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Sussex Jazz Magazine

October 2019



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LIANE CARROLL (LIVE)

## OCTOBER 2019

- |                         |  |
|-------------------------|--|
| <b>Fri 4</b><br>19:00   | <b>Terry Seabrook's Milestones Sextet</b> £15/12<br>special presentation marking 60th anniversary of Kind of Blue  |
| <b>Sat 5</b><br>19:00   | <b>Esther Bennett &amp; Hannah Horton</b> £10/5<br>beguiling singer & sultry saxist play standards & contempo hits |
| <b>Thu 10*</b><br>19:00 | <b>Aurelie Tropez &amp; Giacomo Smith</b> £17<br>hot Parisian clarinetist, Kansas Smitty's altoman, Smalls rhythm  |
| <b>Fri 11</b><br>19:00  | <b>John Law's Re-Creations Quartet</b> £15/12<br>from Rossini & Bach to Ellington & Monk to Adele & Daft Punk      |
| <b>Sat 12</b><br>19:00  | <b>Triversion</b> £10/5<br>funk & fusion with Terry Seabrook, Andy Williams, Tristan Banks                         |
| <b>Thu 17</b><br>19:00  | <b>a celebration of life: Peter John Hill</b> donations<br>Pete pays tribute to his late father's love of jazz     |
| <b>Fri 18</b><br>19:00  | <b>Liane Carroll Trio</b> £15/12<br>the Queen of Hastings sings the Brexit Blues                                   |
| <b>Sat 19</b><br>19:00  | <b>Julie Roberts &amp; Michael Hinton</b> £10/6<br>fine vocal/piano duo: soulful and swinging, witty and gritty    |
| <b>Thu 24*</b><br>19:00 | <b>Julian Stringle &amp; Jamie Brownfield</b> £16<br>exquisite clarinetist, award-winning trumpeter, Smalls rhythm |
| <b>Fri 25</b><br>19:00  | <b>Mark Kavuma &amp; The Banger Factory</b> £10/5<br>return by public demand of Jazz Refest trumpet star           |
| <b>Sat 26</b><br>19:00  | <b>Alistair Martin's Oblivion</b> £10/5<br>superb trumpeter leads brilliant young quintet on CD tour               |

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# JAZZ AT THE SNOWDROP

oct 7 **Kjell Berglund (tpt)**  
Javier Forrero (drs), Terry Seabrook (pno) Nigel Thomas (bs)

oct 14 **Graeme Flowers (tpt)**  
Nigel Thomas (bs) Darren Beckett (drs) Terry Seabrook (pno)

oct 21 **Benn Clatworthy (US-based sax)**  
Darren Beckett (drs) Jon Donaldson (pno) Simon Thorpe (bs)

oct 28 **Andy Williams (gtr)**  
Javier Forrero (drs) Terry Seabrook (organ)



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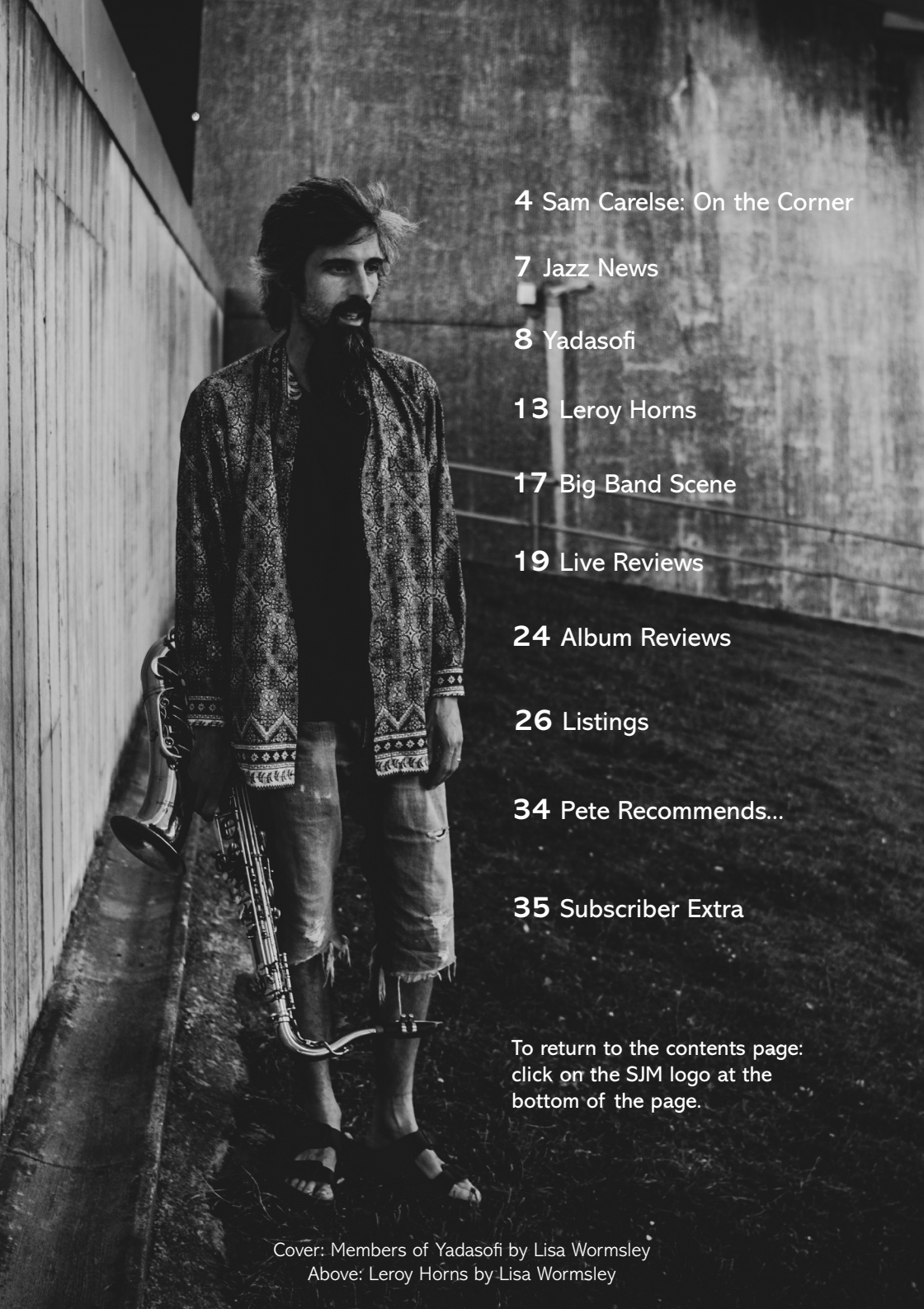
PLUS HYDRO HOTEL JAZZ HIGH TEA Eastbourne, 3.5-3.0pm Wednesdays: 13th February, 13th March, 10th April. Neal Richardson with Special Guests  
JAZZ & GIN at Maxines, Bannalynes Hotel, Hastings, 7pm, first Friday of the month. Solo Piano/Vocals  
SUNDAY LUNCH JAZZ at Deans Place Country Hotel, Alfriston, 12:30pm, first Sunday of the month. Solo Piano/Vocals

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# Sam Carelse

## On the Corner

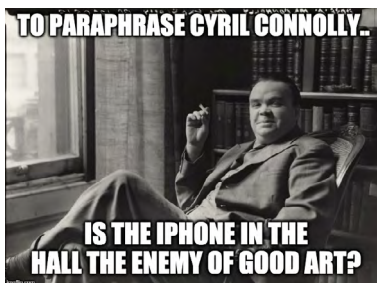


### One-year anniversary edition!

Wow, it's been a whole year of being snarky about jazz. It's been a ride and I've come to look forward to Lisa sending through memes to review. These usually arrive at an inappropriate moment such as being at someone else's gig which is no place to laugh until you're nearly sick (you don't want to see the meme outtakes... TRUST me).

**I love the internet so much (Why don't you marry it? OK then I will)**

Let's talk about internet love. No, not \*that\* sort. I LOVE the internet. In the same way I loved telly growing up (and still do, btw).



It's not considered cool or refined to love the internet, or telly. And social media wise, Instagram and Facebook are considered pretty vulgar and solipsistic- selfie, anyone? I try and cultivate a decent professional platform for my music on my personal and

public channels, but I almost inevitably descend from grace, basking in the great bilge pump that is the Facebook feed, drowning in a thick slurry of glorious memes, cute pictures of

cats, and petty internet feuds about veganism or stuff I know nothing about. But, to paraphrase Cyril Connolly, is the iPhone in the hall the enemy of good art? Maybe -

I'm yet to create some. But there are many reasons to love t'internet, and here are just a few:

**Oh my gosh \*wipes away tear\*, so much beautiful jazz, I couldn't possibly listen to it all**

The 90s were dark times for me, music-wise. I mean, my parents' record collection was fine, if you really \*really\* liked Sparks/They Might Be Giants/Aztec Camera/Cliff Richard. And then, with the millennium came the long-yet-happy years of downloading music over the dial-up with legally dubious platform Napster, and I experienced the joy of a personal music library for the first time. Later, when YouTube and Spotify came along with its 'you might also like' algorithms my mind was blown- I felt like Dorothy leaving her house after the storm. Huge mobile libraries at your fingertips, the universe of great jazz recordings, and -most importantly - footage of groundbreaking concerts by the greats. I will be eternally sad that I have missed the chance to watch

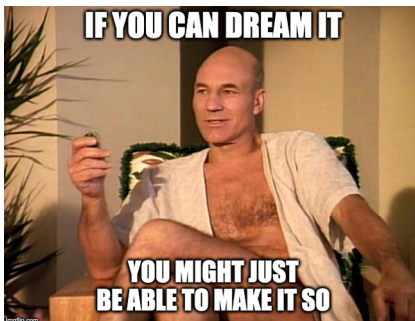
the likes of Louis Armstrong, Ella Fitzgerald, Anita O'Day et al by a generation or two, but it's glorious that I can sit on the sofa with a glass of wine, watch an entire set of Ella Fitzgerald and Joe Pass at



Ronnie Scotts in 1974 and pretend I'm there (It's very worth seeing, especially to hear Ella briefly joke about Brighton during The Man I Love).

Discovering new acts is easy, especially if you subscribe to hashtags on Instagram such as #jazzsinger (although watching #talentedmusicians should be done in moderation, those acts might have you throwing your keyboard/ mic/guitar out the window in a fit

of jealousy \*shakes fist\*)



**Good lord, I think I just learnt something**  
Building jazz chops is SO HARD. Apparently you have to study and practice to get

really good at it. I have found to my consternation that this is 100% true. This is a very inconvenient truth, especially considering one of my biggest hobbies is broadening my sweet meme library and talking

nonsense with my favourite meme hags. But you guessed it - the internet once again rides to the rescue. Well, sort of. It's not going to do the work for you. Sadly. But its teaching resources are golden. Dry books and chord diagrams have their uses, but they can't replace an encouraging teacher. And if you can't afford to see one in real life, YouTube's got you.

Aimee Nolte - who appears to have boundless enthusiasm - is the only person who has managed to crack jazz piano for me. She explains tricky concepts with ease and humour, and is also completely honest about those unavoidable exercises that take a long time to bed in. The dry and dusty jazz piano tomes have become invaluable resources now that Aimee Nolte has laid the foundations. And then there's Adam Neely, who communicates new concepts in jazz in a fun, unstuffy way with great graphics that get the attention of people with zero attention span like yours truly. His recent video *The 7 Levels of Jazz Harmony* takes the main hook from Lizzo's song *Juice* and upgrades (or downgrades depending on your opinion) the harmony through various levels of jazz, exploring relatively simple concepts such as tritone substitutions, passing through the cacophony of *Liberated Dissonance* (3 unrelated

chords on top of each-other? Dear god!) and ending up on the otherworldly and strangely alluring Intonalism, where the chords are tuned to the melody (Jacob Collier used this witchcraft when modulating to G half sharp in his mind-bending arrangement of *In The Bleak Midwinter*).

And finally - if you can dream it, you might just be able to make it so. Want a lesson with a prominent singer in New York but can't afford the flights? Skype to the rescue! See if having an entire ocean between you and your teacher will make it less obvious that you haven't done any practice since you last saw them.

### **I Don't Want To Set The World On Fire**

There's no space big enough to write about our wonderful friend, gypsy jazz guitarist, composer, singer-of-Ink-Spots-tunes Steve Aston, who passed away in June. Steve's music will have to do the talking. You can get his beautiful music at [grimaldycinematique.bandcamp.com](http://grimaldycinematique.bandcamp.com). Profits will go towards setting up a music foundation in his name.

**Sam Carelse**

# Jazz News



## [Skinny Pelembe at Brighton's Patterns](#)

Guitarist/vocalist Skinny Pelembe tours the UK in October with dates across England, Wales and Scotland. He is currently promoting his latest album *Dreaming Is Dead Now* on Brownswood Recordings. He appears at Patterns in Brighton on Thursday 17th October with support from Elsa Hewitt.



## [Guildford Jazz Festival](#)

2020 will see the launch of Guildford Jazz Fest '20, a weekend jazz festival to be held at The Electric Theatre in Guildford. Bassist and jazz promoter Marianne Windham has been running Guildford Jazz since 2012 and has put on numerous one-day festivals and monthly gigs in the Guildford area. Earlier this year she announced that drummer Bill Bruford would become patron.



## [Liane Carroll at The Verdict](#)

Vocalist and pianist Liane Carroll (above) returns to The Verdict in Brighton on Friday 18th October with her regular trio of Roger Carey on bass and Spike Wells on drums. Tickets are now on sale, though previous performances have sold out well in advance.



## [Gregory Porter UK Tour in May 2020](#)

US vocalist Gregory Porter has announced the dates for his UK tour in May next year, ending in Brighton. The tour includes four dates at London's Royal Albert Hall, where he recorded his latest live album. Tickets are now available for all dates. The tour ends at the Brighton Centre on 26th May.

# Yadasofi



*Interviewed by  
Charlie Anderson  
Photo: Lisa Wormsley*



Drummer and composer Nadav Schneerson formed his jazz ensemble Yadasofi last year and since then they have gone on to release two singles and performed support slots for the likes of Joe Armon-Jones, Nubya Garcia and Maisha. Nadav was born in London but moved to Brighton when he was little and has lived there ever since. Growing up in Brighton, music was a major part of his childhood. "My dad has always been into playing music as a hobby, so when I was young there was always music around. We were always playing lots of records. I've now got my dad's record collection, which is massive. There's actually a lot of reggae in there. I listened to a lot of reggae when I was growing up, which has definitely influenced me."

"I started playing drums when I was around 7 and leading up to that I had a darbuka in my house, which is a Middle Eastern drum, so I would always be banging on that, it eventually led me to getting a drum kit when I was 13, but I'd started lessons when I was 7. I've been drumming since then. It was only recently, when I was 16, that I got into jazz and I started exploring a lot of those avenues a lot more."

By contrast, Yadasofi bassist George Richardson started off in Oxford. "I only left there about 6 years ago. I've always had music in my life, much more along the pop music side. The first thing I remember hearing as a child was Supergrass and their first release. Ever since then my Dad taught me little bits and bobs on the guitar. I took it up

seriously when I was around 13 and then he started teaching me bass as well. As soon as I could play a few things, I started listening to a lot of punk, The Stranglers, The Jam and various different bands. It got to a point when I was around 18 or 19, I kind of just felt that I was playing the same thing over and over and getting a bit stagnant. So I went to college in Oxford and accidentally stumbled upon a Charles Mingus recording and it wasn't actually the bass that blew me away, it was hearing a powerful drum solo. I'd never heard percussion expressed like that in pop music. It was a huge game changer for me and I started listening to a lot of Mingus, which took me a long time to get into, but once it finally clicked, it really resonated with me."

Nadav recalls reaching a plateau in his drumming, "From the age of 10 to about 16, I hadn't improved for 6 years and I was playing the same thing over and over. At 16 I was going stagnant. I wasn't going anywhere with my playing. I felt like I needed a change. I started looking into jazz. My mum had a friend who was a jazz drummer, so I got some lessons from him, to introduce myself to the concept. It took me some time to ease in, but as I did I started really getting into people like John Coltrane, Elvin Jones and Art Blakey. Because of that I started getting more into it. Honestly, I think it's been a constant improvement since then - I've been trying new things almost every day. As well as that, I started listening to a lot of Israeli jazz, which has been a massive influence on me. I've been



Photo: Lisa Wormsley

learning more about composition, about arrangements and I'm learning a lot more about world rhythms as well."

Bassist George made the move to Brighton as he was frustrated with the music scene in Oxford. "The scene was quite quiet and not very varied. I moved to Brighton and decided to buy a double bass. I then spent the next 3 years learning how to play it competently, after that I started getting more into world music. I listened to a lot of Latin and African music. Where me and Nadav crossed heads was when we both started listening to Israeli music and started talking about that. On the jazz side, my favourite players would be Paul Chambers, Jimmy Blanton with Duke Ellington and modern bass players

Avishai Cohen, and on the Latin side I really like the work of Cachao and Cachaíto. They're really, really amazing."

Nadav started Yadasofi in 2018 but its origins date back to his final college project. "I had no clue what to do, so I decided to write some music. Within the space of four or five months I had written the music and then had to look for the band. I found George by asking someone else who couldn't do it and they recommended George. That's how I met him. Since then we've been playing a lot together."

Yadasofi's first recordings were the singles *Negev* and *Simcha*, though Nadav states, "The first recording that we've done is actually quite a different line-up to what we have now.



Photo: Lisa Wormsley

I'd known the keys player Max Avery through my brother and he helped me create the line-up. And I just know the tenor player, Ollie Cummings, from around. Will Humphreys was through Max, and Jack Kendon on trumpet, I just knew him from gigs. The line up is ever-changing. The core front of it is me, George, Tommy Peach on trumpet and Will Heaton on trombone. We're going to expand that further after I move to London, with players out there."

George is pleased with the way that the band operates. "One thing that's been really good about all the music so far and the way we've fitted together as a band is that we're quite new to this, in some ways. Rather than coming at it from a strict, schooled perspective we end up

discovering new things and then feel our way around it. That gives us that way of interpreting it with our own voice. Learning just comes naturally over a period of time. That first attempt, it just gives you your own sound when you do something you're not familiar with."

When asked if there's a composition of his that is special to him, Nadav is confident with his answer, "I like this question. The most recent tune that I've written is called *House of Pillars*, which translates to Beit Haamudim, which is this nice little jazz club in Tel Aviv. I love going there. Every time I go it's got some great music, a great vibe, and you'll find lots of great Israeli jazz musicians playing there. I wrote the majority of the tune during a visit to

Tel Aviv and it's influenced by that. It's very Middle Eastern."

For George the tune has special memories, "When Nadav first played it to me, the kind of feeling and imagery that I got was a busy Middle Eastern marketplace kind of vibe, and music that is very typical of the Middle East in terms of the use of notes and scales.

Nadav is clear about his influences and his direction, "A lot of my new compositions are influenced by bass player/composer Omer Avital. I do think that *House of Pillars* is heavily influenced by him. It had actually been an idea which grew. One of the sections was influenced by speaking to Omer's sax player at this jazz club. I had asked him about Middle Eastern scales and his compositions, and he just said something along the lines of

'just write what sounds good to you'. So I went off and I just didn't worry about trying to fit in a scale, I just let my freedom take it wherever it would go."

With Nadav already starting the jazz course at Middlesex University, the future brings new possibilities. "In early 2020 we're planning on releasing an EP, on vinyl as well. That will be all new tunes so keep an eye out for that."

### Yadasofi

20th October Wild Paths Festival,  
Norwich

The singles *Negev* and *Simcha* are available on [Bandcamp](#).



Photo: Lisa Wormsley

# Leroy Horns



*Interviewed by  
Charlie Anderson  
Photo: Lisa Wormsley*

### **How did you start out playing?**

My mum liked Acker Bilk. At junior school, when I was about 10, I had this teacher Mr. Green, he got everyone on recorder, which I got really into, so my mum got me a clarinet, and made me play *Stranger on the Shore* every time someone came for dinner. By the time I was 12 I had a saxophone. A guy who was in the Royal Engineers taught me, and he was very 'read the music, play the tunes'. I got a bit bored of it all, as you do when you're a teenager. I didn't get back into music until I was 21, and then decided it was what I really wanted to do. That was when I did all my proper practice and got into jazz.

### **So, how did you come up with the idea for your band Barnacles?**

I always liked writing my own stuff and up until that point it had always been quite studio-based, using conventional line-ups, some kind of chordal thing, beats and the horns, and often changing who was in the horns. But then we did a couple of gigs with my Barnacles repertoire. We had double bass, keys, drums and me on tenor with a trombonist. So it was a bit more conventional. I found that having a chordal instrument, where they decide to go is where everyone else goes. So not having that chordal instrument gives it that ambiguity.

Barnacles came about because I decided to give the whole drums and horns thing a go. I did some arrangements. I'd met Peter Adam Hill through playing swing and realised that he loves to play everything else

other than just swing. He really loves modern beats and he turned me on to the sorts of drummers that he was listening to. So I was like 'yeah, this is gonna work'.

The idea for the group just grew out of my curiosity and wanting to experiment with different sounds and how they fit together, but then still having the freedom to improvise. I really like the group improvisation. It might sound hectic but it sounds less harmonically messy.

The ideas for the music come from me. I really like the rawness of just horns and drums. Every time I write a new tune, it's usually a blank slate. There might be an idea that I want to create.

### **Tell us about the recording that you're releasing, from the very beginning of the process.**

I'd got a set of tunes together and we'd done a few gigs with the lineup and it was definitely time for them to be recorded. We recorded them before my son was born and he's now 3, so the album's been kicking around for a while now.

The process was to get the songs sounding quite solid in a live environment. We went to Metway Studio, The Levellers' place over in Kemptown, and recorded there, all live. We just used different rooms to get a bit of separation so we could treat things, add a bit more warmth to the mix. My friend Alex Banks is an EDM producer and I managed to convince him to come and be the producer and do all the mixing for me. We had one day in Metway, recording



Photo: Lisa Wormsley

all the tunes that are on the album.

Alex got the mixes together, then I met up with him and spent a couple of evenings just doing the more creative mixing, the balances and reverb. On the drum sound we used one room mic that was through an old valve compressor, really crunched up, with needles on max the whole time, so it gave quite an analogue, distorted sound which we used on the drum mix - so they sound pretty filthy. The only other thing we did was Greg's baritone - we put an octave sub effect on it. That's had quite a good knock-on effect for playing live. Greg went out and bought an octave pedal to use for live. There's that nice thing of how recording can influence live, and live can influence recording. It's best not to have too many

preconceptions.

### **And after the recording process?**

Why was the album sat around for so long? Learning to be a dad takes up quite a bit of time. I'm really making a big push the rest of this year to get all of my original music out there. I've got a bit disheartened in the past from putting something on the internet and then not really seeing anything happen with it, not really having anyone listen to it. I'm starting to realise that's because I've never actually done anything to make sure people see it. I just need to get over that whole fear of social media and just embrace it and get on with it. That is the way, if you want to get record sales these days you need to get on top of social media, get out

there, do interviews.

The album artwork is a photo of the Guggenheim by photographer David Clapp. He's a stunning landscape photographer. We got in touch with David through a friend, he really liked the album and was happy for us to use it. So he basically gifted us the album cover, which is amazing. Not only that, he got so into the music, listening to the album that he got in touch with me and said he'd really like to come and take some portraits of the band. We managed to find, literally, a 2 hour window where we could all get together in Brighton and David came down and shot the pictures. It was his idea for us to have our eyes closed, it's actually brilliant. Because the eyes are closed there's this vulnerability to the face. You almost feel that you can study the face more and they have a nice intimate kind of feel to them. Then we totally used those pictures for everything, including profile shots, the Facebook banner etc. We'll see how much mileage we can get out of those.

### **What have you been working on recently with Barnacles?**

We've been experimenting quite a bit with the movement of the band. Horn players are very mobile, so we can move around. Brighton Dome used to run Site & Sound where they would fund a video that showed off different aspects of the Dome building. We did one where I start playing in the entrance hall and then walk into the Corn Exchange where the band are. It's a one-shot video. No room for

error, it's real, what you end up with is what happened.

I started to come up with an idea of taking that another step further and see what happens with the whole instrument and a dance improvisation. You've got movement from the dancer and the music from the musicians and that interaction. So this year for Kemptown Carnival we managed to get some funding to work with a choreographer, four dancers and build a special drum platform that could be pushed. So there's a drum platform with pneumatic wheels that two people pushed. We managed to change the sonic perspectives. I think that really draws the listener, or viewer, really in, and into what they're hearing.

We love doing a straight stage show, all playing, but this whole new experiment with movement and dance, I really want to continue that. I'd love to be able to put together a fully-immersive show where you walk in, there's no stage as such, you're just in a room, dancers and the musicians occupy different spaces at different times and you end up with 20-30 minutes of being immersed in a performance. You won't know where to look. You could watch the same thing straight away again, and you'd get a different experience of it. I love that kind of thing.

### **[Barnacles](#)**

10th Oct. Rose Hill, Brighton  
28th Oct. The Vortex, London

The Barnacles album *And so we begin* is available on [Bandcamp](#) and vinyl.



# Big Band Scene

Patrick Billingham



Good news. Eastbourne Bandstand is continuing its programme of Summer Thursday evening Big Band and Swing Sound concerts in 2020. There are eight scheduled, with the first on 2nd July and the last on 27th August. And a gap on 6th August.

Performances are a single set starting at 8 and finishing at 9:30. The aim is to finish setting up, including sound checks, by 7:30, when the doors open for the paying audience. The stage is cleared at this time, until the band goes back on ready to play. There is a green room with warm drinks of questionable quality from a machine. The key is available from the bandstand staff, together with the key to the adjacent toilet. So far, the band has been entitled to free tea and coffee from the bar which is open by 7:30. Alcoholic drinks must be paid for.

Vehicular access to the bandstand is allowed, but only for loading and unloading. Parking on the seafront is

free after 6 pm, so any time after that is suitable to start preparations. It is worth bearing in mind that the sixth concert, on 13th August, coincides with the opening date of the Eastbourne International Airshow. The upside is the prospect of a substantially larger audience. The downside is extreme traffic congestion and difficulty finding parking.

Although this bandstand offers more weather protection than most, nevertheless it is worth taking along your regular precautions for adverse weather to prevent the music flying off the stand, or for that matter, the stand failing to maintain the vertical. The lighting in the roof is adequate, but stand lights can be helpful, particularly near the end of the season when it is dark about half way through.

The fee is £300. But if there is a significant overrun past 9:30, this may be reduced in order to

compensate the bandstand staff, who have to clear up afterwards.

If you are interested in taking part, application is on line at <http://www.eastbournebandstand.co.uk/contact-us/performer-pages/>. Among the information required is:- the name of the band, the contact for the band, and their position within the band, the postal address of the contact, the email address as well as a brief synopsis of the band that can be used for publicity. Also you should indicate which date or dates you are available. This Summer eight gigs were shared between just two Sussex big bands, with four each.

The contents of the programme should follow a Big Band sound theme with a selection of the great hits from this memorable era. Although I do not see any mention of the compulsory minimum of two Glenn Miller tunes this time. The band should be made up of a balanced combination and a minimum of 17 players (18 including the conductor). In other words the conventional big band line-up.

The closing date for applications is Sunday 20th October. The schedule is usually published late December.

For the purpose of balance, I should mention that there are other bandstands in Sussex. In the past, there were nearly 40 bandstands in the county, but these days there are fewer. As recently as 2016 the Montague Place bandstand in Worthing was demolished. But all is not gloom and despair. In Summer 2018, Crawley Bandstand

was reopened after relocation and refurbishment. And, later in the year, a new bandstand was installed in Denton Island, Newhaven.

Although Eastbourne is the only bandstand in the county to run a regular season of big band music, other bandstands include big bands among their concerts. For instance, the Carfax bandstand in Horsham put on three big bands during their Summer Saturday concerts this year and the Horsham Park Podium bandstand had two for their Sunday series. The Brighton Birdcage hosted one.

I haven't found any reference to big bands for other local bandstands, including Bexhill De La Warr Pavilion, Bognor, Burgess Hill, Hastings Alexandra Park, Littlehampton and Worthing.

I shall try to glean more information, including application requirements, on these other bandstands and publish it in future columns.

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

# Live Reviews

## Generation Jazz: Brothers Testament

*The Verdict Brighton*  
Friday 30th August, 2019

Fresh from their recent appearance at Brainchild Festival plus high profile gigs at top London venues, The Vortex, Ronnie Scott's and The Jazz

Cafe, the high energy, groove based Brothers Testament brought their unique take on the "Nu Jazz" phenomenon to the Verdict stage and produced an outstanding and

compelling performance on the last Friday of August. When a bandleader enters the stage with a ten foot replica of a multi-coloured caterpillar draped around his shoulders and then proceeds to play the opening bars of John Coltrane's *A Love Supreme* on the grand piano, you have to take him and indeed his band very seriously. This was the case with the enormously talented and charismatic twenty two year old Munashe Caleb Manyumbu who led this fine quartet, who were like no other in this season's New Generation Jazz programme, through two hour long stunning sets in front of yet another packed and enthusiastic Verdict

crowd.

This is a band that although having released their debut recording *Ascent* in 2018 and recently a single *Deborah 11*, have somewhat flown under the radar of many contemporary jazz fans. With a line up of piano doubling keyboards

and vocals, electric bass, electric guitar and drums plus all the players being, or at least looking, extremely young you could be forgiven for thinking that you were about to hear



Photo: Anya Arnold

some version of jazz fusion, probably with rock overtones or similar. You would have been seriously mistaken. This was a performance heavily steeped in the pure jazz tradition but brought right up to date by four musicians of almost virtuoso level, showing great empathy with each other through two sets of nearly all original music created and produced by themselves. The numbers were mostly lengthy, they had to be, there was so much depth to the music and creativity on show that there was no other way. From the minimalist solo piano opening of the Coltrane classic of 1964, the mood in all tempos was intense. During this

iconic piece, despite the steadily increasing volume there was also a calming ambiance highlighted by the vibrato-less guitar licks of Mark Mollison and the imaginative drumming of ex-Maisha stick man Jack Robson. From here on in it was all originals, mostly extended versions of compositions from last years recording. *Moonwalker*, the opening track featured a Picasso-like aural palette of sound with an outstanding contribution from the leader's piano, over rolling thunder from the drums and complex bass guitar work, by Trinity Laban Conservatoire attendee Hugo Piper, very much in the style of the great Stanley Clarke. *I Think About You Sometimes* is an outstanding composition by the group's leader, it opened with a deliberately distorted vocal and then developed into the most free-flowing sonic excursion with ever-changing tempos highlighted by two superb solo interludes each from both piano and bass guitar during its twenty six minute duration which brought this stunning opening set to a close.

It is always best to expect the unexpected in jazz and so it proved to be when, after a very brief interval, the band returned to the stage. Following a short ethereal exchange between piano and drums the leader took up the mic' and laid upon the stunned audience his very own physiological take on his experience as a young musician, close relationships, family disharmony and even his own plan of getting through life itself. It was intriguing stuff, full of interest and good sense just like

the music. We were soon into one of two stunning compositions that were to fill most of the second set. The first, *Nights Of Contentment* had a very gentle soundscape with guitar and piano at the top of the mix over rolling drum passages and the bass guitar picking up the central theme at various points. By way of comparison it was somewhere between Wayne Shorter's composition *Sanctuary* and Herbie Hancock's *Vein Melter* from *Headhunters*. Following a further brief unnamed improvisation we were introduced to a new piece bound for a forthcoming recording to be issued early next year. Named *The One For Me* this commenced with another electronically-enhanced vocal, quite in keeping with the general ambiance of the music but with little threat to the legend of Frank Sinatra. The playing on this one was strident, up-beat and positive and included a mesmerising bass guitar solo along with fine interplay and exchange of ideas between all members. All good things must come to an end and so this did with two rapturous ovations followed by the the obligatory brief encore sending a very satisfied Brighton crowd into the night, realising among many other things, that you don't always need a trumpet or saxophone to produce truly great jazz.

**Jim Burlong**

*Munashe Caleb Manyumbu, keyboards and vocals; Mark Mollison, guitar; Hugo Piper, bass; Jack Robson, drums.*



Photo: Lisa Wormsley

## Arun Luthra's Konnakol Jazz Project

*The Verdict, Brighton*  
Friday 23rd August, 2019

Konnakol, the South Indian vocal art of performing percussion syllables is something that has rarely been combined with jazz and Arun Luthra represents one of a small number of jazz musicians who have mastered the vocal and rhythmic complexity of this art form.

As well as this fusion, Luthra is an experienced and talented saxophonist and composer, evident from the opening number *Toorna*.

His original piece, *Billie & Mal's Loneliness*, was inspired by Flushing Town Hall, a famous venue in Queens, New York where Luthra was a composer in residence. The tune was based on *Left Alone* by Billie Holiday & Mal Waldron and was part of a suite entitled *Monarchs of Queens* and proved to be a haunting ballad which Luthra played on the soprano

saxophone.

Luthra's choice of other material was intriguing and a far cry from the usual jazz standards. The Mike Stern tune *Suspone* is one that is rarely heard and the clever re-working of the theme tune to *The Price Is Right*, played as a ballad, worked incredibly well.

Pianist Sam Leak was excellent, as always, contributing sensitive accompaniment and some virtuosic soloing. Bassist Tom Mason also proved to be a fine soloist, and blended well with drummer Dave Ingamells.

**Charlie Anderson**

Arun Luthra, saxophones and vocals;  
Sam Leak, piano; Tom Mason, bass;  
Dave Ingamells, drums.

**Outside Broadcast**  
*The Verdict, Brighton*  
Saturday 17th August, 2019

For a seemingly serene and quiet Saturday night typical of our country's climate as it bids summer farewell, this was not the atmosphere being cooked in The Verdict Jazz Club which with open arms and exciting curiosity welcomed to the stage three-piece outfit Outside Broadcast. Consisting of saxophonist Rich Muscat, bassist J.J. Stillwell and drummer Angus Bishop, this trio is doing an outstanding job of capturing the essence of free jazz whilst still maintaining their own unique voice.

Now, when one mentions the phrase 'free jazz', there are a few things that may spring to mind. The music of Don Cherry, Ornette Coleman and Cecil Taylor could be on the tongues of jazz or general music enthusiasts. To some less familiar with jazz or its sub-genres and styles, perhaps the name simply speaks for itself and suggests more freedom in the creation and performance of the music. While these preconceptions definitely all have relevance to this style of music, there are, as with any way of conducting artistic expression, much more to it than that, as was shown to a receptive audience through the energetic performance of Outside Broadcast.

After a short and humorous introduction the trio kicked off what was to be a varied and beautiful set. Starting off with an original piece, delicate saxophone notes were pushed forward by strong bass and

slow but driving drums. This opening tune of the performance left the audience captivated with anticipation of what was to come. From upbeat and grooving tunes such as the hilariously titled (*You Should Be Wearing*) *Patterned Trousers* to more laid back pieces like *Haiku*, to the down right, avant garde and out there sounds of their tune *Silent Dreaming*.

Drawing heavily on the styles of free jazz revolutionaries Ornette Coleman and Charlie Haden, among others, this young group have also brought the music of english folk into the fabric of their music. They create a sound all of their own, evoking the original Ornette Coleman quartet, had they spent time in the english countryside prior to releasing their seminal masterpieces. This can be heard in Outside Broadcast's self-titled release and was heard through and through by all those present at The Verdict that evening. Finishing the set with their tune titled *She Takes Her Bow*, the band brought the evening to its conclusion and took their leave from the stage with the full applause of an audience who left with a clear idea of what freedom in music can be.

**George Richardson**

*Rich Muscat, saxophone; J.J. Stillwell, bass; Angus Bishop, drums.*



**Jazz for Europe**  
*The Brunswick, Hove*  
 Thursday 29th August, 2019

Organised by percussionist and Jazzwise editor-in-chief Jon Newey together with Terry Seabrook and Julian Nicholas, this was an evening that brought together a diverse range of musicians from the jazz community, united in their desire for a united Europe.

The house band of saxophonist Julian Nicholas, trumpeter Dave Morgan were joined by a rhythm section consisting of pianist Terry Seabrook, bassist Nigel Thomas, percussionist Jon Newey and drummer Alex Eberhard. In the first of three sets the first guests were vocalist Imogen Ryall and Rod Hart who performed a slow, moving version of Ellington's *Mood Indigo*.

Saxophonist Camilla George performed two contrasting Horace Silver tunes, an energetic version of *Nica's Dream* that displayed her fluid soloing style followed by an absorbing rendition of the ballad *Peace*, which featured a beautiful solo from bassist Nigel Thomas.

Vocalist Sara Oschlag performed some superb and engaging scat solos on the Bobby Timmons classic *Moanin'* and Horace Silver's *The Preacher*.

Clarinetist Arun Ghosh gave an exciting performance of his tunes *Aurora* and *Bondhu* from his debut album *Northern Namaste*, together with a solo rendition of Beethoven's *Minuet in G*. He brought his own energy to the stage, encouraging the other musicians as he built up the tension to a rousing climax and performed throughout with a flawless intonation and warm tone. In a short, emotional speech he laid out his feelings: "I've been feeling very, very disillusioned and powerless over the past few years and although there's a huge way to go, I don't feel powerless anymore."

Tom Eagle from the Musicians Union outlined the work that they are doing in preparation of Brexit to protect a musician's right to travel, ensure copyright protections and arts funding, protect workers' rights and the rights of EU citizens within the UK.

The third and final set of the evening featured vocalist Claire Martin with an upbeat version of *Caravan*, followed by an inspiring duet with Terry Seabrook on *Turn Out The Stars* by Bill Evans. Another highlight of the evening was when Martin invited Imogen Ryall back on stage to perform their version of *It Could Happen to You*, which included a vocalised version of Chet Baker's trumpet solo using lyrics by Georgie Fame.

In the spirit of unity and co-operation, Claire Martin brought the musicians back on stage to perform the final number *Let Me Love You Baby*. The event raised hundreds of pounds for The People's Vote campaign.

**Charlie Anderson**

# Album Reviews



**Leo Richardson**  
*Move*  
(Ubuntu UBU0026)

Richardson turned heads with his debut release *The Chase*, also on Ubuntu - little more than a year later he's back with the follow up, with Tim Thornton replacing the NYC-bound Mark Lewandowski. Alan Skidmore guested on the latter release - here he contributes fulsome praise via the liner notes, and his role as guest elder statesman is taken by Alex Garnett. Everything about this release suggests a career set to full steam ahead: Richardson has wasted no time in creating a set of eight originals, all carefully crafted explorations of swinging modern post-bop, and the band tear into them with tremendous gusto that doesn't preclude a fine ear for dynamics and lightness of touch when required - hear how they drop the dynamic for Klammer frontman Simpson's typically adventurous solo on *Effin & Jeffin* or how sensitively the band as a whole handle the intricately constructed ballad feature *Peace*. Thornton is a worthy replacement for Lewandowski:

his awesomely fleet-fingered unison work on *Mr Tim* sets up a stunningly virtuosic solo, and he's admirably solid in support. Drummer Ed Richardson (apparently no relation) is a powerhouse performer, his fireworks on *The Demise* driving the band on with the power and precision of a fusion player, and giving a very contemporary feel to what is ostensibly a very traditional outing. Richardson amazes again and again with his accuracy, command of language and sheer chutzpah. The mainstream doesn't get any more exhilarating than this.

**Eddie Myer**

*Leo Richardson, tenor sax; Rick Simpson, piano; Tim Thornton, bass; Ed Richardson, drums. Guest: Alex Garnett, tenor sax.*





**Bob Sheppard**  
*The Fine Line*  
(Challenge Records)

What might one expect upon first hearing the music of saxophonist and multi-instrumentalist Bob Sheppard? To the modern jazz enthusiast possibly hints of hard bop icons like Wayne Shorter, Lee Morgan and Joe Henderson may spring to mind. To the average listener floating horn lines mixed with a kind of jazz funk atmosphere almost bordering on fusion music. Overall both observations hold firm ground when listening to Sheppard's music and it's no surprise that his music is so hard to pin down. With a career spanning decades from the 1970s to the present day and his extensive work with musical giants both in and outside of his chosen genre. Working alongside legends such as Chick Corea, Freddie Hubbard and Herbie Hancock to list just a few of the names on Sheppard's hefty list of collaborations. We also find the names of pop and rock greats Joni Mitchell and Neil Young. Again this is just a fragment of the names Bob Sheppard has shared the stage and Studio with.

With such an amalgam of experience under his belt it makes sense that the music itself is so full of variation and therefore hard to neatly categorise. Aside from a constantly busy schedule, Sheppard has released seven albums

as leader each with different line ups and at different times in his career but no matter the band or time of release each one unmistakably has Sheppard's distinctive writing style sewn in to its very fabric. The same can be said for 2019's *The Fine Line*. Straight from the first track the listener is encompassed by free flowing horn melodies while the rhythm section bursts to life with an infectious sense of groove and drive. After this opener with its strong substance of hard bop one could think they have some definitive idea of the themes present on this album. However this is simply not true for the next piece presented. *Run Amok* opens straight up with a funky electric bass line on a laid back drum pattern entirely in the vein of jazz funk this piece bears no resemblance to the previous piece. That being said as the album moves forward we return to the familiar acoustic timbres and hard bop energy we experienced in the opening and though the instrumentation aside from track two, stay roughly the same throughout the album; the variation from tune to tune is finely laid out. From beginning to end, each composition shows something different in its arrangement.

With Sheppard on reeds backed by a stunning ensemble of seasoned players. We hear the fleeting yet soothing style of saxophone legends and composer's Wayne Shorter and John Coltrane. While the balance between hard and smooth drive is superbly carried out by the rhythm section, whose impeccable work as a unit and diversity in styles could be compared to the recordings of Chick Corea and Wayne Shorter, all carried out with a strong and straight-up energy fitting to the album's title.

**George Richardson**

# Listings

**Tuesday**

**1**

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

**Aurora Chanson**  
Hare & Hounds,  
Worthing  
8:30pm Free (c)

**Two of a Mind:**  
**Chris Biscoe &  
Allison Neale**  
Jazz Hastings  
8:30pm £10

**Tulka Trio**  
The Mesmerist,  
Brighton  
9pm Free

**Wednesday**

**2**

**Matt Wates & Neal Richardson Trio**  
The View, Seaford  
7pm £10

**Safehouse: open session**  
The Verdict,  
Brighton  
8:30pm £3/2

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

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

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

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

**Paul Richards Jazz Session**  
Bar Broadway, Brighton  
8:30pm Free

**Mississippi Meltdown**  
The Mesmerist, Brighton  
9pm Free

**Thursday**

**3**

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

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

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

**Gin & Jazz Club**  
West Hill,  
Brighton  
8pm Free [R]

**Friday**

**4**

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

**Harry Strutter Jazz & Blues Band**  
Steyning Jazz Club  
8pm £12/7

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

**Terry Seabrook's Milestones Sextet**  
The Verdict,  
Brighton  
8:30pm £15/12

**Saturday**

**5**

**Downsbeat with Jo Kimber**  
The Ropetackle,  
Shoreham-by-Sea  
1pm Free (c)

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

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

**Esther Bennett & Hannah Horton**  
The Verdict,  
Brighton  
8:30pm £10/5

**Sunday**

**6**

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

**Jazz Brunch: L'escargots Trois**  
Trading Boundaries,  
Fletching  
11am-2pm Free

**Sounds of Swing Neal Big Band**  
Horseshoe Inn Hotel,  
Herstmonceux  
12:45pm Free

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

**Paul Richards Trio & Guests**  
The Walrus,  
Brighton  
12:30pm Free

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

**Splitting the Atom L**  
Green Door Store, Brighton  
3-11pm Free (c)

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

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

**Jazz Jam**  
The Dolphin,  
Eastbourne  
6-9pm 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****7**

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

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

**Shane Hill 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****8**

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

**The Muskrat Ramblers**  
Hassocks Hotel  
8pm Free

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

**Simon Bates Quartet**  
Hare & Hounds, Worthing  
8:30pm Free (c)

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

**Wednesday****9**

**Raul D'Oliveira & Neal Richardson Trio**  
The View, Seaford  
7pm £10

**Safehouse: open session**  
The Verdict, Brighton  
8:30pm £3/2

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

**Paul Richards Jazz Session**  
Bar Broadway, Brighton  
8:30pm Free

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

**Thursday****10**

**Nigel Price & Neal Richardson Trio**  
The Walrus, Brighton  
7:30pm £10

**Barnacles**  
Rose Hill, Brighton  
7:30pm £6

**Josh Kemp**  
Robertsbridge Jazz Club  
8pm £10/8

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

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

**Paul Richards & Guest**  
West Hill, Brighton  
8pm Free [R]

**Smalls: Aurelie Tropez & Giacomo Smith**  
The Verdict, Brighton  
8pm £17

**Friday****11**

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

**Paul Booth**  
La Havana, Chichester  
8pm £12/8

**John Law's Re-Creations Quartet**  
The Verdict, Brighton  
8:30pm £15/12

**Saturday****12**

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

**The Glenn Miller Orchestra with Swing Time Jivers**  
Congress Theatre, Eastbourne  
3pm £32.50/£29.50/£22.50

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

**Happy Days Big Band**  
West Chilmington Village Hall  
7:30pm £10

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

**Sunday****13**

**Sunday Jazz Brunch: Nigel Thomas Duo**  
Trading Boundaries, Fleteching  
11am-2pm Free

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

**Paul Richards Trio & Guests**  
The Walrus, Brighton  
12:30pm Free

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

**Terry Pack's Trees**  
Stanmer Church, Brighton  
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]

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

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

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

Monday

14

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

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

**Nigel Price**  
The Paris House,  
Brighton  
8-10pm Free

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

Tuesday

15

**Jenny Green &  
Guest + Jam**  
Dorset Arms, East  
Grinstead  
Doors 7:30pm  
Music 8pm  
£8/£5

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

**Tim Whitehead  
Quartet**  
Hare & Hounds,  
Worthing  
8:30pm Free (c)

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

Wednesday

16

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

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

**Paul Richards Jazz  
Session**  
Bar Broadway,  
Brighton  
8:30pm Free

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

Thursday

17

**Dave O'Higgins  
& Rob Luft**  
All Saints Church,  
Hove  
1-2pm Free (c)

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

**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

**Somersaults  
+ Trevor  
Watts**  
The Beacon,  
Hastings  
8pm £5

Friday

18

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

**Peter Jones Quintet**  
Chichester Jazz Club  
8pm £15/8/5

**Mary Burman Quintet**  
Hummingbird  
Restaurant, Shoreham  
Airport  
8pm £8 otd

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

**Liane Carroll**  
The Verdict,  
Brighton  
8:30pm £15/12

**Big Band Sounds**  
The Rye Wurlitzer,  
Milligan Theatre, Rye  
7:15pm £15/6

Saturday

19

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

**Big Band at the  
Kino (matinee)**  
Kino-Teatr, Hastings  
Matinee: 4pm £20

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

**Big Band at the  
Kino (evening)**  
Kino-Teatr, Hastings  
Evening: 8pm £20

**Julie Roberts &  
Michael Hinton**  
The Verdict,  
Brighton  
8:30pm £10/6

Sunday

20

**L'escargots Trois**  
Trading  
Boundaries,  
Fletching  
11am-2pm Free

**Jackie Sampson  
& John Lake**  
The Depot,  
Lewes  
11am-1pm Free

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

**Paul Richards  
Trio & Guests**  
The Walrus,  
Brighton  
12:30pm 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]

<b>Monday</b>	<b>Nils Solberg/Mick Hamer Trio</b> The Paris House, Brighton 2-5pm Free	<b>Benn Clatworthy Snowdrop, Lewes</b> 8pm Free (c) [R]	<b>Cathy Segal-Garcia Trio</b> The Paris House, Brighton 8-10pm Free	<b>Downsbeat Big Band with Jo Kimber</b> The Village Centre Hall, Hurstpierpoint 8:15pm Free (c)	<b>Jazz Jam</b> The Bee's Mouth, Hove 9pm Free [R]		
<b>21</b>							
<b>Tuesday</b>	<b>Jazz Jam hosted by Paul Richards</b> The Brunswick, Hove 8:30pm Free [R]	<b>Derek Nash/Martin Shaw Quintet</b> Hare & Hounds, Worthing 8:30pm Free (c)	<b>Beats 'n' Pieces</b> The Mesmerist, Brighton 9pm Free [R]				
<b>22</b>							
<b>Wednesday</b>	<b>Geoff Simkins Trio</b> The Paris House, Brighton 8-10pm Free	<b>Paul Richards Jazz Session</b> Bar Broadway, Brighton 8:30pm Free	<b>Liane Carroll</b> Porters Wine Bar, Hastings 9pm Free [R]	<b>The Jones Street Boys</b> The Mesmerist, Brighton 9pm Free [R]			
<b>23</b>							
<b>Thursday</b>	<b>Sara Oschlag Quartet</b> All Saints Church, Hove 1-2pm Free (c)	<b>Son Guarachando</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>Smalls: Julian Marc Stringle &amp; Jamie Brownfield</b> The Verdict, Brighton 8pm £16	<b>Gin &amp; Jazz</b> West Hill, Brighton 8pm Free	<b>Raul D'Oliveira</b> Jailhouse, Arundel 8:30pm £10
<b>24</b>							
<b>Friday</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: Mark Kavuma &amp; The Banger Factory</b> The Verdict, Brighton 8:30pm £10/5	<b>Les Paul Big Band</b> Patcham Community Centre 8:30pm £5 [R]	<b>John Lake Trio &amp; Friends</b> Constant Service, Brighton 8pm Free		
<b>25</b>							
<b>Saturday</b>	<b>Jazz at The Queen Vic</b> Queen Victoria, Rottingdean 2-5pm Free	<b>Jorge's Hot Club</b> The Paris House, Brighton 4-7pm Free [R]	<b>John Lake Trio</b> The Grand Hotel, Brighton 7pm Free	<b>The Perdido Players Swing Band</b> St. John the Evangelist Church, Burgess Hill 7:30pm £7.50	<b>Alistair Martin's Oblivion</b> The Verdict, Brighton 8:30pm £10/5		
<b>26</b>							
<b>Sunday</b>	<b>Jazz Brunch: Andy Williams Duo</b> Trading Boundaries, Sheffield Green 11:30am- 2pm Free [R]	<b>Lightly Does It Trio</b> Friends Meeting House, Brighton 2pm Free	<b>Paul Richards Trio &amp; Guests</b> The Walrus, Brighton 12:30pm Free	<b>Savannah/ Assorted Nuts</b> The Six Bells, Chiddingly 1-3pm Free [R]	<b>Sunday Jazz &amp; Roast</b> Royal Sovereign, Brighton 4.30-7pm Free		
<b>27</b>							
	<b>Harry's Tricks</b> Idle Hands, Brighton 4:30pm-7:30pm Free [R]	<b>Sussex Jazz Orchestra with Martijn Van Galen</b> The Brunswick, Hove 8-10pm Free (c)	<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

28

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

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

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

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

Tuesday

29

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

**Benn Clatworthy  
Quartet**  
Hare & Hounds,  
Worthing  
8:30pm Free (c)

**Yellow Funk  
Machine**  
The Paris House  
8pm Free

Wednesday

30

**Neal Richardson  
Trio: Not King  
Cole**  
The Bull Inn,  
Battle  
7:30pm Free to  
diners

**Lost Organ Unit**  
The Paris House,  
Brighton  
8-10pm Free

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

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

**Nigel Thomas Quartet**  
Fisherman's Club,  
Eastbourne.  
8pm £10

**Paul Richards Jazz  
Session**  
Bar Broadway, Brighton  
8:30pm Free

**Safehouse: Sue Lynch  
& Adam Bohman + In  
Threads**  
The Verdict, Brighton  
8:30pm £[?]

Thursday

31

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

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

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

## 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)

# Further Afield

## **Watermill Jazz Club, Dorking**

*Tuesdays*

- 1st Oct. Issie Barratt's Interchange
- 8th Oct. Alan Broadbent Trio + Nat Steele
- 15th Oct. Morten Schantz Godspeed
- 22nd Oct. Kathrine Windfeld Sextet
- 29th Oct. Chris Ingham Quartet

## **Southampton Jazz Club**

*Tuesdays*

- 15th Oct. Al Swainger Quartet

## **Turner Sims, Southampton**

- Fri. 4th Oct. Mark Lockheart's Days on Earth
- Tues. 8th Oct. Carla Bley Trio
- Fri. 25th Oct. Mathias Eick Quintet

## **Southampton Modern Jazz Club**

*Sundays*

- 6th Oct. Jay Fashole-Luke Trio

# On the Horizon

## **Steinying Jazz Club**

*Fridays*

- 1st Nov. Edana Minghella
- 6th Dec. Leon Greening Quartet

## **The Walrus, Brighton**

- Thurs. 14th Nov. Adrian Cox

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

- Wed. 27th Nov. Andy Panayi's 'Gerry Mulligan Band'
- Wed. 11th Dec. Sue Richardson's Screen Sirens

## **Splash Point, The View, Seaford**

- 6th Nov. Julian Marc Stringle
- 4th Dec. Sue Richardson's Tribute to Ella & Louis

## **JazzHastings**

*Tuesdays*

- 5th Nov. Jim Rattigan's Pavillion
- 17th Dec. Dave O'Higgins & Rob Luft

## **The Verdict, Brighton**

- Fri. 1st Nov. Benn Clatworthy Quartet
- Fri. 8th Nov. Laura Jurd Trio
- Sat. 9th Nov. Alison Rayner Quintet
- Thurs. 14th Nov. Smalls: Jo Fooks & Al Nicholls
- Fri. 15th Nov. Vasilis Xenopoulos/Mark Edwards Quartet
- Sat. 16th Nov. Calum Gourlay Band
- Fri. 22nd Nov. Loz Speyer's Inner Space
- Sat. 23rd Nov. George Boxley Quintet
- Fri. 29th Nov. New Gen. Jazz: Quinn Oulton

# 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  
**Bar Broadway**, 10 Steine St., Brighton BN2 1TE  
**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 Beacon**, 67-68 St Marys Terrace, West Hill, Hastings TN34 3LS  
**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 0EA  
**The Chequer Inn**, 41 High St, Steyning BN44 3RE  
**The Cloak Room**, 81-82 St James's St, Brighton BN2 1PA  
**The Constant Service**, 96 Islingword Rd, Brighton BN2 9SJ  
**The Depot**, Pinwell Rd, Lewes BN7 2JS  
**The Dome**, Church St., Brighton BN1 1UE (Concert Hall, Corn Exchange, Studio Theatre)  
**The Dorset**, 28 North Rd, Brighton BN1 1YB  
**The Fishermen's Club**, Royal Parade, Eastbourne, BN22 7AA.  
**The Hare & Hounds**, 79-81 Portland Road, Worthing BN11 1QG  
**The Hartington**, 41 Whippingham Rd, Brighton BN2 3PF  
**The Hassocks Hotel**, Station Approach, Hassocks BN6 8HN  
**The Haunt**, 10 Pool Valley, Brighton BN1 1NJ  
**The Hawth**, Hawth Avenue, Crawley RH10 6YZ  
**The Horsehoe Inn Hotel**, Windmill Hill, Herstmonceux, Hailsham BN27 4RU  
**The Hothampton Arms**, 49-51 London Rd, Bognor Regis PO21 1PR  
**The Hummingbird Restaurant**, Brighton City Airport, 15G Cecil Pashley Way, Shoreham-by-Sea BN43 5FF  
**The Idle Hands**, 59 Queens Rd, Brighton BN1 3XD  
**The Komedija**, 44-47 Gardner St., Brighton BN1 1UN  
**The Lamb in Lewes**, 10 Fisher Street, Lewes BN7 2DG  
**The Mesmerist**, 1-3 Prince Albert St, Brighton BN1 1HE  
**The Old Market**, 11A Upper Market St, Brighton BN3 1AS  
**The Paris House**, 21 Western Road, Brighton BN3 1AF  
**The Plough Inn**, Vicarage Lane, Rottingdean, Brighton BN2 7HD  
**The Ropetackle**, Little High Street, Shoreham-by-Sea, West Sussex, BN43 5EG  
**The Rose Hill**, Rose Hill Terrace, Brighton BN1 4JL  
**The Round Georges**, 14-15 Sutherland Rd, Brighton BN2 0EQ  
**The Royal Sovereign**, 66 Preston St, Brighton BN1 2HE  
**The Six Bells**, The Street, Chiddingfold BN8 6HE  
**The Snowdrop Inn**, 119 South Street, Lewes, BN7 2BU  
**The Southern Belle**, 3 Waterloo Street, Hove, BN3 1AQ  
**The Steam Packet Inn**, 54 River Road, Littlehampton BN17 5BZ  
**The Verdict**, 159 Edward Street, Brighton BN2 0JB  
**The Village**, 129 Islingword Rd, Brighton BN2 9SH  
**The Walrus**, 10 Ship st., Brighton BN1 1AD  
**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

Issue 93  
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# Pete Recommends...



## Dave McKenna *Dave "Fingers" McKenna*

[Chiaroscuro CD 175]

Solo jazz piano is a difficult art. Presenting the melody, sustaining the rhythm, improvising ; it is difficult to sustain these essential elements in a performance. Dave, in his later years, became a master of the art. Several CDs for Chiaroscuro and Concord provide us with remarkable examples from his enormous repertoire.

This CD has given me some great listening over the past 2 years. Dave describes it as a collection of the tunes often requested by drunks in bars - and often selected by himself when drunk! There are moments, for example with the version of the country music classic *San Antonio Rose*, when his tongue seems to be in his cheek, but that certainly does not apply to his beautiful reading of Irving Berlin's *All Alone* or Fats Waller's *Lonesome Me*. Fans of traditional jazz piano will enjoy his extended improvisation on *Willie the Weeper* and

his warmly respectful treatment of the sometimes banal *Tin Roof Blues*. His first choice, *My Melancholy Baby*, with the verse played beautifully, is a perfect example of his approach to the classics of American popular song.

I hope that some local pianists, whatever their style, will give this a listen, probably by streaming. I challenge them to count how many different left hand accompaniment styles Dave uses in the course of this selection.

**Pete Batten**

[*Dave "Fingers" McKenna*, with a cover cartoon of Dave based on old baseball cigarette cards, is on Chiaroscuro CD 175. He was a fan of the Red Sox.]

# Subscriber Extra



## Subscribers' Competition

We have one copy of the latest album from Quentin Collins to give away. The album is entitled *Road Warrior* and is a hard bop sextet album of original material by Quentin Collins and Tom Harrison.

Just answer this question:  
Who produced the album and plays tenor saxophone on two of the tracks?

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

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

## Competition Rules

- 1) The competition runs from 1st to 31st October.
- 2) Entries must be submitted by email to: [sussexjazzmagazine@gmail.com](mailto:sussexjazzmagazine@gmail.com) before the closing date, midday 31st October 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. SJM team members are not permitted to enter the competition.
- 6) The prize is one CD of *Road Warrior* by Quentin Collins.
- 7) Entries will be drawn at random on 1st November, 2019 and winners will be notified the same day.



**Arun Luthra's Konnakol Jazz Project at The Verdict**

Above: Arun Luthra clapping and vocalising South Indian konnakol.  
Below: Konnakol Jazz Project bassist Tom Mason and drummer Dave Ingamells.  
Photos: Lisa Wormsley





Above: Pianist Sam Leak with Arun Luthra's Konnakol Jazz Project  
Below: Drummer Dave Ingamells.  
Photos: Lisa Wormsley





**Jazz For Europe at The Brunswick, Hove**

Above: Arun Ghosh signalling the band, with Julian Nicholas.

Below: Julian Nicholas, Jon Newey and Camila George.

Photos: Lisa Wormsley





Above: Julian Nicholas, Terry Seabrook, Nigel Thomas and Arun Ghosh  
Below: Claire Martin and Imogen Ryall.  
Photos: Lisa Wormsley





### Brothers Testament at New Generation Jazz

Above: Mark Mollison on guitar, Jack Robson on drums and Hugo Piper on bass.

Below: Drummer Jack Robson.

Photos: Anya Arnold







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