

# SJM

Sussex Jazz Magazine

September 2019



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sep 23 **Jack Kendon (tpt)**  
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Cover: Imogen Ryall by Lisa Wormsley  
Above: Wojtek Mazolewski by Lisa Wormsley

# Eddie Myer

## Old and New Dreams



As festival season proceeds regardless of the changeable weather, leading us damply but surely towards the autumn touring and album release schedule, when new releases drop as swiftly as autumn leaves, the protean artform known as jazz continues to attract media attention, holding out the possibility that some of the online verbiage will translate into bigger crowds, higher sales and even, eventually, taxable income for the diligent practitioners. Festivals like We Out Here in Cambridgeshire and Brainchild and Love Supreme in Sussex are providing platforms for new UK artists to connect with new audiences, while labels like Ubuntu and Whirlwind keep up a breathless release schedule of new material. At the same time, the persistence and profitability of reissue culture keeps the Amazon deliverymen busy; labels like Avid can take advantage

of EU copyright legislation to issue cheap 'Five Classic Album' sets by Golden Age giants as the rights to the masters lapse, while Jazz Images exploit the same rich seam, mixing and matching material to sometimes uncertain advantage. Hot on the heels of the rediscovery of Coltrane's missing Impulse sessions, the release of which as *Both Directions At Once* actually propelled Mr C into the UK album charts for the first time (delicious irony), we are promised another 'lost' album, comprising recordings made by the classic quartet in the run-up to the Love Supreme sessions for a Canadian film soundtrack, now to be made available under the title *Blue World*; meanwhile, and more controversially, some of Miles' uncompleted early sessions for Warner have been revived, decades after both creator and label abandoned them, to be issued

by Rhino records as Rubberband. Meanwhile the growing appreciation of 1960s UK jazz talent received a major boost as the spotlight shone on one of the scene's prime movers: thanks in no small part to the tireless championing of the indefatigably multi-tasking tenor supremo Simon Spillett, Tubby Hayes' legacy was enriched by the release of his own lost album (featuring our own local drum legend Spike Wells), plus a beautifully presented and fabulously expensive 11 LP box set of his entire output for Fontana. How exciting to hear that Mr Spillett has been invited to appear at the Los Angeles Jazz Institute Festival over four days this autumn, fronting an American big band playing the music of Tubby Hayes - an accolade richly deserved by both.

The mining of jazz's legacy continues to bring new treasures to the surface, to the benefit of aficionados, entrepreneurs and, one hopes, the artists themselves; but are the voices of new artists at risk of being drowned out by the continuing chorus of wonderful music echoing ever louder from the music's past? *Kind Of Blue* is reported to still be selling 5000 copies a week, while sales figures of 500 in a week are above average for a new jazz release, and rare indeed for a new UK jazz release. The growth of streaming continues to change the way that music is consumed, and this column has already discussed the way that jazz artists have often been ill-served by the change as the revenue from streaming is often inadequate to

compensate for the fall in those hitherto all-important CD sales at gigs. Yet the news is not all bad, as a couple of examples illustrate. In their capacity as a label, multi-tasking new-jazz svengalis Jazz Re:refreshed were able to capitalise on the media attention around Nubya Garcia, and their own understanding of the fan demographic for the scene she's been chosen to figurehead, and by presenting her debut album on vinyl they've managed to sell out two pressings; now the reissue on CD has sold out as well. Meanwhile young traditionalist Gabriel Latchin has scored over two and a half million Spotify streams of his recording of *Polka Dots And Moonbeams* via the 'Coffee Table Jazz' playlist. Is it unfair to suggest that jazz artists are more than usually susceptible to adopting an attitude of cynical fatalism towards the business, when a willingness to investigate new models of monetisation might serve them better?

With this in mind, let's turn the focus on to the way that UK jazz is making its way through the hazardous waters between the Scylla of media incomprehension and the Charybdis of audience apathy. This column started, believe it or not, in 2013, and ever since then we've been privileged to document the genuine flourishing of a scene of young players, largely but by no means exclusively London-based, who have worked to carve out a distinctive take on the jazz tradition, and whose freshness, energy and personal charisma has been rewarded with a great deal of media attention

and a dedicated and youthful fanbase. The scene has been supported by media and industry alike (our New Generation Jazz program, with the generous support of the Arts Council, has played its own small part), and this has, alas, not been uniformly appreciated. As in Newtonian physics, so in the music biz; every action sets up an inevitable reaction, and there have been muted but persistent voices from within the community claiming that the spotlight that has shone so brightly on some artists has cast others, more musically deserving but less charismatic or sellable, into the shadows. Of course, the music biz is never just about music, and culture is about more than the execution of art. For jazz to appeal beyond its loyal core following of mature connoisseurs into a broader, younger, more diverse demographic, it needs to be populated with characters that reflect that demographic. As a result, some players may be foregrounded before their talents are fully developed, but let us remember that jazz is a long game and that posterity will be the judge. Much of the initial excitement around what we'll call the New London Scene was generated before there was much in the way of recorded material or audience figures beyond the artist's own manor - how is the scene delivering on its promise?

Promoters and live agents certainly have much to celebrate. To pick a few examples, Shabaka Hutching's Sons Of Kemet, Joe Armon-Jones and Deptford collective Steam Down have been tearing it up

on the UK festival circuit, crossing over into the greenfield boutique market to take their place alongside the spectrum of contemporary UK styles from dance to indie rock; Ezra Collective moved from West Holts stage at Glastonbury to headline at Camden's legendary Roundhouse; Nubya is touring Europe, and a select group of these players can now reliably sell out mid-size club venues across Europe. On the recording front, Cassie Kinoshi's Seed Ensemble have made the Mercury shortlist with their debut; Ashley Henry's upcoming Sony release features guest slots from Keyon Harrold and Makaya McCraven.

The signs certainly seem propitious - but readers with long memories will be aware that this is by no means the first promised UK jazz revival. How representative are this small group of players of the UK scene as a whole, how can we place them within the UK jazz tradition past and present? Please accept our invitation to return in the next few months, where we'll attempt a coherent examination of those questions.

**Eddie Myer**

# Jazz News



## 2019 Parliamentary Jazz Awards

The full list of nominees for the 2019 Parliamentary Jazz Awards have been announced with Brighton's The Verdict jazz club nominated for Jazz Venue of the Year and Claire Martin OBE nominated for Jazz Vocalist of the Year. The winners will be announced at the awards ceremony on Tuesday 3rd December.



## Dave O'Higgins and Rob Luft on Tour

Saxophonist Dave O'Higgins and guitarist Rob Luft have announced an extensive tour of the UK, promoting their album *O'Higgins & Luft Play Monk and Trane*, to be released on Ubuntu on 4th October. The tour includes Chichester Jazz Club on 6th September, All Saints Church in Hove on 17th October (lunchtime) and JazzHastings on 17th December.



## New John Coltrane Blue World Album

An album of material recorded by John Coltrane and his classic quartet of McCoy Tyner, Jimmy Garrison and Elvin Jones is set to be released by Impulse! on 27th September. The album contains new recordings of earlier works that were reinterpreted for a Canadian film *The Cat in the Bag*, by director Gilles Grouix. The recordings were made at Van Gelder Studios in June 1964, six months before Coltrane recorded *A Love Supreme*.



## Smalls Returns to The Verdict

Smalls jazz club returns for a new programme of music for 2019/2020. The season begins on Thursday 10th October with French clarinetist Aurelie Tropez and Kansas Smitty's Giacomo Smith. The second concert in the programme is on Thursday 24th October with clarinetist Julian Marc Stringle appearing alongside trumpeter Jamie Brownfield (above).

# Imogen Ryall



Photo: Lisa Wormsley

Vocalist Imogen Ryall has been part of the UK jazz scene for a growing number of years. Here she talks to Charlie Anderson about her work as a lyricist and her latest project Anöna Trio.

When Claire Martin recorded an album with guitarist Jim Mullen last year, in tribute to Wes Montgomery, it featured lyrics written especially by vocalist and lyricist Imogen Ryall. “It was very exciting to be asked by Claire Martin to contribute lyrics. I actually wrote about four lots of lyrics to four tunes by Wes. Some of them didn’t make the cut for various legal reasons but the one that did make the cut was a tune that was actually by his brother Buddy Montgomery called *Bock to Bock*, which the brothers recorded as the Montgomery Brothers in the Fifties.”

Following the success of that recording, Claire Martin asked her to write lyrics for her 2019 album, *Believin’ It*. “Claire asked me to write the lyrics for an Andy Bey solo. It’s actually a tune by Richard Waymans called *Half and Half*, but the lyric to the main body of the song was written by a fantastic lyricist and musician, Herb Jordan. Claire really wanted to do this song and she asked me if I would write a lyric to Andy Bey’s scat solo, which I very happily did. It’s what you would call vocalese, which I really enjoy doing. It’s like fitting pieces into a puzzle, to actually



make the words make sense, and fit exactly with the melody. I like to really stick as close to the original phrasing as I can.”

Ryall has been writing song lyrics for a while now, and it’s something that she has done with Mark Edwards’ The Cloggz, the Julian Nicholas Band and her new band Anöna Trio. “It usually starts with the fact that I like a composition. I like singing wordlessly. I really enjoy it and I do a lot of that with Julian Nicholas’ Band and also with Anöna Trio. I really like how sometimes a lyric will present itself. A title quite often gets my imagination flowing.”

Anöna Trio have recently released their debut album, *One January Morning*, which has a mixture of tunes by the likes of Carla Bley, Wayne Shorter and Brad Mehldau, and two compositions by Julian Nicholas. Most of the songs feature words written by Ryall, except for the opening track *Food of Love*, a piece by Julian Nicholas. “I have actually written words for *Food of Love* but I wrote words for it after we recorded it, so hopefully sometime I’ll be able to record those.”

Ryall’s lyric writing process involves approaching a song from different angles. “I don’t always start at the beginning, and I like to find different themes. I do search Google for a title. In fact Julian’s tune *One January Morning* I literally googled that title and found various things. One particular news report, an airplane collision that happened somewhere over South America. Quite a devastating thing that

happened, literally the title of the piece was *One January Morning*. So there is some of that in that lyric, although it’s ostensibly about feeling a bit lost but having come through something and trying to make sense of where one’s been, where one is and where one is going. The phrase ‘When the sky ignites vermilion’ is actually a reference to that explosion, as well as talking about how the sun is coming up. Not that I’m trying to be too clever-clever, but I do like to have layers of different themes if I can.”

Despite her years of experience in writing lyrics, Ryall still doesn’t view herself as a lyricist. “I still think of myself as making up words. Sometimes I find it hard to consider myself a lyricist when I think of some of my heroes: people like Joni Mitchell, Donald Fagen, Leonard Cohen, Ira Gershwin. All amazing lyricists. Ira Gershwin was known as ‘The Jeweller’ because of his incredible capacity to fit words to mainly his brother’s compositions. He did write with other people, *Fascinatin’ Rhythm* being an example of that. The way he was able to stick to the melody, really trying to be true to the composition, and what the composer was trying to do. He liked it that way round, being able to fit his words so precisely and so cleverly, and with such wit and humour and pathos. Incredible.”

Ryall’s latest project, Anöna Trio, came out of her work with Mark Edwards’ The Cloggz and features Mark Edwards on piano and Julian Nicholas on saxophones. “The three of us definitely talked about having

a similar taste. While we were doing Cloggz there were things that we wanted to do, that didn't really fit the Cloggz thing necessarily.

Peter Morris, who runs the lunchtime concert programme at All Saints Church in Hove, played a role in the formation of the band. "He wanted to have The Cloggz but we couldn't get everybody together for one of the lunchtime concerts. So I said to him 'what do you think about doing it as a trio' and he said 'yes, that would be great', so we did it. We weren't called anything at that stage. The sort of material we picked was wanting an acoustic feel, and using that church acoustic. It definitely is a nod to Azimuth, the trio with Norma Winstone, Kenny Wheeler and John Taylor. I was such a fan, so I like working in that kind of musical environment. After the gig, a few people were very complimentary and said 'there's an album there'. So I thought, 'well, actually, let's record as a trio'."

Coming from a theatrical family, it made sense to name the band after an actress. "I got the idea from the name of an actress, singer, dancer and composer from the 1920s and 30s, called Anona Winn. She was an Australian actress, but she ended up in Hollywood and then in the UK in later life. I added the umlaut over the 'o' just to make it really clear, because somebody asked 'is it pronounced a-nonn-a?'. I wasn't trying to be fancy-pants about it. We went through a few different names but that one seemed to stick."

Ryall has plenty of ideas for

future projects. "I really want to do something with Sara Oschlag. I asked her if she wanted to be involved in what I'm calling 'Words of Winstone', which is all the songs that Norma Winstone has written words to. So I've been sourcing it, and there's really an incredible amount of stuff she's written."

"Also, an idea I had was 'Strings on a Page', which is music by guitarist composers, like John Scofield and Bill Frisell, that I've written lyrics to. So that's another project but they're just ideas at the moment."

At Palm Court Pavilion in Worthing on Sunday 8th September, Imogen will pay tribute to Peggy Lee, Doris Day and June Christy. "I've called it Celebrating the Blonde Bombshells of Song. Christy is not so known but an amazing singer. They all are, actually. Doris Day did a jazz album with Andre Previn. She's just got jazz timing, she was definitely of a jazz sensibility, and Peggy Lee obviously. June Christy had a unique sound which was quite husky. She was quite a troubled person but left a pretty good legacy. Although she was never very happy with anything she did, apparently, except for her first album *Something Cool*. She really liked that particular recording."

You can also see Imogen Ryal performing at The Verdict in Brighton on Friday 13th September with the Julian Nicholas Band which will also double as a belated album launch date for Anöna Trio. "We've had a bit of a personnel change because Mark Edwards isn't available. We've got Liam Noble, which is really good



Photo: Lisa Wormsley

(not that Mark isn't brilliant, he's just busy). There's also Mike Pickering on drums and Tim Robertson on bass, so it'll be nice. We'll be doing some Anōna Trio songs from the album as well."

"I've got a few things lined up for Anōna. It relies quite nicely on the acoustic, and a church acoustic really is perfect. So we've decided to do specific venues, and most are churches. We've got a couple next year in March at St. Luke's and one at St. Mary's in Kemptown."

When asked about what she thought of Claire Martin singing her words, Imogen is full of praise. "She toured the Wes Montgomery project last year and it really is great. My god, what an interpreter of a lyric. She's incredible. It's a masterclass watching

her performing. It's moving, she tells the story. She knows exactly how to deliver a lyric and giving it the full meaning and intensity and emotion. I've learnt so much and I'm very glad to call her a friend. We've worked quite closely on both those projects, and hung out and it's been amazing. Hearing her singing my lyrics in Ronnie Scott's, it doesn't get much better than that, to be honest."

**Imogen Ryall: Celebrating the Blonde Bombshells of Swing**  
Palm Court Pavilion, Worthing  
Sunday 8th September, 2019

**Julian Nicholas Band**  
The Verdict, Brighton  
Friday 13th September, 2019

# Big Band Scene

## Patrick Billingham



### Some Like It Hotter

Some Like It Hotter is an 18-piece predominantly female swing band founded in September last year by baritone saxophonist Jody Wood, who moved from London to Bexhill in 2017. Her love of bonkers, OTT glamour didn't quite translate to East Sussex. She was also surprised by the dearth of women in lead chairs locally. She has assembled an oestrogen-heavy line-up including two French horns who add a smooth groove to the sound.

Men are welcome too. They just have to wear dresses! (Think Tony Curtis & Jack Lemmon in the film *Some Like It Hot*.) 'Antonia' and 'Nicola', the burly drummer and bass trombonist are stalwart members.

Some Like It Hotter are carving their unique niche with an upbeat pad; a young, tattooed singer; a splash of burlesque and a large dollop of self-deprecating humour. Starting from scratch meant no money in the kitty. However, they're still going strong after nearly a year of hard work and are hopefully here to stay. They made their debut at The Powdermills in June and helped raise £2.2k for the Macmillan charity. Since

then, they've played at a private party and The Great Gatsby in Bexhill. The next gig is in the evening of Friday 13th December at Bodle Street Green village hall for an Xmas Xtravaganza complete with a gender-bending stripping Santa - all in the best possible taste. Further details in the December listings.

Jody is always looking for gigs and deps. The band rehearses on the 4th Wednesday of the month in Herstmonceaux. If you fancy playing with the wildest new outfit in East Sussex get in touch. Boys will need to bring their own fake boobs. Ladies - just bring your 2X chromosomes. Contact details: 07545 305690, [jowood01@gmail.com](mailto:jowood01@gmail.com)



Some Like It Hotter. Photo: Jeff Penfold



Trees by Lisa Wormsley (cropped)

As an antidote to the general unpleasantness associated with Brexit, I start with some good news. The South Coast Big Band has found a new venue. The Fishermen's Club, Royal Parade, Eastbourne, East Sussex BN22 7AA, where they are booked for the second Sunday of each month. See the listings for details.

Due to my own gigs, workshops and holidays away, I have been unable to see Terry Pack's Trees recently. So it was a special treat for me to hear them last month as part of the regular Big Band @Brunswick Sunday evening programme.

As well as a selection of the familiar tunes associated with Trees, there were some delightful fresh ones. I particularly liked Hilary Burt's arrangement of Lennon & McCartney's *Eleanor Rigby*. This was the most compact version of the band that I have so far encountered. Fifteen musicians, with keyboard and trumpets absent. The brass section of trombone, bass trombone and tuba provided an authoritative lower

end, balancing the flutes and voices, with the saxes occupying the centre ground, complementing the rhythm section of bass, drums and guitar to provide a balanced sound, still with harmonic depth. As ever, there was excellent soloing distributed throughout the band.

Trees are back at The Brunswick next month. The Sussex Jazz Orchestra is also booked for the last Sunday. And this month, Big Band Sounds occupy the usual first Sunday slot.

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 October's Big Band Scene, please send it to me by Friday 13th September. My email address is [g8aac@yahoo.co.uk](mailto:g8aac@yahoo.co.uk).

# Album Reviews



## Alex Hitchcock Quintet

*All Good Things*

(Fresh Sound New Talent FSNT572)

This is the recording debut from a band that came together for Hitchcock's final performance at the Royal Academy of Music, but this is no undercooked collegiate project - the band and the material have been thoroughly road tested since they graduated in 2016, not least at Brighton's Verdict club and both the Bandstand and Arena stages at Love Supreme Festival. Even in the crowded field of contemporary UK jazz talent, this band stand out, and it's no fluke that they are one of the very few UK acts to be picked up by Jordi Pujol's Fresh Sound New Talent label - the people, need we be reminded, who brought Brad Meldhau, Robert Glasper, the Bad Plus, Avishai Cohen and so many other defining talents to wider attention. Hitchcock combines an awesome technical facility with a keen ear to explore and assimilate a range of classic and contemporary influences - you can hear echoes of the hard-edged sound of Joe Lovano,

the harmonic sophistication of Mark Turner, the ferocious intelligence of Joel Frahm and the effortlessly powerful high register of labelmate Seamus Blake combined to dazzling effect, notably on his solo break on *Mint*. The writing expands on the language of Wheeler style euro jazz by adding all kinds of rhythmic twists and turns, handled with confidence and aplomb by the imperturbably solid Downard and Davis; the infectiously quirky *Sorry Not Sorry* goes through a variety of subtle metric shifts before breaking into an exhilarating swing under Barry's rippling rhodes solo; *Mint* has a cool, textural intro recalling Gogo Penguin that hints at another possible direction. Will Barry is an imaginative and sophisticated player, as his feature on *Context* demonstrates; and in James Copus, Hitchcock has found a perfect foil, a match for his own virtuosity and fire; the pair tear into the high energy *Mobius*, swapping lines with gusto. This is an outstanding project and, if nurtured by the label, will surely continue to deliver outstanding results; while the performances still feel a little on the careful side, rather than wildly abandoned, there's a wealth of talent from the leader, and from each individual player, and the finely balanced mix of complementary musical personalities indicates that this unit has potential to go on to great things.

Eddie Myer



### Mark Kavuma

*The Banger Factory*  
(Ubuntu - UBU0028)

The advance in jazz education, the demise of the jazz club and the increase in public funding has changed the shape of career progression for many contemporary UK jazz musicians; the days of learning from ones' peers on the bandstand, through a series of club residencies, have been superseded by a more formalised approach. Nothing wrong with that, of course, but in the transition something of the original spirit of the golden age can be lost. Thanks to the resurgent London small gig scene Kavuma's Banger Factory project harks back to that earlier era - the band has grown from a weekly residency in Brixton's POW, attracting a cast of sympathetic players who have developed their band sound, just like in the old days. It's no surprise, then, that the vibe of this album of eight original compositions harks back to the adventurous, hard blowing era of 1960s post bop. Kavuma's opening statement on *Dear KD* channels the declamatory brassy assertiveness of Lee Morgan and the

swing of Kenny Dorham; Deschanel Gordon drops in wry quotes à la Horace Silver and David Mrazpor's vibes add a note of Hutcherson to the mix. There is no shortage of Blue Note tributes on the market but what sets this apart is the sheer zest and energy of the players and the richness of the musical palette; you can sense them egging each other on to ever greater heights, with drummer Will Cleasby dropping high-explosive bombs on *The Banger Factory*, while the presence of elder statesman Edwards underpins the atmosphere of respect for the tradition. Kavuma's writing has developed rapidly since his debut and there's a variety of vehicles for his young cohort to show off their skills; ballad *Lullaby For A Fading Sky* has Kavuma at his most Morganesque, matching Edward's big tone; Zaitz offers a compendium of immaculately swinging blues-to-bop guitar on the rhythm section workout *Big Willie*; Akinnibi and James shine on the title track, Shrimpling keeps things moving forward throughout with his assertive playing and James' hammond adds a broader texture to the ensembles that hints at a bigger band sound. There's an infectious feeling of joy and mutual excitement in this recording - Ben Lamdin's warm, clear Fish Market Studio recording captures the sound of a group of young players delighting in each other's company, united by a real affection and understanding for the music. Recommended.

Eddie Myer

# Live Reviews



**Generation Jazz: Bonsai**  
*The Verdict Brighton*  
*Friday 26th July, 2019*

On another steamy Brighton night The Verdict Jazz Club welcomed the highly praised quintet Bonsai to The New Generation Jazz stage. Formed in 2014 and originally named Jam Experiment, this group of young musicians have been mentioned by many in the same breath as Michael League's Brooklyn based Snarky Puppy, one of the most successful jazz fusion acts on the planet. For Bonsai it has been a busy time, having recently released their second album *Bonsai Club* on the Ubuntu record label, appeared on BBC radio, performed at The London Jazz Festival and completed a European



Photos of Dominic and Rory Ingham: Anya Arnold

tour in 2018 that included Berlin, Rome and Prague. Their Verdict performance was number ten of a twenty one gig UK tour which has already included their new album launch at The Pizza Express Jazz Club in Soho. The band are rapidly making progress towards the summit of the UK jazz pyramid as they proved to an enthusiastic Verdict crowd on the night. The line up is something of an unusual one which along with the fact that most of their numbers are originals composed by band members helps them produce a very personal and unique sound. The leader Dominic Ingham plays electric violin, as well as handling both the lyrical and wordless vocals on some numbers. His brother Rory, who has also played alongside "A" lister's



Dave Holland, Chris Potter and others, plays amplified trombone and was the winner in the Rising Star category at the 2017 British Jazz Awards. Ex-Truro chorister Toby Comeau is not only a very fine pianist, he also adds great colour to the band's performances through his imaginative use of the electric keyboards. On bass guitar is Joe Lee who is the bedrock of the group as well as being a fine soloist. Johnny Mansfield is one of the sharpest and most creative drummers you are likely to come across, he runs his own successful group Elftet and is a recipient of The Kenny Wheeler Jazz Prize for emerging talent.

The night was a heady mix of eclectic and creative sounds over two fifty minute sets from a band who perhaps were the very first to be clad in shorts on this stage despite the fact that the air conditioning system in the club also put on a rare and faultless performance. The opening number *Quay* from the new disc, set the scene for most that was to follow with a calming overall ensemble sound and the soloists emerging from time to time. We were soon to be treated to the ethereal sound of the leaders voice on his own composition *Bonsai Club*. He uses his voice very as an instrument within the mix, the tonality being somewhere between Chet Baker and Mose Allison. The imaginatively titled *Hop The Hip Replacement* benefited from a fine opening solo piano passage, plucked violin and the trombone electronics set to reverb. It was an astonishing and joyful journey. There is a wonderful village

in Devon named Appledore which was the title of a fine ballad written in its honour and largely performed by pianist Toby Comeau whose contributions on both the acoustic and electric instruments were the key to the overall success of the night. It was a heady and satisfying first set, but as with many other Verdict sessions of recent times the bar was raised even higher after the interval. Following Johnny Mansfield's medium paced swinger BNJC we were treated an astonishing wordless vocal showcasing the leaders high falsetto voice on the Joe Lee composition *The Crescent*. He truly has a unique talent in this department which sets the band apart from many other fusion based outfits. This band love their quirky titles, none more so than the highlight of part two, the lengthy *Itchy Knee*. The tune bears a simple repeated motive that is shared by all and showcased both the considerable solo skills of Joe Lee on electric bass plus some almost Keith Jarrett-like vibes on the grand piano from Tony Comeau. *Get It On Target* was a light hearted and well rehearsed encore from a great band who have fun on stage, do not take themselves too seriously and have a front man whose additional skills in the genre of standup comedy add contrast and variety to their imaginative playing and audience connection.

**Jim Burlong**

*Rory Ingham, trombone; Dominic Ingham, violin, vocals; Toby Comeau, keyboards; Joe Lee, bass; Jonny Mansfield, drums.*

# Words... Don Benjamin



I come from a fairly musical family, neither of my parents were full-time musicians but both were musical in different ways and made sure our house was always full of instruments. At some point I found their xylophone and learnt a few nursery rhymes which set me off on a path to studying classical piano.

I really enjoyed playing the piano but I never really managed to gel together the music I could play with the music I was listening to. Being in Bristol in the 90s I was gravitating towards jungle and triphop but playing Bach. Ultimately what I was listening to was not played by pianists, but made by engineers at computers and performed on vinyl so I parted ways with the piano.

I got my first decks with what must have been one of my first paychecks as a supermarket fishmonger, and by the time I moved to Brighton to study computing had started amassing a bit of a record collection. By the early 2000s I was playing around Brighton as DJ Don and running drum & bass nights, a sound system, and pirate radio shows with some friends. This was quite life changing for me as I've always been shy and this gave me a new way to meet people and interact socially through music.

Eventually I landed a job as a web-developer and the steady job didn't really sit well alongside 5am sets at the Volks, so after burning the candle at both ends for a while I realised something had to go and I pretty much stopped DJing. That left a big creative and social hole in my life for a while, at a time when I no longer felt tied to drum & bass so was out exploring new kinds of music and feeling drawn towards horn sections. One night I was talking to a clarinetist friend about how much fun it must be to play horns and it turned

out she had an unused saxophone lying around which she was happy for me to try out.

After rather a lot of self-taught wailing and squeaking, mainly after hours in the office where I was sure there were no neighbours, I learnt to hold down some simple tunes. A violinist friend suggested I try the Brighton Jazz School and suddenly I was caught up in a community of musicians exploring the world of jazz and improvised music.

I'm now playing with a few different groups each of which is rewarding in different ways, some musically, some socially, some financially. I find that each project I work with brings a new set of ideas and possibilities so every musician I work with builds and improves me as a player, some continue to surprise and inspire me even after years of playing together.

I'm still very much learning jazz in all ways, but also looking for ways to bring in some of what I used to love about electronic music. I've looked at various ways of pulling the two things together, playing over DJs or using electronic instruments in improvised settings, combining the power and energy of electronic dance music with the freedom and excitement of live instruments and improvisation.

I'm hoping that my own project Battuta's Return will get there, although it's still early days (and certainly not ticking the finance box at the minute). Realistically though, I suspect that 10 years down the line I'll still have a handful of projects each of which scratches a certain itch and each of which is indispensable in its own way.

Words: Don Benjamin

Photo: Lisa Wormsley

[www.facebook.com/battutasreturn](http://www.facebook.com/battutasreturn)

# Jazz Re:Fest 2019



**Jazz Re:Fest 2019**  
*Brighton Dome, Brighton*  
*Saturday 27th July, 2019*

2018 saw Brighton hosting its first Jazz Re:Fest, an event that since its inception has enjoyed a healthy six-year run. Usually taking place in its city of origin at London's Southbank Centre, this festival has done and continues to do an impeccable job of highlighting the ever-growing talent that is blooming in the current UK jazz scene. Last year was a new exception for Jazz Re:Fest deciding to move the festival to Brighton's own prestigious Dome venue. The festival has always had a line-up of groundbreaking artists of British jazz who brought their music to an audience of eager listeners. This year Jazz:ReFest decided to return to Brighton for another day of musical madness that showed musicians and audience alike that even in these unstable times our country is at one of the many forefronts of modern music.

First up to take the stage was alto

saxophonist and composer Camilla George. Backed by a band of prominent London players including guitarist Shirley Tetteh and bassist Daniel Casimir to name a few, forming the perfect ensemble that brought Camilla's heavily groove-enthused compositions to life.

Following the performance of Camilla George, Brighton had the absolute pleasure of welcoming trombonist and bandleader Rosie Turton. Already a celebrated player in her own right, with a hefty list of collaborations with players all over the London scene, not to mention being one of the driving forces behind all star septet Nérija. This performance, however, focused on Turton as composer and bandleader. Backed by her stunning band, it was an excellent show.

Far from the acoustic-based music of the two previous acts came a truly stunning performance from bassist and producer Werkha. A notable figure in the current roster of electronic artists emerging in the current scene at the moment such as Floating Points and Blue



Lab Beats. Through his extensive work, new releases and a busy touring schedule, Werkha has definitely put time and effort into developing his uniquely distinctive voice.

After a small intermission it was time for our attention to be drawn of the music of saxophonist and percussionist Kevin Haynes with his Grupo Elugua. His blend of jazz improvisation over a variety of compositions from Afro-Cuban to traditional West African styles, also including a guest appearance from London's own Asheber, brought a huge sense of spirituality and joy to the applauding crowd.

Jazz pianist and vocalist Sarah Tandy was another artist to bring a vibing set to the festival. Complete with a cracking band and guest appearances from both Rosie Turton and modern bop trumpet sensation Mark Kavuma.

Next up the Dome was treated to a magnificent performance from prominent vocalist Zara McFarlane. She delved into mainly her own compositions, taking strong influence from spiritual jazz such

as that of Pharaoh Sanders and strong elements of reggae and dub. Of the few singers that are coming forward on the modern scene, Zara McFarlane most certainly has a style and sound all her own.

Headlining this year's Re:Fest was the new sensation on the British music scene tuba virtuoso and all-round musical titan, Theon Cross. Many are familiar with Cross's sound through frequent appearances with a variety of London artists, most notably Sons of Kemet alongside saxophone guru Shabaka Hutchings. He took his debut step as bandleader with the release of early 2019's *Fyah*, a fitting title for an album packed full of punch and heaty, infectious grooves. Joined by another sax legend, Chelsea Carmichael, and a top notch rhythm section of guitar and drums, Theon Cross's performance as headliner of this year's festival was undoubtedly the perfect way to end a great day and make sure it went out with a bang.

**George Richardson**

# We Out Here Festival



The inaugural We Out Here Festival in Abbots Ripton, Cambridgeshire saw Gilles Peterson curating a festival that embraced live music and club culture, beginning with a set from Nubya Garcia (below), followed by DJ sets from Matthew Herbert and Maxwell Owin.

Words: Charlie Anderson. Photos: Lisa Wormsley.





Alabaster dePlume (above) utilised spoken word and experimental music to spread a message of love and co-operation, which fitted in with the warm vibe of the festival.

Curator Gilles Peterson (below) described the festival as “an amazing few days” and “a dream come true”.





Saturday featured Sons of Kemet (below) on the main stage and saw Binker Golding and Sarah Tandy (above) record a duet performance for BBC Radio 3's *J to Z* radio show, introduced by presenter Jumoké Fashola. They performed tunes from Binker's forthcoming album *Abstractions of reality past & incredible feathers*.







Headliner and jazz legend Gary Bartz performed with trumpeter Axel Kaner-Lidstrom, with special guests Dwight Trible, Zara McFarlane and Saul Williams, supported by members of Maisha. This was followed by the final act, The Comet Is Coming, who played music from their recent album *Trust in the Lifeforce of the Deep Mystery*. All photos: Lisa Wormsley.



## 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

(wp) = weather permitting

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)

Sunday

1

**Mike Hatchard's  
Jazz Breakfast**

The Ropetackle,  
Shoreham  
11am £11

**L'escargot Trois**

Trading  
Boundaries,  
Fletching  
11am Free

**Sunday Lunch Jazz:**

**Neal Richardson**  
Deans Place Hotel,  
Alfriston  
12:30pm Free

**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]

**Lynda Murray**

The Dolphin,  
Hastings  
1-3pm Free

**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

**Happy Days Big Band**

The Hot Air Balloon  
Festival, Wisborough  
Green  
5pm

**Jazz Jam**

The Dolphin,  
Eastbourne  
6-9pm Free

**Big Band  
Sounds**

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]

<b>Monday</b>	<b>Afternoon Jazz</b> The Paris House, Brighton 2-5pm Free	<b>Terry Seabrook Quintet play Wayne Shorter</b> Snowdrop, Lewes 8pm Free (c) [R]	<b>Stacey Dawson Trio</b> The Paris House, Brighton 8-10pm Free	<b>Bognor Regis Big Band open rehearsal</b> Hothampton Arms, Bognor Regis 8pm Free (c) [R]	<b>Jazz Jam</b> The Bee's Mouth, Hove 9pm Free [R]		
<b>2</b>							
<b>Tuesday</b>	<b>Jazz Jam hosted by Paul Richards</b> The Brunswick, Hove 8:30pm Free [R]	<b>Terry Seabrook Quintet celebrating Wayne Shorter</b> Hare & Hounds, Worthing 8:30pm Free (c)	<b>Louis Moholo: Four Blokes</b> Jazz Hastings 8:30pm £10	<b>Tulka Trio</b> The Mesmerist, Brighton 9pm Free			
<b>3</b>							
<b>Wednesday</b>	<b>Raul D'Oliveira &amp; Neal Richardson Trio</b> The View, Seaford 7pm £10	<b>Paul Richards &amp; Guest</b> The Independent, Brighton 7:30pm Free	<b>Safehouse: open session</b> The Verdict, Brighton 8:30pm £3/2	<b>Chris Coull Trio</b> The Paris House, Brighton 8-10pm Free	<b>The Blueprint</b> The Charles Dickens, Worthing 8-10pm Free	<b>The Oscar Peterson Show</b> Felpham Memorial Village Hall 8pm £9	<b>Fred Woods Big Band</b> Horsham Sports Club, Horsham 8:30pm £2 (Club members free.) [R] <b>Liane Carroll</b> Porters Wine Bar, Hastings 9pm Free [R] <b>Mississippi Meltdown</b> The Mesmerist, Brighton 9pm Free
<b>4</b>							
<b>Thursday</b>	<b>Son Guarachando</b> The Paris House, Brighton 8pm Free	<b>Amuse Manouche</b> Fudgies, Hove 8pm Free	<b>The Jones Street Boys</b> Idle Hands, Brighton 8pm Free [R]	<b>The Jazz Organisation</b> NUR Bar, Hastings 8pm Free	<b>Paul Richards &amp; Guest</b> West Hill, Brighton 8pm Free [R]		
<b>5</b>							
<b>Friday</b>	<b>Jazz at The Better Half</b> The Better Half, Hove 2:30pm Free	<b>Phil Brown Sextet</b> Steyning Jazz Club 8pm £12/7	<b>O'Higgins &amp; Luft play Monk &amp; Trane</b> Chichester Jazz Club 8pm £15/8/5	<b>Jazz at The Steam Packet</b> The Steam Packet, Littlehampton 8:30pm Free	<b>Paul Booth Quartet</b> The Verdict, Brighton 8:30pm £15/12		
<b>6</b>							
<b>Saturday</b>	<b>Downsbeat with Jo Kimber</b> The Ropetackle, Shoreham-by-Sea 1pm Free (c)	<b>Jazz at The Queen Vic</b> Queen Victoria, Rottingdean 2-5pm Free	<b>Lawrence Jones</b> The Paris House, Brighton 4-7pm Free [R]	<b>Mingus Underground Octet</b> The Verdict, Brighton 8:30pm £15/5			
<b>7</b>							
<b>Sunday</b>	<b>Sunday Jazz Brunch: Sara Oschlag Duo</b> Trading Boundaries, Fleteching 11am-2pm Free	<b>South Coast Big Band</b> Fishermen's Club, Eastbourne 12:30pm £5	<b>Savannah/ Assorted Nuts</b> The Six Bells, Chiddingly 1-3pm Free [R]	<b>Paul Richards &amp; Guest</b> The Lamb, Lewes 1:30pm Free	<b>The Fabulous Honeys Swing Band</b> Pavilion Gardens, Brighton 2pm Free (wp)		
<b>8</b>							
	<b>The Soultastics</b> Brighton Fiery Food Festival, i360, Brighton 3pm Free	<b>Sunday Jazz + Roast</b> Royal Sovereign, Brighton 4.30-7pm Free	<b>Harry's Tricks</b> Idle Hands, Brighton 4:30pm-7:30pm Free [R]	<b>Lawrence Jones Lion &amp; Lobster</b> Brighton 8-10pm Free [R]	<b>Sunday Night Jazz</b> The Hand In Hand, Brighton 8:30pm Free [R]		

Monday

9

**Afternoon Jazz**  
The Paris House,  
Brighton  
2-5pm Free

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

**Jam Session**  
The Paris House,  
Brighton  
8-10pm Free

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

Tuesday

10

**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]

**Jason Henson Quartet**  
Hare & Hounds,  
Worthing  
8:30pm Free (c)

**Tulka Trio**  
The Mesmerist,  
Brighton  
9pm Free [R]

Wednesday

11

**Steve Ashworth Organ Trio**  
The Paris  
House, Brighton  
8-10pm Free

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

Thursday

12

**Shireen Francis & Neal Richardson Trio**  
The Walrus,  
Brighton  
7:30pm £10

**Tres Amigos**  
The Paris  
House,  
Brighton  
8pm Free

**Sue Richardson**  
Robertsbridge  
Jazz Club  
8pm £10/8

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

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

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

Friday

13

**Jazz at The Better Half**  
The Better Half,  
Hove  
2:30pm Free

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

**Julian Nicholas Band**  
The Verdict,  
Brighton  
8:30pm  
£15/12/9

**Happy Days Big Band**  
The Cricketers,  
Duncton, Petworth  
7:30pm £13/10

Saturday

14

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

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

**Tony Kofi and the Organisation**  
The Verdict, Brighton  
8:30pm £15/9

Sunday

15

**Watts Cooking**  
Trading  
Boundaries,  
Fletching  
11am-2pm Free

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

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

**Downsbeat with Jo Kimber**  
The Hurst Festival,  
Village Green,  
Hurstpierpoint  
2pm Free

**The Brighton Big Band with Dave Williams**  
Saltdean Recreation  
Ground  
2:30pm Free

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

**Jazz Jam**  
The Dolphin,  
Eastbourne  
6-9pm Free

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

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

Monday

16

**Afternoon Jazz**  
The Paris House,  
Brighton  
2-5pm Free

**Adrian York Trio**  
Snowdrop, Lewes  
8pm Free (c) [R]

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

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

Tuesday

17

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

**Richard Beasley Quartet**  
Hare & Hounds,  
Worthing  
8:30pm Free (c)

**The Soulstastics**  
The Mesmerist,  
Brighton  
9pm Free [R]

Wednesday

18

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

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

**Sonnymoon for 3**  
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

19

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

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

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

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

**The Dinner Party + Ron Caines Trio**  
Rose Hill,  
Brighton  
8pm £8/5

Friday

20

**Jazz at The Better Half**  
The Better Half,  
Hove  
2:30pm Free

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

**Damon Brown Quintet**  
The Verdict, Brighton  
8:30pm £15/12

**Swingtastic with The Soulstastics**  
The Brunswick, Hove  
7pm dance lesson £4  
8pm music £7/£8 otD

Saturday

21

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

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

**Phoenician Blinds**  
The Verdict,  
Brighton  
8:30pm £10/5

Sunday

22

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

**Lightly Does It Trio**  
Friends Meeting  
House, Brighton  
2pm Free

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

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

<b>Monday</b> <b>23</b>	<b>Afternoon Jazz</b> The Paris House, Brighton 2-5pm Free	<b>Jack Kendon Quartet</b> Snowdrop, Lewes 8pm Free (c) [R]	<b>Beckett Howe Redmond</b> The Paris House, Brighton 8-10pm Free	<b>Jazz Jam</b> The Bee's Mouth, Hove 9pm Free [R]		
<b>Tuesday</b> <b>24</b>	<b>Jazz Jam hosted by Paul Richards</b> The Brunswick, Hove 8:30pm Free [R]	<b>Ian Ellis Quartet</b> Hare & Hounds, Worthing 8:30pm Free (c)	<b>Damon Brown</b> Dorset Arms, East Grinstead Doors 7pm Music 8pm £8			
<b>Wednesday</b> <b>25</b>	<b>Tommaso Starace &amp; Neal Richardson</b> The Bull Inn, Battle 7:30pm Free to diners	<b>Sara Oschlag Trio</b> The Paris House, Brighton 8-10pm Free	<b>Robert Fowler Quartet</b> Fisherman's Club, Eastbourne. 8pm £10	<b>Dave Quincy Quartet</b> Ye Olde House at Home, Broadwater 8:30pm Free	<b>Liane Carroll</b> Porters Wine Bar, Hastings 9pm Free [R] <b>Safehouse: Emil Karlsen + Bare Springs</b> The Verdict, Brighton 8:30pm £5.50/4	
<b>Thursday</b> <b>26</b>	<b>Sam Braysher &amp; Ross Stanley</b> All Saints Church, Hove 1-2pm Free (c)	<b>Chloe Bodur, Yadasofi &amp; Ebi Soda</b> Patterns, Brighton Doors 7:30pm £7	<b>Babou</b> The Paris House, Brighton 8pm Free	<b>The Jones Street Boys</b> Idle Hands, Brighton 8pm Free [R]	<b>The Jazz Organisation</b> NUR Bar, Hastings 8pm Free	<b>Terry Smith/Dave Quincy Quartet</b> The Jailhouse, Arundel Doors 8pm, starts 8:30pm £10
<b>Friday</b> <b>27</b>	<b>Jazz at The Better Half</b> The Better Half, Hove 2:30pm Free	<b>Jazz at The Steam Packet</b> The Steam Packet, Littlehampton 8:30pm Free	<b>New Generation Jazz: Rosie Frater-Taylor</b> The Verdict, Brighton 8:30pm £10/5	<b>Alan Barnes</b> La Havana, Chichester 8:30pm £7/4	<b>Les Paul Big Band</b> Patcham Community Centre 8:30pm £5 byo	
<b>Saturday</b> <b>28</b>	<b>Happy Days Big Band</b> The Podium Bandstand, Horsham 12pm Free	<b>Jazz at The Queen Vic</b> Queen Victoria, Rottingdean 2-5pm Free	<b>Swing Time Cinema</b> The Paris House, Brighton 4-7pm Free [R]	<b>Lynda Murray &amp; Deidre Cartwright</b> Mama Putts, St. Leonards on Sea 7pm Free to diners	<b>ISQ: Irene Serra Quartet</b> The Verdict, Brighton 8:30pm £12/6	
<b>Sunday</b> <b>29</b>	<b>Jazz Brunch: Sam Carelse</b> Trading Boundaries, Sheffield Green 11:30am- 2pm Free [R]	<b>Savannah/ Assorted Nuts</b> The Six Bells, Chiddingly 1-3pm Free [R]	<b>Paul Richards &amp; Guest</b> The Lamb, Lewes 1:30pm Free	<b>Sunday Jazz &amp; Roast</b> Royal Sovereign, Brighton 4.30-7pm Free		
	<b>Harry's Tricks</b> Idle Hands, Brighton 4:30pm-7:30pm Free [R]	<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]			

Monday

30

**Afternoon Jazz**  
The Paris House,  
Brighton  
2-5pm Free

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

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

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

## Further Afield

### **Watermill Jazz Club, Dorking**

*Tuesdays*

3rd Sept. Oddgeir Berg Trio

10th Sept. Eddie Parker

24th Sept. Freddie Gavita Quartet

### **Southampton Jazz Club**

*Tuesdays*

17th Sept. Dave O'Higgins & Rob Luft  
play Monk & Trane

### **Turner Sims, Southampton**

Sat. 28th Sept. Alina Bzhezinskina's  
HipHarp Collective

### **Southampton Modern Jazz Club**

*Sundays*

1st Sept. Tom White Sextet

8th Sept. Waldo's Gift

15th Sept. Damian Cook

29th Sept. Neil Doherty

## On the Horizon

### **JazzHastings**

*Tuesdays*

1st Oct. Two of a Mind

5th Nov. Jim Rattigan's Pavillion

### **Steying Jazz Club**

*Fridays*

4th Oct. Harry Strutters Jazz & Blues  
Band

1st Nov. Edana Minghella

### **The Walrus, Brighton**

Thurs. 10th Oct. Nigel Price

Thurs. 14th Nov. Adrian Cox

### **The Fisherman's, Eastbourne**

Wed. 30th Oct. Nigel Thomas Quartet

Wed. 27th Nov. Andy Panayi's 'Gerry  
Mulligan Band'

### **The Verdict, Brighton**

Fri. 4th Oct. Terry Seabrook's  
Milestones Sextet

Sat. 5th Oct. Esther Bennett &  
Hannah Horton

Thurs. 10th Oct. Aurelie Tropez &  
Giacomo Smith at Smalls

Fri. 11th Oct. John Law's Re-Creations  
Quartet

Sat. 12th Oct. Triversion

Fri. 18th Oct. Liane Carroll Trio

Sat. 19th Oct. Julie Roberts & Michael  
Hinton

Thurs. 24th Oct. Julian Stringle &  
Jamie Brownfield at Smalls

Fri. 25th Oct. Mark Kavuma & The  
Banger Factory

Sat. 26th Oct. Alistair Martin's  
Oblivion

# Venue List

- All Saints Church**, The Drive (corner of Eaton Road), Hove BN3 3QE
- 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
- Drift Inn Cafe**, 91 Queens Rd., Hastings
- 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
- Seaford 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 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 Komedra**, 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, 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...



## Art Pepper *The Omega Sessions*

[Fresh Sounds CD 378]

An Apology. My recommendations are usually sessions which I have enjoyed for many years. This is a new, and very special addition to my collection. In July, at a U3A meeting, one of my friends played a selection from Art's recordings. Some were familiar but all were of an amazing quality. I have admired Art's playing since the 1950s, but this session confirmed my opinion that he is one of the very greatest improvisers to play our music.

One track was very special - a version of *Body And Soul*. The famous recording by Coleman Hawkins in 1939 is justly admired by the critics; Art's recording offers a different feeling and is of almost equal quality. It is enhanced by 16 wonderful bars from Carl Perkins.

I decided to buy the full session which includes this title on CD. It was originally recorded on stereo tape in

April 1957 and is now available on CD from Fresh Sounds. The sound quality is excellent and the creative level of the playing amazing. From a powerful version of Bud Powell's tune *Webb City* to a relaxed version of *Begin the Beguine*, the quartet combines imagination with rhythmic intensity. Driven with controlled power by Chuck Flores on one of his best recorded performances, Art and Carl produce a breath-taking flow of ideas and interact perfectly. I would particularly recommend their solos on *Without A Song*, but there are no dud tracks here. This is one of those great sessions which capture our music at its very best.

**Pete Batten**

*Art Pepper, alto sax; Carl Perkins, piano; Bobby Tucker, bass; Chuck Flores, drums.*

# Subscriber Extra



## Subscribers' Competition

We have one copy of the new album from Paul Booth, entitled *Travel Sketches* to give away.

The album features Paul Booth on tenor sax, Steve Hamilton on piano, Dave Whitford on bass and Andrew Bain on drums and was released on 30th August, 2019.

They appear at The Verdict in Brighton on Friday 6th September.

Just answer this question:  
What label is *Travel Sketches* released on?

Send your answer to:  
[sussexjazzmagazine@gmail.com](mailto:sussexjazzmagazine@gmail.com) before 30th September 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 30th September.
- 2) Entries must be submitted by email to: [sussexjazzmagazine@gmail.com](mailto:sussexjazzmagazine@gmail.com) before the closing date, midnight 30th September 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 *Travel Sketches* by Paul Booth.
- 7) Entries will be drawn at random on 1st October, 2019 and winners will be notified the same day.



**We Out Here Festival, 2019**

The festival site included a lake for swimmers, above.  
Celeste performed on the Lush Life stage, below.





Emma-Jean Thackray performed on the Lush Life stage, above.  
Idris Ackamoor performed at the Worldwide FM tent, below.  
Photos by Lisa Wormsley.





Jumoké Fashola, above, presented a performance by Binker Golding & Sarah Tandy that was later broadcast on Radio 3's J to Z programme.  
Tomorrow's Warriors gave daily performances in The Big Top.





Gary Bartz on the Main Stage, above.  
Dan Leavers of The Comet Is Coming on the Main Stage.  
Photos by Lisa Wormsley.





Trumpeter Matthew Halsall, above, performed with his Gondwana Orchestra on the Main Stage.

Percussionists from Mbilla Arts taught a workshop in the family area, below.







Guitarist Shirley Tetteh performed with Gary Bartz and members of Maisha. The Comet Is Coming performed to a large crowd on the Main Stage, below. Photos by Lisa Wormsley.





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