £7/3.50

Friday

9

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

Hexagonal
The Verdict, Brighton
8:30pm £15/12

Saturday

10

**Perdido Swing
Band**
Horsted Keynes
Station on the
Bluebell Railway
12:30-2:30pm
Platform Ticket

Sam Carelse Duo
Queen Victoria,
Rottingdean
2:30pm - 5pm
Free

Jorge's Hot Club
The Paris House,
Brighton
4-7pm Free [R]

**Bakk Lamp
Fall**
The Verdict,
Brighton
8:30pm
£12/8

4&More
Queen Victoria,
Rottingdean
10pm -
Midnight
Free

**Bellaire (jazz-
infused sample-
heavy house)**
Patterns,
Brighton
11pm £9

Sunday

11

**Jenny Green
Duo**
Trading
Boundaries,
Fletching
11am-2pm Free

**Sunday Brunch
Live: Sara
Oschlag**
The Depot,
Lewes
11am-1pm Free

**South Coast Big
Band**
Fisherman's Club,
Eastbourne
12:30-3pm £5 [R]

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

**Paul Richards &
Guest**
The Lamb, Lewes
1:30pm Free

**Sunday in the
Park with Jazz:
Terry Pack's
Trees + Harry's
Tricks**
B.O.A.T., Dyke
Road Park,
Hove
2pm Free (c)

**Sunday Jazz +
Roast**
Royal Sovereign,
Brighton
4.30-7pm Free

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

**Chris Coull Big
Band**
The Brunswick,
Hove
8pm Free (c)

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

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

Monday

12

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

Tony Kofi & Terry Seabrook
Snowdrop, Lewes
8pm Free (c) [R]

Paul Richards Trio
The Paris House,
Brighton
8-10pm Free

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

Tuesday

13

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

The Muskrat Ramblers
Hassoocks Hotel,
Hassoocks
8-10.30pm Free

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

Mike Piggott Quartet
Hare & Hounds,
Worthing
8:30pm Free (c)

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

Wednesday

14

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

Jailhouse All Stars
The Jailhouse, Arundel
Doors 8pm
starts 8:30pm
£10

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

Thursday

15

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]

The Jazz Organisation
NUR Bar, Hastings
8pm Free

Friday

16

Town of Cats
The Hope & Ruin,
Brighton
Doors 7pm £8/6

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

Rick Simpson Trio
The Verdict,
Brighton
8:30pm £13/10

Saturday

17

Ela Southgate & Matt Wall
Queen Victoria,
Rottingdean
2-5pm Free

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

Terry Seabrook's Milestones play Kind of Blue
Kino Teatr, St.
Leonards-on-sea
7:30pm £15

Outside Broadcast
The Verdict, Brighton
8:30pm £8/4

Sunday

18

Ela Southgate & Paul Richards
Trading
Boundaries,
Fletching
11am-2pm Free

Sunday Brunch Live: Tudo Bem
The Depot, Lewes
11am-1pm Free

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

Brighton Big Band
Hanover Street
Party, Scotland
Rd., Brighton
1pm Free

Paul Richards & Guest
The Lamb, Lewes
1:30pm Free

Jazz, Gin & Blues Festival
Loxwood
Meadow
1:30pm Free

Sunday Jazz + Roast
Royal Sovereign,
Brighton
4.30-7pm Free

The Old Hot Club Tour: Sara Spade
The Ropetackle,
Shoreham
8pm £16

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

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

Monday

19

Andy Woon Trio
The Paris House,
Brighton
2-5pm Free

Sara Oschlag & Terry Seabrook
Snowdrop, Lewes
8pm Free (c) [R]

Simon Savage Trio
The Paris House,
Brighton
8-10pm Free

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

Tuesday

20

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

Tony Williams Quartet
Hare & Hounds,
Worthing
8:30pm Free (c)

The Soultastics
The Mesmerist,
Brighton
9pm Free [R]

Wednesday

21

Mark Bassey & Neal Richardson Trio
The Walrus,
Brighton
7:30pm £10

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

Roy Hilton Trio
The Paris House,
Brighton
8-10pm Free

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

The Jones Street Boys
The Mesmerist,
Brighton
9pm Free [R]

Thursday

22

Son Guarachando
The Paris
House,
Brighton
8pm Free

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

The Jazz Organisation
NUR Bar, Hastings
8pm Free

Friday

23

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

Arun Luthra's Konnakol Jazz Project
The Verdict, Brighton
8:30pm £15/12

Saturday

24

Happy Days Big Band
Slinfold Classic Car and Bike
Show, Slinfold Cricket Club,
Slinfold, Horsham
12pm Free

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

Andy Woon and the 'Monday Boys' Quartet
The Paris House,
Brighton
4-7pm Free [R]

Sam Knight Quintet
The Verdict,
Brighton
8:30pm £10/5

Sunday

25

Jazz Brunch: L'escargots Trois
Trading
Boundaries,
Sheffield Green
11:30am- 2pm
Free [R]

Sunday Brunch Live
The Depot, Lewes
11am-1pm Free

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

Paul Richards & Guest
The Lamb, Lewes
1:30pm Free

Brighton Big Band
Pavilion Gardens,
Brighton
2-4pm Free

Sunday Jazz & Roast
Royal Sovereign,
Brighton
4.30-7pm Free

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

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

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

| | | | | | |
|------------------|--|---|--|--|--|
| Monday | Nils Solberg/Mick Hamer Trio The Paris House, Brighton 2-5pm Free | Lawrence Jones & Terry Seabrook Snowdrop, Lewes 8pm Free (c) [R] | Dan Cartwright The Paris House, Brighton 8-10pm Free | Tango-Jazz Quartet The Verdict, Brighton 8.30pm £15/8 | Jazz Jam The Bee's Mouth, Hove 9pm Free [R] |
| 26 | | | | | |
| Tuesday | Sunny Side of the Street That's Sunny The Rose Hill, Brighton 7-11pm Free (c) | Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R] | Arthur Catt Jazz Quintet Hare & Hounds, Worthing 8:30pm Free (c) | Tango-Jazz Quartet The Verdict, Brighton 8.30pm £15/8 | Beats 'N' Pieces The Mesmerist, Brighton 9pm Free |
| 27 | | | | | |
| Wednesday | Sue Richardson & Andy Drudy The Bull Inn, Battle 7:30pm Free to diners | Sam Carelse Trio The Paris House, Brighton 8-10pm Free | Neal Richardson Quartet 'Not King Cole' Fisherman's Club, Eastbourne. 8pm £10 | Dave Quincy Quartet Ye Olde House at Home, Broadwater 8:30pm Free | Liane Carroll Porters Wine Bar, Hastings 9pm Free [R] |
| 28 | | | | | |
| Thursday | Terry Seabrook Trio All Saints Church, Hove 1-2pm Free (c) | Paul Richards Latin Experience The Paris House, Brighton 8pm Free | Brighton Big Band Eastbourne Bandstand 8pm £5/£2.50 or £7/3.50 otd | The Jones Street Boys Idle Hands, Brighton 8pm Free [R] | The Jazz Organisation NUR Bar, Hastings 8pm Free |
| 29 | | | | | |
| Friday | Jazz at The Steam Packet The Steam Packet, Littlehampton 8:30pm Free | New Generation Jazz: Brothers Testament The Verdict, Brighton 8:30pm £10/5 | Les Paul Big Band Patcham Community Centre 8:30pm £5 byo | | |
| 30 | | | | | |
| Saturday | Jazz at The Queen Vic Queen Victoria, Rottingdean 2-5pm Free | Sara Oschlag Trio The Paris House, Brighton 4-7pm Free [R] | The Fabulous Red Diesel The Verdict, Brighton 8:30pm £10/5 | | |
| 31 | | | | | |

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

Send your listings to: sjmlistings@gmail.com

Further Afield

Watermill Jazz Club, Dorking

Tuesdays

13th Aug. Alan Barnes + Eleven
20th Aug. Gwilym Simcock Trio
27th Aug. Raul D'Oliveira's Quinto

Southampton Jazz Club

Tuesdays

20th Aug. Heads South

Turner Sims, Southampton

Sat. 28th Sept. Alina Bzhezinska's
HipHarp Collective
Fri. 4th Oct. Mark Lockheart's Days
on Earth
Tues. 8th Oct. Carla Bley Trio
Thurs. 17th Oct. Debashish
Bhattacharya Trio
Fri. 25th Oct. Mathias Eick Quintet



On the Horizon

The Verdict, Brighton

September

Wed. 4th Safehouse open session
Fri. 6th Paul Booth Quartet
Sat. 7th Mingus Underground Octet
Thurs. 12th Aisha Khan & Coloma
Fri. 13th Julian Nicholas Band
Sat. 14th Tony Kofi and the
Organisation
Fri. 20th Damon Brown Quintet
Sat. 21st Phoenecian Blinds
Wed. 25th Safehouse: Emil Karlsen +
Bare Springs
Fri. 27th Rosie Frater-Taylor

Steinyng Jazz Club

Fridays

6th September: Phil Brown Sextet

The Walrus, Brighton

Thurs. 12th Sept. Shireen Francis

The Fisherman's, Eastbourne

Wed. 25th Sept. Robert Fowler
Quartet

Photo of Alina Bzhezinska by Lisa Wormsley

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 Better Half**, 1 Hove Place, Hove BN3 2RG
- 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 OEA
- The Chequer Inn**, 41 High St, Steyning BN44 3RE
- The Cloak Room**, 81-82 St James's St, Brighton BN2 1PA
- The Constant Service**, 96 Islingword Rd, Brighton BN2 9SJ
- The 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 Horseshoe 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 Komedia**, 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, Chiddingly 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, Hurstierpoint, 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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Pete Recommends...



Clark Terry/Bob Brookmeyer Quintet *Complete Studio Recordings*

[Lonehill Jazz LHJ10199]

Bob Brookmeyer was involved in several important partnerships in the 1950s/60s. He worked frequently with Gerry Mulligan in the Quartet, the Sextet and the Concert Band. He worked and recorded with saxophonists Stan Getz, Al Cohn, Zoot Sims and with multi-instrumentalist and arranger Jimmy Giuffre. Yet many critics feel that one his most lively and exciting partnerships was with Clark Terry from 1961-5 at the Half Note in New York.

The double CD which I recommend brings together all their studio recordings. They receive excellent support from pianist Roger Kellaway, Bill Crow on bass and drummer Dave Bailey. On the final session Hank Jones is an inspired replacement for Kellaway. The selection of tunes is full of lively contrasts and there are excellent routines - certainly the work of Bob, who was really the group's leader. Kellaway makes a significant contribution with the variety of his piano parts. But the fundamental quality of the group is provided by the contrasting but complimentary styles of Clark and Bob. Often on flugelhorn as well as trumpet, Clark builds his solos

from simple beginnings to increasing excitement, where his staggering technical facility is used with superb taste. Bob, by the 60s, had added to the fluent lyricism of his work with Mulligan, and the great saxophonists, a gruff edge which he employs sparingly to great effect.

Every track deserves comment, but I will limit myself to the final *Bye Bye Blackbird*. A fine opening leads to Clark, who builds a beautifully conceived solo. Bob follows with some flowing lyricism and a few gruff touches. Then Hank Jones almost outshines them with one of his very best contributions. The final chorus spices things up a little before mellowing in the middle eight and then reminding us what a lovely tune this is. The whole collection is jazz of the highest class.

[My copy is the reissue by Lonehill Jazz in 2005. There is at least one other reissue but beware – some dealers are asking a silly price. If you are tempted to buy I would suggest a look at ebay where I spotted one very cheap copy. Or these days you may wish to stream!]

Subscriber Extra



This month's Subscriber Extra features photographs of Love Supreme Festival taken by Anya Arnold, Alex Bondonno, Patricia Pascal and Lisa Wormsley.

Left: Scarlett Fletcher singing with Yakul, taken by Alex Bondonno.
Below: The Bubble Inc. stall taken by Lisa Wormsley.





Photos by Anya Arnold

Clockwise from top: Oli Corrigan with Flash Mob Jazz, saxophonist Xhosa Cole on The Bandstand, vocalist Judi Jackson.





Clockwise from top: Hey Buddy on The Bandstand, reggae legend Jimmy Cliff on the Main Stage, Donovan Haffner with the Tomorrow's Warriors Septet.





Photos by Alex Bondonno

Clockwise from top: Sam Carelse on the Bandstand, pictures from around the festival site and Julian Siegel on bass clarinet..





Clockwise from top: Tomorrow's Warriors Septet, Jen & Sooz from 107 Meridian radio, Nick Blacka of GoGo Penguin, Judi Jackson's band, Clandestino, Mark Kavuma, Chick Corea, Rosie Turton





This page: Swing dancers at the Bands & Voices stage.

Opposite: Judi Jackson on stage, crowd surfing and with Sam Carelse of Brighton Jazz Safari.

All photos by Alex Bondonno.







Photos by Patricia Pascal

This page: saxophonist Xhosa Cole and drummer Zoe Pascal.





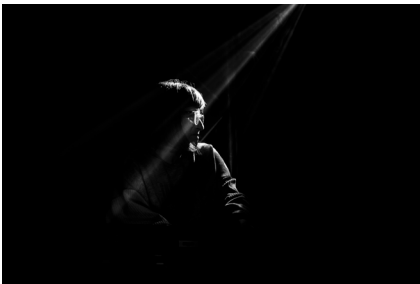
Clockwise from top: Laurence Wilkins of Zenel, Roella Oloro, drummer with Quinn Oulton, vocalist and frontline of Tomorrow's Warriors Septet.





Photos by Lisa Wormsley

Clockwise from top: Bandstand audience, Johanna Burnheart, Alicia Olatuja, Maria Chiara Argiro, Tank and the Bangas.





Clockwise from top: Mingus Underground Octet, Jack Kendon & Eddie Myer of New Generation Jazz, Lost Organ Unit, South London Samba, Terry Pack's Bonsai.





Above: Alex Bondonno of Brighton Jazz Safari.

Below: Members of Cykada having a group huddle at the Jazz In The Round stage.

Photos by Lisa Wormsley.





Above: Drummer Makaya McCraven on the Arena stage.
Below: Cassie Kinoshi leading her SEED Ensemble at The Big Top.
Photos by Lisa Wormsley.



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