

# SJM

Sussex Jazz Magazine

*December 2019*



Parliamentary Award nomination: Best Jazz Venue in UK

the  
**Verdict**

159 Edward Street, BN2 0JB  
01273 474847 [www.verdictjazz.co.uk](http://www.verdictjazz.co.uk)  
cafe and bar [roxana@theverdict.com](mailto:roxana@theverdict.com)  
book via [wegottickets.com](http://wegottickets.com)

student discounts, door/food 7.0, music 8.30 or 8.0\* till late



DAVE O'HIGGINS, 618



DECEMBER 2019

- Fri 6**  
 **Graham Harvey 4tet ftg. Dave O'Higgins** £15/10  
celebrating Horace Silver, Benji Golson, Cedar Walton et al.
- Sat 7**  
 **Jo Harrop's 'British Standard Time'** £15/10  
stunning vocalist returns, with Tony Kofi and Alex Webb Trio
- Thu 12\***  
 **Dave Newton Quartet** £16  
poll-winning pianist with Piers Clark, Dave Green, Seb De Krom
- Fri 13**  
 **Steve Buckley Band** £15/10  
superb Afro-influenced Loose Tubes saxman's Verdict debut
- Sat 14**  
 **Clement Regent's Wild Card** £15/10  
Hammond-driven funk featuring Paul Booth & Graeme Flowers
- Fri 20**  
 **Joe Hill's North Ark** £10/5  
unmissable visit of Love Supreme show-stealers
- Sat 21**  
 **Les Paul Big Band Xmas Show** £16  
featuring star guest Andy Panayi (sax) + free glass of Prosecco
- Sun 29\***  
 **Riley Stone-Loneragan Quartet** £13/8  
featuring star guest Dave Drake (piano) + free glass of Prosecco

EVERY MONDAY  
SOUTH STREET  
LEWES  
8-10.30 FREE  
01273 471018

AT THE SNOWDROP  
**JAZZ**

- dec 2** **Anita Wardell (voc)**  
Nigel Thomas (bs) Terry Seabrook (pno)
- dec 9** **Terry Smith (gtr)**  
Spike Wells (drs) Terry Seabrook (org)
- dec 16** **Terry Seabrook Piano Trio**  
Nigel Thomas (bs) Darren Beckett (drs)
- dec 23** **Christian Brewer (sax)**  
Nigel Thomas (bs) Darren Beckett (drs)  
Terry Seabrook (pno)
- dec 30** **Geoff Simkins (sax)**  
Bobby Worth (drs) Paul Whitten (bs)  
Terry Seabrook (piano)

Art by The Snowdrop Art Museum, Lewes



[newgenerationjazz.co.uk](http://newgenerationjazz.co.uk)

ARTS COUNCIL  
ENGLAND

20TH DEC 2019  
**NORTH ARK**

Joe Hill's modernist mini big band  
with all-star New Gen cast



31ST JAN 2020  
**NYE BANFIELD**

stunning hi-power sax star at the  
cutting edge of post-bop meets hip-hop



28TH FEB 2020  
**ZENEL**

jazz+ heavy power trio mixing  
hard beats with deep harmony




THE VERDICT, 159 Edward St, Brighton BN2 0JB • £5 Student Discount / £10

MODERN  
**JAZZ**

EVERY TUESDAY  
AT THE HARE & HOUNDS  
8.30pm - FREE ENTRY  
WITH SPECIAL GUESTS EACH WEEK

GOOD FOOD & REAL ALE  
THE HARE & HOUNDS  
79-81 PORTLAND RD,  
WORTHING BN11 1QG  
[www.hareandhoundsworthing.co.uk](http://www.hareandhoundsworthing.co.uk)



A man with dark hair and a beard, wearing a blue t-shirt and dark shorts, is playing a red and yellow electric guitar. He is smiling and looking down at the instrument. The background is a solid red color with some faint, diagonal lines. The guitar is a hollow-body electric guitar, possibly a Gibson ES-335.

4 Column: Eddie Myer

8 Column: Simon Spillett

11 Jazz News

12 Dave O'Higgins  
& Rob Luft

16 Peter Batten

20 Big Band Scene

22 Words...

24 Live Reviews

27 Book Review

28 Album Reviews

34 Listings

42 Pete Recommends...

43 Subscriber Extra

Cover photo by Christine Ongsiek  
Above: Rob Luft by Lisa Wormsley

# Eddie Myer

## All Night Long



In his biography of Debussy, Eric Frederick Jensen records a conversation between the great pianist and composer and his friend and mentor Ernest Giraud. Debussy plays a series of intervals on the piano - notated in the book as impossible-to-parse mix of apparently random clusters and wider leaps - and Giraud asks him what they are. "Incomplete chords, floating" replies Debussy, "One can travel where one wishes and leave by any door". Giraud replies by playing a simple diatonic progression that suggests A minor and asks "Do you find this lovely?" - Debussy enthusiastically assents, and Giraud then plays another progression - a series of 3rd inversion major triads descending in whole steps. "How would you get out of this?" he asks Debussy. "I'm not saying that what you do isn't beautiful, but it's theoretically

absurd". To which Debussy replies "There is no theory. You have merely to listen. Pleasure is the law."

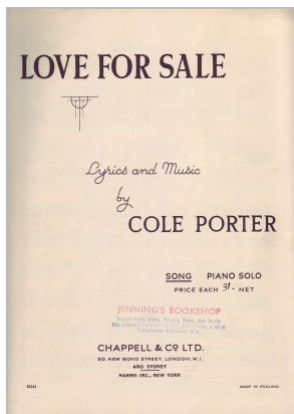
This last statement is a wonderful piece of fin-de-siecle aestheticism worthy of Oscar Wilde, prefiguring the kind of statement made by self-consciously decadent Edwardians like Aleister 'Do what thou wilt' Crowley and revived to varying emancipatory effect in the swinging sixties (guys generally benefitted more than gals). Let's link this specifically to jazz: Debussy was ahead of his time in many ways, including as the recipient of one of the earliest ever colostomy operations, and his search for open doors led him to an investigation into early forms of African-American music. He was not unique in this: awareness of African-American music was part of the cultural repertoire of the Belle Epoque. The Fisk Jubilee Singers

toured Europe in 1873 to wide acclaim and even got a gig performing to Queen Victoria, and Dvorak studied with Harry T Burleigh and, after the latter played him *Go Down Moses*, famously declared “Why, this is as great as a Beethoven theme!” Though the terms of Debussy’s engagement may now seem problematical (*Golliwog’s Cakewalk* contains a package of condescending attitudes along with its brilliant musicality), his desire to travel where he wished and search for new doors nonetheless instigated a dialogue between the worlds of classical and jazz that has continued, often uneasily, ever since.

Jazz, it is generally agreed, arose from a conjunction of folk and popular commercial forms. Early recordings from the likes of Ma Rainey and Bessie Smith document how the syncopations and microtonal ambiguities of the blues were adapted to fit into the orderly front parlour of European musical theory, with regular bar lengths, theme-and-variations structure and tidy harmonic resolution. Dvorak responded to the melodic vitality of spirituals, and Debussy seems to have been most inspired by the rhythmic elements of ragtime: in return, jazz was to borrow from his harmonic innovations, but at a far slower pace. By the early 1930s, jazz bands were cautiously extending their major chords to include 6ths as sweetener: Artie Shaw added some

chromatic bass to *Nightmare* and Django Reinhardt wrote a song called *Nuages*, (like Debussy), with all kinds of chromatic melody notes, diminished superimpositions, altered dominant substitutions and minor/major modulations, but these were already old hat by classical standards. Jazz

harmony remained firmly wedded to the comforting resolution of the ii-V-I harmonic movement, a series of steps that lead inevitably towards a home tonality, like a train running towards its terminus. In fact, a comparison of pop composer Cole Porter’s original harmony for *Love For Sale* with the versions reproduced in the jazz



fake books of the world’s jam sessions shows how Porter’s chords have been rationalised by successive generations of jazz players to conform more closely to the ii-V-I pattern.

This column has previously noted how conceptions of jazz have constantly oscillated between conformity and subversion, both socially and musically. Coleman Hawkins could combine earthy blues phrases and gestural smears with unstable extended chords borrowed from Ravel. Parker and Gillespie mixed dance band swing with the rhythmic innovations of Stravinsky. Duke Ellington embraced dissonance and politicised it as well, declaring “Dissonance is our way of life in America. We are something apart, yet an integral part.” Bill Evans borrowed

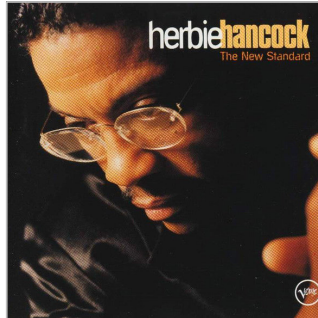
from Debussy's chords and Monk used his synthetic scales, yet as long as jazz remained tied to the Great American Songbook the ii-V-I remained as a default, tugging the harmony back towards the centre, no matter how much composers like John Coltrane might try to disguise it by piling substitution upon substitution.

In *The Unbearable Lightness Of Being* the jolly Czech chauvinist Milan Kundera compares diatonic harmony with hierarchical social structures through the metaphor of chess, the Tonic with the King. The ii-V-I survived the post-war social upheavals and even had a glorious Indian summer in the pop conformity of the 1950s, but as the 60s approached and social norms were loosened, musicians were increasingly chafing at its restrictive triteness: Frank Zappa was to refer to "that moron ii-V-I syndrome ... the goddam jazz guys with their ii-V-I, the bottom line of straight white person music". To many it seemed that Coltrane had reached the limit of adding more harmonic content; the only way to 'travel where one wishes, to leave by any door' was to go to the other extreme, and Miles Davis, inspired by the minimalist stylings of Ahmad Jamal, started experimenting with taking harmonic content out of the songs, removing chords, adding long, harmonically ambiguous vamps that didn't resolve, paving the way for a disarticulation of harmony and

eventually of rhythm and tone as well in the wilder reaches of the free scene. Is it just coincidence that the next generation of young musicians, as they abandoned jazz for the anything-goes world of 60s rock music, abandoned the ii-V-I as well? Miles' and Coltrane's modal

experiments were hugely influential on the Beatles and the Byrds - in return, by the 1970s Miles had abandoned functional harmony altogether.

This is of course a broad-brush analysis but compare the material in Herbie Hancock's 1995 *The New Standard* album to any Songbook-based



'standards' trio (why not start with Keith Jarrett's state-of-the-art statements which include many of the classics, up to and including *Autumn Leaves*) to see how comprehensively modern popular music has left functional harmony behind, and how much the mainstream of jazz language still relies on functional harmony as the backdrop against which it can exercise its personality. In pop music, despite the best attempts of such as Donald Fagen, the trend has been towards less chords, and weaker links between those chords: you will search in vain in the works of Max Martin for the cycle of 5ths progression or the considered use of modulation in the bridge. The decline of functional harmony has been linked to a general dumbing down of musical culture: less is just less. Do we agree?

The current musical landscape is

certainly dominated by the monolithic likes of Drake's *Passion Fruit* with its non-triadic arpeggios, or *God's Plan* with its mistily ambiguous minor vamp. While re-workings of the Pachelbel's canon progression still regularly crop up in the charts, its also true that the commercial public's ears are far more attuned to minimalism and ambiguity than ever before. One might see this as resonant with a



loss of certainty in existing hierarchic structures and an increasing tolerance for individualism and self-definition. Or maybe people are just too tired to take on the strident certainties of densely harmonic progression and just want to drift around in a tepid lake of ambient modality while they wait for their Uber Eats to arrive. But every action invites reaction, so let's finish up with the prodigious talent that is Jacob Collier.

Music teachers around the world owe Collier an eternal debt of gratitude for making music theory not just accessible but actually fun, exciting and relevant. His instinctive feel for the new affordances of YouTube tech, combined with an enthusiasm as limitless as his musical understanding, have placed him at the forefront of a movement to return the content to music. In his acceptance speech at this year's JazzFM awards he described how he would listen to pop radio as a child and hear extra notes in every chord: his mission now seems to be to play all those notes

and share the results on socials. His latest offering is a reworking of Lionel Richie's evergreen party favourite, *All Night Long*. The harmony is thoroughly enriched with substituted and added chords and daring modulations, but

that's just the beginning. How did Lionel's original ever manage to capture our attention without a full orchestral arrangement, a six-piece vocal

choir, a hip hop breakdown, Jackson Five quotes, an audience participation section, a modern jazz-fusion piano solo, multiple re-harmonised breakdowns and a full samba percussion team? How hungry for extra content are we, and how much extra content can a song take before it splits open at the seams?

There is indeed a season for everything. Artistic process is both noble and fascinating in its own right, and music is a finely developed art form, but more content doesn't always equate with more communication and after seven minutes of Collier's exuberant virtuosity I feel the need to lie down in a darkened room with some Morton Gould. Jazz borrows from all forms and its endless flexibility enables it to tread the line between complexity and simplicity as it continues to travel freely, to seek new doors.

Eddie Myer

# Simon Spillett

## There's Always Someone Looking At You: The Peculiar World of the Jazz 'Recordist'



I was on a gig the other night when a man noisily elbowed his way through the door of the venue, pushing what looked for all the world like some sort of portable defibrillator unit, mounted on a wire frame and complete with a set of wheels that appeared to have been stolen off a vintage pram.

He wasted no time in approaching the band.

'Do you mind if I film a bit?', he enquired, a question met by quizzical 'we've been here before' looks between myself and the other musicians on stage.

'Well, er...'

A few minutes later and the man had his equipment whirring away in full Heath Robinson glory. This was none of your simple camera-phone held at shaky arms' length business, mind. Quite the opposite, in fact.

Suddenly, myself and the other players were pinned in a spotlight that wouldn't have been out of place at Colditz, while its operator, shielded from view like a Gestapo interrogator, made busy adjustments to a camera that to my eyes looked to be just this side of the sort of thing you'd expect to see atop a security fence at an MOD site.

Dazzled by this spectacle (quite literally), we did our thing and then, almost as soon as he appeared, the man was gone, his wire-wheels, arc light and surveillance get-up off into the chilly night.

A day or so later a friend emailed me to ask if I'd seen a YouTube clip of 'The Simon Spillett Trio' [sic.] that had just been posted. I hadn't and I didn't want to but there it was all the same – three musicians looking like rabbits caught in the headlights playing a gig which – when all's said and done – really wasn't the kind of thing that



needed capturing for posterity.

That's the thing these days though – it's not whether we want to be recorded or not that matters. It's Joe Public who's boss and says so.

As a naturally reluctant 'recording artist' it's taken an age for me to accept the insidious way of life that is the mobile phone camera but for sanity's sake I've had to.

I learned a while ago that you can't beat it, you just can't.

And I suppose if people are willing to share hours of 'you had to be there' epic 'fails' on the net (thank you Rude Tube!) I suppose a musician showing some sort of accumulated skills shouldn't be too surprised that those who watch them want to film them.

No, that's not my beef here. My issue is that there are a growing army of so-called 'jazz fans' who roll into gigs with ever more elaborate recording equipment, be it audio or audio/visual, and who feel as if there is some sort of service being done to the music by documenting its more obscure happenings.

Only a few weeks ago I was about to go on at a London jazz venue when

I saw a man sit down in the front row and unpack so many free-standing table mics that I thought he was about to deliver a press conference.

When I politely questioned what he was doing he seemed most offended – as if I shouldn't mind at all that someone is taking away a free sample of what we do and – come on, we're not stupid! - sharing it willy-nilly with their mates.

Now before anyone accuses me of



being unnecessarily heavy-handed, let me say that it's the deeper issue that is the real concern, not the simple gesture of taping a gig. Rather, it's the

nature of how some folk regard the gig itself.

Like many musicians I know, I'm saddened by some people's increasing inability to walk into a music night and enjoy it for what it is – a live event, an in-the-moment never-to-be-heard-again occasion that is as much a social thing as an 'artistic' display.

Yes, I know there have been gigs we've been to that we wish we had a souvenir from but to my mind part of what makes a gig a gig is that it is something that is transient and unrepeatable – think of that famous quote from Eric Dolphy about music

being 'gone in the air.'

The trouble is that now there exists a particular kind of music follower – halfway between Dean Benedetti and that guy in The Truman Show – who can't help himself in his over-obsessive documentation of what he likes. OK, you can argue it's his camera or his mini-disc recorder or whatever, but honestly does someone – anyone? - really need to capture the most inconsequential of pub blows for future generations?

You can also argue the toss from what you might call the 'environmental' angle. Think about it for a minute and imagine what it would be like if Greta Thunberg had decided not to turn her ire on the older generation and its shamelessly size 14 carbon footprints but on the rampant overuse of digital media.

Of the many troubling things in our paradoxical shrinking-but-growing existence, the overload of information we face daily on the internet is, for me, the most disturbing.

Sealed behind a laptop or mobile screen there exists a whole cyber-realm in which, for some unjustifiable reason, the most inane, unimportant and, quite frankly, 'so what' of experiences have been elevated to worthiness.

Yes, I use YouTube to look at vintage jazz clips and the like, but I'm blown if I'm going to wade through an entire set by a current jazz icon

taken at the rear of a club on a wobbly selfie-stick.

The trouble is that the rules of cyberspace – that is, NO rules – has robbed the whole enterprise of the one thing the human race (without exception) needs from time to time: an edit button.

Give a limitless forum to the entire globe, one which has, let's face it, all too little policing of its content and yes, you'll undoubtedly get gold dust from some (think of that old chestnut about a room full of monkeys and typewriters) but you'll also have to watch some adenoidal nerd from Des Moines telling you how to play 'Countdown' in all twelve keys over an impossible-to-decipher clave rhythm.

I think this might be what Andy Warhol was getting at when he predicted the ubiquitous 'fifteen minutes of fame' back in the 1960s. Fortunately for him, Warhol died in 1987, several years before the internet came into public use, thus robbing him of the educational, mind-expanding experience that is watching endless novelty pet clips or skateboarding tricks gone wrong.

And, despite being a pioneer in turning the everyday into 'art', I'll wager that even he would have balked at the idea that some out-of-the-way pub gig needed to be sealed permanently into the digital domain.

Simon Spillet

# Jazz News



## Previously Unreleased Recordings

Dot Time Records are releasing previously unheard recordings of Louis Armstrong performing at the first Nice Jazz Festival in 1948 along with other recordings of his many European live performances from the 1950s. Gearbox Records are also releasing the last-ever recording of Buddy Rich, *Just In Time: The Final Recording* on 6th December.



## Hastings International Piano Festival

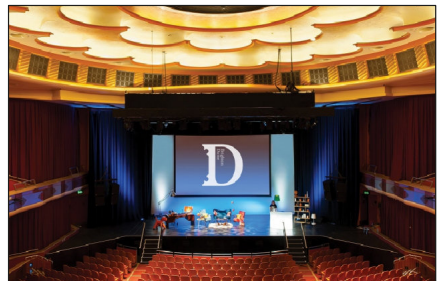
The Hastings International Piano Festival will include artists such as Claire Martin, National Youth Jazz Orchestra, Reuben James, and The Puppini Sisters with the Pasadena Roof Orchestra.

The festival runs from 26th February - 8th March 2020 with concerts at St. Mary in the Castle and the White Rock Theatre with more to be announced.



## Christmas Concerts

Highlights of the festive season include Joe Stilgoe at St. Mary in the Castle on 15th December and the Les Paul Big Band Christmas Special featuring Andy Panayi at The Verdict on Saturday 21st December. Sussex Jazz Orchestra will also perform a Seasonal Special at The Round Georges, Brighton on Sunday 22nd December.



## Jazz South Promoters Event

Jazz South are putting on a free Promoters Event at Brighton Dome on Thursday 5th December between 1pm and 5pm. There will be advice sessions on how to apply for funding from Arts Council England, networking events and news about Jazz South Commissions and the Jazz South Free Ticket Scheme.



SJM editor Charlie Anderson spoke to saxophonist **Dave O'Higgins** and guitarist **Rob Luft** at the start of their UK tour to promote their new album *O'Higgins & Luft Play Monk & Trane*.

Dave O'Higgins and Rob Luft have recorded a new album that they are currently touring throughout the UK. The musicians first met when Dave directed the National Youth Jazz Orchestra and Rob was in the guitar chair. As Dave states, "Of course in that situation it was apparent that Rob was a very capable musician, but I don't think I got to hear him in his full glory at that time. We did a couple of small band gigs later on and I really got to hear what a great musician he was. Then a couple of years later he gave me a call to do some blowing gigs at a salubrious establishment

called The Oval Tavern in Croydon on a Sunday lunchtime. It was one of those 'call tunes as you go along' kind of gigs. Things went pretty well so we decided to do another one on the strength of that."

The duo's latest album, entitled *O'Higgins and Luft Play Monk & Trane*, sees them performing music from their favourite composers, in a quartet that includes organist Scott Flanigan and drummer Rod Youngs. The Oval Tavern played an important role in the development of the project. According to Dave, "That was where the idea was first hatched. I came up with a

wild idea. I said 'let's see if we can get half a dozen gigs in the book and maybe record something in my studio and take it from there'. So we started to make some enquiries, the both of us, and before we knew what had happened we had created this monstrous almost 40-date tour and had an album planned."

Guitarist Rob remembers the Oval Tavern gigs well. "We were calling some tunes by Thelonious Monk, just off the cuff, and they were really great to play, often because we were playing with a Hammond organ player rather than a piano player and they sounded slightly different to a lot of other people's versions and obviously very different to Monk's versions as we were playing with guitar and without piano. It sounded totally fresh and different. I guess that was the springboard for the whole project. The Monk stuff was where it all came from, the Coltrane stuff came later. I think Dave came up with the Coltrane side of things."

Dave agrees, "I'm a big fan of a lot of the Coltrane tunes that don't get played so much. When people do Coltrane tributes they tend to concentrate more on the later phase, the modal things or perhaps beginning at *Giant Steps* and going later to the more modal writing such as *A Love Supreme*. I've always been a fan of the earlier Coltrane, more so the Prestige sessions, and a lot of the collaborations that he did with other musicians at that time. There's a very strong stamp that he put on everything that he did. So we mixed up those different things. Through doing it

we've developed our own methods and approach so that we put our own stamp on it the minute we take on a new tune."

The album was recorded at Dave's home studio with two days spent recording the quartet and one day recording the duo pieces. By the end of the recording they had a lot of material to choose from. As Dave says, "One of the nice things is they had so much music that we've got endless choices. We had a list of tunes that was more than we could fit into the record and we got through them very quickly. We recorded twice as much material as made it on to the album but it was very unforced, the whole process. The difficulty in choosing which tracks went on the album was trying to make an album that had a nice cohesive structure to it."

The opening track of the album is one of Coltrane's most famous ballads, *Naima*. As Dave says, "It's an often-recorded tune but it developed in a nice way when we recorded it as a duo together. It shows off Rob's versatility with soundscapes and effects to really good effect, and there's a nice amount of drama opening up the record with that tune. Quite different to that is *Locomotive*, which doesn't get played very much by Monk. We just took to it because it was one of those appealingly strange, contagious ear-worm tunes that only Monk seems able to write."

Rob is in agreement about their choice of Monk tunes. "That was an important part of the recording and selection process throughout because we were definitely conscious of



choosing Monk tunes which aren't played very often at all. I think that was really important to us for the recording, to choose some quite unusual pieces by Thelonious Monk especially, such as *Locomotive* and a tune on the album called *Dreamland*, which is very obscure and has only been recorded by Monk a handful of times. It's a very unusual selection. I think that was also an important part of the process: for us to showcase him and some great pieces of his which aren't often played. That was a big aim. That was a really fun part of the process. Those ones were my favourites. It's nice to say that these ones were quite special."

Similarly, Dave feels that way about the Coltrane tunes on the album. "It's the same with the standard

*I'll Wait and Pray* which is recorded by Coltrane on the *Coltrane Jazz* album. That's a tune where you can hardly find any recorded versions of whatsoever, apart from the Coltrane version and the original Sarah Vaughan with Billy Eckstine version. I don't think you'll find any, well I haven't found any other recorded versions of it. We were trying to be adventurous in that sense but yes of course we played one or two real evergreens like *Naima* and *Round Midnight*." Rob agrees and points out, "I like to think we did them in very much our own way."

As they continue to play together their group sound is developing and growing. As Dave points out, "We've got a similar aesthetic, making the lines blend and the sounds blend.

We're quite quick with intuiting the way we can work together so that the lines make sense. A case in point is that rather awkward Monk tune *Trinkle Tinkle*. I think the only recorded version with saxophone is the Monk & Coltrane recording. If you listen to that carefully it's not entirely together so there was a degree of interpretation required because we wanted to really phrase it as accurately as we could. That's one of the things, for instance, that we spent a bit of time on, really making sure that we conceived it rhythmically in the same way."

Rob feels the same. "I think it's a great combination. It's a well-worn frontline sound, especially when you get it in the same octave. It just sounds very satisfying. I've noticed it more and more in recent years as I've played with several different tenor saxophone players. I think Dave has also worked with a lot of guitar players in the past, whether it be Jim Mullen, Martin Taylor or Mike Outram. And vice versa, I've worked with Iain Ballamy, Mark Lockheart and Dave. It's always a real pleasure to get that sound really locked in, and when it does gel, it's one of those great frontline sounds in jazz. It's a nice, very full sound."

That full sound is something that Dave sees as an advantage. "With a quartet with organ and guitar you kind of get a quintet out of a quartet in terms of sonority. So it enables us to tour a quintet sonority for the price of a quartet."

With both the album and tour a success, both of them are keen to do more in the new year, including adding

more material. As Dave says, "We feel there's so much other stuff we want to play. In the course of the tour we're juggling the need to play the things we've recorded (so that we can sell the album), but also our own quest for freshness and exploration and desire to explore the whole of the repertoire." Rob points out that they've also been performing some original material. "We've started to play a couple of Dave's original pieces on this tour already and that's proving to be very fun. Scott Flanigan and Rod Youngs are both very versatile, flexible musicians who can jump into original music as easy as they can jump into Coltrane or Monk worlds. We're testing the waters with different stuff."

Next year they are hoping to tour venues that weren't able to book them for the Autumn. Dave mentions one club in particular, "We'd love to go to The Verdict next year when we get round to doing some of the clubs that we didn't manage to fit in this year." But before the New Year there's the last gig of their UK tour, as Dave says, "We've got the 17th in December at Jazz Hastings, John Donaldson's club. We'll be there on Tuesday 17th December. It will be great to see any Sussex jazz heads there."

## O'Higgins & Luft Play Monk & Trane

[Jazz Hastings](https://www.daveohiggins.com)

Tuesday, 17<sup>th</sup> December, 2019

<https://www.daveohiggins.com>

<https://robluft.co.uk>

# Peter Batten

*Interviewed by Charlie Anderson*





Born in Bermondsey in 1933 Peter was six years old when war broke out. "I have a lot of horrible memories of the war. It was all quiet for about a year and then the Blitz really started and that was absolutely horrible. I lived through that either in Bermondsey or at my uncle's bungalow in Laindon, on the way to Southend, which was actually still in the bombing zone. They completely destroyed my ability to have any faith in anything."

After the war ended Peter attended the local grammar school, St. Olave's. "My main ambition at that time was to be a professional cricketer, but when I was about 18 it suddenly dawned on me that I was never going to be good enough. My idea wasn't going to work so I decided I'd better go to university.

Before going to Cambridge University to study literature, Peter decided to do his two years of national service. "I was very lucky because I was still in RAF training when an officer came to see me one day and said 'we've been looking into your record and you've been very good at Latin, French and Greek. Would you be interested in learning Russian?' So I said 'yeah, why not'. I went to a camp in Bodmin, Cornwall. At the end of 8 weeks they decided you could either be an interpreter or you could be a translator, or you were useless, but I qualified as an interpreter. They then said, 'Right, you're now going to go to Cambridge to the Slavonic Studies Department for a year'."

It was at Cambridge where Peter

became interested in jazz. "At one point five of us were sharing a room and I got into this friendly argument with a bloke who was a Doris Day fan. He kept playing Doris Day records and I said 'you've got to play something else' and he said 'okay, where are your records then?'. I hadn't got any records but I remembered that a teacher at school had played me some records of Jelly Roll Morton in order to get me interested in jazz. I hadn't really been bowled over by them but I went out and bought a record of Jelly Roll Morton and got him to put it on his wind-up gramophone. I was hooked from then on. I really loved it. I started to find out more and more about jazz. There happened to be quite a knowledgeable jazz fan in the next room who heard these records in the evening and said 'who's the jazz fan?'. So he told me a lot about really earthy New Orleans jazz like Bunk Johnson and George Lewis."

From there Peter attempted to learn jazz piano. "I had lots of lessons when I was a kid and was never any good. I gave up the piano but still dabbled a bit, so I thought I'd try playing jazz piano. No chance. I hadn't the first idea where to start."

Whilst studying Russian at Cambridge Peter met a trumpet and French horn player from the Band of the Royal Horse Guards. "A very nice bloke called Tom Hunter mentioned that he'd recently been playing French horn on some private sessions with Tubby Hayes where they were trying to re-create the sound of *The Birth of the Cool*. It didn't mean a thing to me because I was stuck in Trad land, but

he said 'If you want to have a try, why don't you take up a fairly simple instrument like a trumpet or the trombone?'. He said 'buy some kind of cheap cornet and have a go, see how you get on'. So I got this cornet. I just sort of put it to my lips and had a go at playing it and found that I got quite a pleasant sound more or less straight away. So knowing what I knew from the piano I started playing a few scales and picking out one or two tunes and it started from there. It seemed to be much more natural to me than the piano. It seemed as if it was part of me, speaking for me. Mind you, it was a terrible mistake, in a way, because later in life I had to go for lessons to sort out my embouchure problems."

Peter returned to Bodmin to take the Civil Service Interpreters Exam, which he passed. "While I was there I met up with somebody who was learning to play the banjo, so in the evenings we used to go off to a quiet classroom in this camp to play a few tunes and we gradually met up with one or two other people. Then I left the Air Force and got myself a little job in London, filling time before going up to Cambridge in October. But I didn't do any playing, I wasn't good enough really. I just practiced by myself. But then I was lucky. When I got to Cambridge, at Jesus College, I started playing in the college football team. As I was walking off the pitch one day, one of the other players said to me 'oh, by the way Pete, are you interested in jazz?' so I said 'yes, I am, as a matter of fact'. So he said 'we're trying to form a little college band. Do

you play an instrument?' So I said 'I'm trying to play the cornet'. And he said 'we're having a get together tonight of all the people who are interested. Derek Moore, one of the leading lights of the University Jazz Band is going to be there with his clarinet and he's going to see what we can do'. So I went along and met Derek Moore, who became one of my very best friends for life in fact. We played a bit and he said 'why don't you work on it, you're able to play a bit, and see if you can get on'. So I did, and at Christmas I put together enough money to buy myself a cheap Boosey & Hawkes cornet and met up with one or two other people including a chap who was very keen on Johnny Dodds. In the summer I made my first appearance in public in a pub in Cambridge playing with this bloke's band where we were trying to play like those Chicago washboard bands of the 1920s, playing very simple tunes. That was my first introduction to playing in public."

In Peter's next year the university had a regular weekly jazz club meeting where the main band consisted of Derek Moore and Dick Heckstall-Smith, in a Sydney Bechet style band with soprano, clarinet, piano, guitar, bass and drums. "The University Jazz Club invited me to form a second band, so I put together a band which was quite traddy." After a while Peter said to fellow bandmember André Beeson 'We don't want to play like this. I want to play in a more swing style. So why don't we get together with a very clever chap that I've met called Tony Tanner'. Tony Tanner had

started out as a cornet player before taking up piano, and after graduation he became a literary critic and a leading expert on American Literature. The new quintet performed mainstream jazz like *Lady Be Good* and *Sweet Georgia Brown* and as Peter observes, "I think we were quite a good band, because at one point we played opposite Scottish clarinettist Sandy Brown and he said 'Ooh, you're quite good, you lads, you're really swinging'. So I thought 'we must be doing something right'."

At the end of that year, the University Jazz Club invited Peter to lead the University Jazz Band. "In 1956 we were still in the grips of trad jazz, although I'd started to meet up with people into modern jazz. I'd started in London, alternating between some trad clubs and modern jazz clubs like the Flamingo, where I heard people like Don Rendell, Tommy Whittle and Dill Jones. In the end I decided to form a sort of Chicago-style Dixieland band. My friend André Beeson refused to join me, but I managed to find a quite brilliant Dutch medical student called Joe Berima who played clarinet very, very well to a professional standard, in the style of Edmond Hall. That worked out quite well."

Peter and his university band entered the British Universities Jazz Contest in 1957, which had been won the previous year by Derek Moore and Dick Heckstall-Smith. "They were far

and away the best band. We went in for it and we also won. What helped us was having Colin Purbrook on bass, who was a very nice bloke and a very fine pianist. We won the competition and we won most of the awards including best clarinettist, best bass

player, best drummer, and I was voted the best trumpet player. By the standards of today it was a pretty third-rate band, but by the standard of those days we must have sounded quite professional. By that time, I'd given up the cornet and called myself a trumpet player, because the cornet wasn't loud enough. Bands were bloody loud so if you

were going to play a tune, you'd got to be playing an instrument where you could make yourself heard."

At the end of that year the band went on a tour of Holland and Germany and performed at a concert on the same bill as Stéphane Grappelli. "I was absolutely bowled over by Stéphane Grappelli's playing on that evening. We were top of the Dixieland bill and he was the big attraction in the second half. That was how we rounded off our year."

In Part 2 next month we discover more about Peter's life after university.



# Big Band Scene

Patrick Billingham



Once again we are at the year's end, when seasonal songs are brought out of storage and dusted off for their annual outings.

2019 has been yet another year of uncertainty on the political front. Despite the Prime Minister's bluster and bravado, we are still part of Europe. So charts such as *April in Paris* may still be played without incurring at best, a tariff, at worst, arrest. In addition we have a General Election this month. As this column is above party politics, I would advise everyone to vote, but not necessarily how.

Although, it is reported that, at the time of writing, the prospective Brexit candidate for my constituency has a penchant for dressing up in a leather trenchcoat and a Luftwaffe cap. Which I find a bit weird. I would have thought that an admirer of the German military would hold strongly pro-European

views.

There has been mixed fortunes on the Sussex big band scene. Some of the community bands have been unable to perform this year, as the supply of young players has dried up. As mentioned previously, this is not unconnected with nine years of austerity and underfunded schools. Creative subjects including music have been dropped from the curriculum, as scarce resources are concentrated on the 'essential' subjects influencing league table positions.

The good news is that after the loss of two venues in 2018, there has been a slight recovery, and we are back to seven regular monthly events. Although not yet confirmed, it is to be hoped that the Big Band@Brunswick gigs continue in 2020. The November slot was filled by The One World Orchestra. Apart from one chart, *Which Is True*, composed by Robin



Photo: One World Orchestra by Patrick Billingham

Clayton and arranged by the band's director, Paul Nieman, the evening was devoted to music by Paul Busby, including parts of his *Watermill Jazz Suite*, *East Sussex Jazz Suite* and *The One World Jazz Suite*. The various charts gave soloing opportunities to all members of this excellent ensemble, together with sectional work of great precision, in particular, the brass towards the end of *Major Peter Peters Out*, and the trumpets in *Parallel Universe*. These could well serve as template for a solo, over the corresponding chord sequence, of course. Or even as a basis for your own compositions, if you are so inclined.

The other Busby charts played were:- *The Golden Hind*, *Pipp Brook*, *We Won't Be Druv*, *Bonfire*, *Star Track*, *Revelations*, *Arctic Circle* and *Sad Happy Face*. These charts can be downloaded from the big band pages of [www.scorechanges.com](http://www.scorechanges.com). There is no charge, although donations to worthwhile causes are appreciated. Recordings of most of these can be accessed. If you would care to

subscribe to those which are on YouTube, currently they are 34 short of the required 100 which would give them a huge boost.

The Brighton Big Band with singer Dave Williams are the final booking for 2019.

Further afield, Big Band Sounds with vocalist Jo Kimber, were at Rye College, with an evening of Big Band music alongside Michael Wooldridge, together with Rye College students, at the Rye Wurlitzer. The evening was appreciated by the sell out audience, who enjoyed not only the music, but the fish and chip supper at the interval.

Next month: Details of big bands still active in the county. Anything else, such as gig news, or feedback on this column, that you would like me to include in Big Band Scene for January 2020, please send it to me by election day, Thursday 12th December. My email address is [g8aac@yahoo.co.uk](mailto:g8aac@yahoo.co.uk). Season's greetings to you all.

# Words...George Richardson



I spent my early years exploring on my own. What strongly stands out in my memory from early childhood was the realisation of individuality which I would probably attribute to this time spent alone, wandering through the forest and dirt tracks that were in abundance near to where I grew up in Oxfordshire, giving me a strong connection to nature. So when I did come into contact with people my own age and started to form friendships I think I still maintained a strong sense of myself, rather than seeing myself as part of a group.

Soon after starting primary school I began to realise, as did my classmates and teachers, that I was a very hyperactive character. I was quickly diagnosed with ADHD, and was put on medication. This had little effect and I began to disassociate myself from school, often getting sent out for bad behaviour, wandering into the school library and discovering a love of history. A later diagnosis of mild epilepsy was another strange experience and meant a lot of time spent at the doctor's and hospital. I think this is where my first interaction with using my imagination and creativity for escapism first came into play.

Then the next 5 years at secondary school were some of the toughest to my memory. My hyperactivity and inability to take in what was in front of me right away led to a lot of embarrassing situations in the classroom, and a lot of mental conflict with myself and physical conflict with my peers.

Around the age of twelve I decided to stop trying to figure out what was wrong with me and just start living and enjoying who I was. This was when I started growing my hair, forgot about fads and fashion and took my affinity with music more seriously.

If anything changed the course of my life it was the acceptance of who I am and how I, as an individual, function compared to other people and the decision to pursue the only thing that I have ever been able to call my soul's home.

As a 26 year old musician and person trying to live in society I would say that the feeling of material stability has rarely been present, but I suppose one of the foundations of any artist's dream is total sustainability through their craft. The feeling of security comes and goes.

Depression is another factor which rears its vile head, but acceptance and communication is key. Giving yourself a break when you're going through a hard time, whilst not letting it be an excuse to do nothing. Finding that balance as an artist or just as a person in general is a journey in itself, but once roughly balanced out becomes one of your best tools for tackling life's obstacles.

In music, consistency is expected whether you're at the top of your game or in the worst black hole of a void you've ever experienced. I believe it's best to have a good grounding in the music, and have almost a default setting so that when you're not on your game you can at least do your job. It's something that is overlooked and should be talked about a lot more.

I found myself afraid to jam with people for a long time owing to my own fear of embarrassment, until I learned that's what jamming is for. It's a safe place for people to make mistakes and to progress whilst also learning how to read and be intuitive with the musicians around you. The more you play with others, the more in tune with yourself and music you will be.

I am honoured to be even considered part of this musical community, as I still struggle to see myself as a respected part of it. One thing I will say is that it has to nurture the next generation and not see them as a threat or smear on musical traditions. In my experience lack of knowledge in playing and musical language has come across to others as a disregard for the music and its traditions when sometimes it is simply the case of a lack of experience or understanding, and gaps in musical knowledge. New Generation Jazz has been a big light in this for younger musicians, so a massive shout out to them and their amazing work.

My only plan is to move forward, never stop learning, be grateful for any victories and learn from failure. Other than a bassist I am also a poet and writer. In the end I just want to make a steady living from music to sustain myself, then I can feel some sort of contentment.

Words: George Richardson

Photo: Lisa Wormsley

<https://yadasofi.bandcamp.com/>

# Live Reviews



Photo: Anya Arnold

**New Generation Jazz: Mark Kavuma & The Banger Factory**  
*The Verdict, Brighton*  
Friday 25th October, 2019

It was hard bop twenty first century style when Ugandan born trumpet star Mark Kavuma brought his highly impressive sextet to The Verdict's monthly New Generation Jazz gig on the last Friday of October. Known as The Banger Factory, the title of their recent album of the same name, which was launched at London's Jazz Cafe on 18th September. Having spent time with Jazz Jamaica and Jean Toussaint's Young Lions, among others, the leader is another of the fastest rising stars on today's UK contemporary scene. Highly praised in a recent edition of *DownBeat* magazine in the United

States, he has an assured, finely crafted and personal approach to the instrument with overtones of golden era greats Lee Morgan and Freddie Hubbard. High profile gigs to date include guesting with the Jazz At Lincoln Center Orchestra led by Wynton Marsalis and supporting Wayne Shorter in 2016 at the Barbican. Front line compatriot, tenor saxophonist Mussinghi Brian Edwards whose former bands include Jazz Jamaica and Gary Crosby's Jazz Warriors is another musician in receipt of critical acclaim. Regretfully this charismatic player met with a car accident on the way to the gig, but arrived in the interval to blow up a veritable storm during the second set. The classically trained Artie Zaitz from Poland is a guitarist of unique talents whose mesmerising runs had such an impact on another packed Verdict



crowd that they cheered his incredible playing from the rooftops at every opportunity. Pianist Deschanel Gordon, paying his third visit to the venue this season is, as Verdict regulars will know, a percussive player of immense stature with a seemingly unending stream of ideas. Even by his heady standards the performance he gave, in a band ideal for his approach, was simply jaw dropping. An unexpected band member was bass man and ex Trinity Laban graduate Fergus Ireland. A leader and composer in his own right, plus original member of the ever popular Kansas Smitty's House Band, he tied together the whole band and proved to be a stunning soloist. Driving things along from the drum kit was the young Luca Caruso, another leader himself and currently studying at The Royal Academy of Music.

There have been some great gigs during this season of New Generation Jazz where the audience has really got behind the musicians, but such was the sheer virtuosity and audience connection from this band that things went up at least a couple of notches on the night. The overall atmosphere was not unlike live recordings from 52nd Street in the Fifties or Birdland when Art Blakey's Jazz Messengers were in residence. From the leader's three lip bursting solos on the opener *Blue Monk* to the piano magic on the original *Dear K D*, and guitar pyrotechnics of *Brother James* things were held at a stunning level for the whole of the first set. A new dimension was immediately apparent in part two when *Mussinghi* Brian Edwards joined the fray for the spine

chilling ensemble theme *To A Cedar Tree*, a tune dedicated to the American pianist Cedar Walton. The saxophonist soon took centre stage for an album track *Mussinghi*, written for him by the leader. His lengthy solo containing many quotes from well known jazz standards along with numerous tempo changes driving the level of audience enthusiasm to even greater heights. Things continued to move at breakneck speed until the time came for one of the great ballads. *Polka Dots and Moonbeams* that was written back in 1940 by the brilliant composing duo of Johnny Burke and Jimmy Van Heusen. This is a tune that has been a staple of the jazz repertoire for many years and played in numerous styles by legions of well known musicians. Here we had stunning solos by piano, trumpet and guitar, all with passages of logical improvisation but never straying too far from the original theme. By this time the Verdict faithful were ready and primed for one more trip into the heady world of uptempo hard bop. The band did not disappoint with an uproarious outing on their signature tune *The Banger Factory*. It had been another night of great jazz played before an ever more enthusiastic New Generation Jazz audience.

**Jim Burlong**

*Mark Kavuma, trumpet; Mussinghi Brian Edwards, tenor sax; Deschanel Gordon, piano; Artie Zaitz, guitar; Fergus Ireland, bass; Luca Caruso, drums.*



Photo: Lisa Wormsley

### Carmen Souza

*The Verdict, Brighton*

Wednesday 13<sup>th</sup> November, 2019

Carmen Souza, a Portuguese vocalist of Cape Verdean heritage performed a spectacular tribute to Horace Silver (who shares a similar heritage) and performed a number of his tunes in the distinctive musical styles of Cape Verde, such as morna and funaná.

This wasn't, however, your typical Horace Silver tribute, as Souza uses unique and detailed high-pitch vocalisations, reminiscent of Bobby McFerrin's falsetto, combined with her warm low register which produces a vocal sound that you won't hear anywhere else.

Silver's classic compositions were present including *The Jody Grind*, *Song For My Father* and *Soul Searchin'*,

while a highlight was the beautiful *Kathy* by Brazilian composer Moacir dos Santos, a tune covered by Horace Silver on his album *In Pursuit of the 27th Man*.

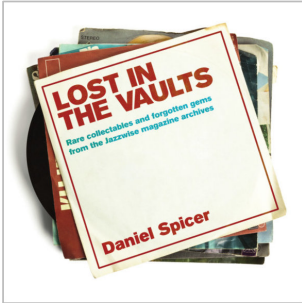
Horace Silver's *Cape Verdean Blues* provided the basis for vocalisations about grogue, the national alcoholic beverage of Cape Verde.

Souza's second set provided the audience with energetic and upbeat material that saw everyone dancing.

### Charlie Anderson

*Carmen Souza, vocals, guitar & percussion; Ben Burrell, piano; Theo Pascal, bass; Elias Kacomandis, drums.*

# Book Review



## Lost in the Vaults Daniel Spicer (Elusian Press)

This is a fascinating and stimulating book. It reprints the complete run of Daniel Spicer's column with the same title, as published in *Jazzwise* magazine between 2006 and 2019. Listing over a hundred rare collectables and forgotten gems of 20th century jazz, it brings together a library of vinyl recordings, often out of print gems, from free-jazz, fusion, Latin, deep-jazz, hard bop, jazz rock, improv, Afro-jazz and more. Daniel's reviews are accompanied by full colour sleeve artwork for each entry plus updated price histories and details of CD reissues.

The book will remind you of the imagination and the astonishing variety of jazz produced between 1960 and 1990. You will be staggered by the sums paid by collectors for rare items. The very first entry, Sun Ra's *The*

*Antique Blacks* sold for £250 in May 2018. A rare and beautiful British item, *Le Dejeuner sur L'herbe* by the New Jazz Orchestra sold for £200 in July of the same year. If you have vinyl albums in your loft or cellar you will certainly be tempted to search for rarities which are still being sought. For example, *Today and Tomorrow* by McCoy Tyner. Available now on CD, but very desirable on vinyl.

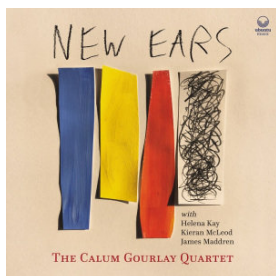
As I said above, this book is a very good read. It will stir your memory and confront you, at the same time, with very challenging sessions which you completely missed. It will send you in search of CD reissues which you will want to add to your collection. For example, I am likely to buy *Blood* by the Paul Bley Trio or seek out *Hipnosis* by Jackie Mclean. I hoped that the book would remind me of some imaginative sessions by British musicians and I was not disappointed. I have mentioned *Dejeuner sur L'herbe*, but you will also find daring experiments by Tony Coe and Basil Kirchin, fine albums by Don Rendell, Evan Parker, Trevor Watts and John Surman, even some very classy chamber jazz by Johnny Scott.

Highly recommended.

**Peter Batten**

[The book can be ordered here from Elusian Press.](#)

# Album Reviews



## Calum Gourlay Quartet *New Ears* (Ubuntu - UBU0043)

Dark hues prevail in this bass-led project, with the higher register of Helena Kay's precise, clear-toned tenor and drummer du jour James Maddren's restless, polyrhythmic cymbal patterns providing the upper frequencies over the rich low end of bass and trombone. Gourlay is a mainstay of the London jazz scene, his powerful tone and accurate intonation having provided support for a wide range of local and visiting artists from Kit Downes to Kurt Elling: he also runs his own big band project with a monthly residency at the Vortex, and this quartet poaches three of the key musicians from that ensemble for a set of carefully arranged compositions that still leave plenty of room for free-ranging group improv. *Blue Fugates* points towards the group's origins: the head arrangement has a distinct flavour of big-band horn charts, then there's some swinging bop-to-free

solos from the horns over a loping groove before a shout chorus kicks in - Mingus would have approved. Elsewhere contemporary straight-eighths feel predominates, *New Ears* has a starker, euro-jazz feel with complex horn lines over an urgent pulse: *Solstice* showcases Gourlay's superb pitching in a chordal bass line, *Ro* mixes in some more bluesy sensibility with a pastoral, almost country-flavoured piece that recalls Charlie Haden. *Emotional Trombone* has a similarly reflective mood and actually features Kay and McLeod equally in dialogue, with a particularly satisfying bass coda from Gourlay; all three are highly complementary players in terms of their delivery and vocabulary. The writing is strong and characterful and the playing is superbly assured throughout, from the young horn players as much as from the masterful rhythm section - *Trinity* and *Be Minor* have a declamatory energy that's really exciting, and this confident debut bristles with potential.

**Eddie Myer**

*Calum Gourlay, bass; Helena Kay, tenor sax; Kieran McLeod, trombone; James Maddren, drums.*



## Dave O'Higgins & Rob Luft

*O'Higgins & Luft Play Monk & Trane*  
(Ubuntu UBU0029)

Monk and Trane still bestride the music like a pair of colossi. Monk's reputation as a composer has continued if anything to grow in the decades since his death, and a working knowledge of *Criss Cross* and *Trinkle Tinkle* are now de rigueur for any serious young jazz student. Trane's compositions are perhaps by comparison rather overlooked, or regarded as etudes or blowing vehicles, but he took his writing very seriously and created plenty of certified classics as well. What neither of them ever did was record with the typical 60s Blue Note organ combo, and this album provides a fresh take on the legacy by enlisting Belfast-based Flanigan to add that distinct Hammond flavour.

The band are all well suited - Luft's precise articulation and impeccable timing and phrasing are mirrored in O'Higgins' crisp clear sax lines, and the band fly along on boppish numbers like Jackie McLean's *Little Melonae* and Tommy Flanagan's *Minor Mishap*. A calmly meditative take on Monk's *Locomotive* sees the frontmen trading lines to emphasise how sympathetically matched they are. Flanigan is rock solid in the engine room and serves up some tasty solos of his own when called upon to do so, and Rod Youngs on drums is subtle and discreet in support, though he drives

the band powerfully to up the temperature from JC's original 1958 take on the standard *Spring Is Here*, adding an Elvin Jones inspired intensity that Trane himself wouldn't benefit from til later in his career. O'Higgins is well known and respected as a player who's very at home incorporating some of the post-Brecker harmonic adventurousism into a mainstream jazz approach, and continues to demonstrate that he's got the chops and the imagination to deliver every time, but the revelation for many here will be Luft: known perhaps for a more contemporary take on the music, he simply tears into this classic material and seems gifted with an inexhaustible supply of fresh, tasteful ideas, whether on the uptempo numbers, the affecting ballad *I'll Wait And Pray* or the moody *Like Sonny*. *Naima* provides an opportunity for him to deploy some spacious reverbs but otherwise his tone is clean and rounded, with none of the stringy bite of the classic 60s organ guitarists. If there is any criticism to be made, it's one of omission rather than commission. Where Monk's own recordings still crackle with edge-of-the-seat manic energy, as though a collapse into chaos is only just being averted by the impeccable swing of the participants, and Coltrane's performances on the tritest of standards burn with a fierce questing passion, on this record while the performances are uniformly excellent there is an overall air of tasteful restraint that while it may be true to the letter of the compositions might be felt to miss something of the spirit. It will be interesting to see how this plays out live: a tour of epic proportions is underway and should not be missed.

Eddie Myer

*Dave O'Higgins, tenor sax; Rob Luft, guitar; Scott Flanigan, organ; Rod Youngs, drums.*



**Jean Toussaint All Star Sextet**  
*Live At The Jazz Cafe*  
(Lyte Records LR049)

The warmth of the respect accorded to Jean Toussaint, accurately described by Ivan Hewitt as 'a genial presence on the UK jazz scene for over 30 years', can be gauged by the warmth of the applause that greets his opening welcome at the start of this extensive 2-disc set, recorded live at the Jazz Cafe to mark what would have been Art Blakey's 100th birthday. The Jazz Cafe is as used to hosting dance bands as straight-ahead jazz acts, and the crowd react with a liveliness that you might not get in the more staid surroundings of a typical seated jazz club - as well you might, because Toussaint and Co. are simply on fire from the very outset. There's a neat generational split between the frontline soloists, with Wallen and Rollins as leading lights of an earlier generation of Jazz Warriors and the rhythm section representing the younger bloods - all combine to thrilling effect on the latin flavoured *Amabo*, with Forbes and Casimir's driving groove inspiring all three horn players to play to the heights - the

return of Byron Wallen's distinctive trumpet voice, reminiscent of 70s adventurers like Charles Tolliver, is especially welcome, but everyone is playing their hearts out right from the outset til McCormack's typically virtuositically intense outro statement. Wallen's own *The Gatekeeper* is a pulsing Afro-Cuban 6/8; *Doc* is a marathon 18-minute workout kicking off with a dazzling high-energy drum solo over which the crowd's screams of approval are still audible, before moving into darker, mellower territory; *Major Changes* brings back the Afro-Cuban feel with able assistance from Perez on congas. New blood Daniel Casimir gets a featured composition on CD 2: a reflective mid-tempo that's a perfect showcase for Toussaint's enduring Shorter-esque affiliations, and the set closes with a wide-ranging exploration of *Moanin'* - a kind of foundational document for the inclusive, blues-and-groove-based approach to jazz documented here that has room for all kinds of sophisticated explorations without straying far away from the kind of sounds that can whip up a storm.

**Eddie Myer**

*Jean Toussaint, tenor saxophone; Byron Wallen, trumpet; Dennis Rollins, trombone; Andrew McCormack, piano; Daniel Casimir, bass; Williams Cumberbatch Perez, congas; Shaney Forbes, drums.*



### BATL Quartet *BATL Quartet Live*

Transplanted Perth-to-London tenor man Brandon Allen is a well respected fixture on the UK scene, sharing with Paul Booth the enviable position of being first-call session player for a host of big names while still preserving an unimpeachable name as an echt practitioner of modern jazz. This album will only enhance the latter reputation, capturing his full tone and powerfully confident delivery as co-leader with the similarly well-rounded Tim Laphorn and a superbly compatible rhythm team in a set of live club performances. All the compositions are by the leaders, exploring different areas of the contemporary mainstream: *Gone But Not Forgotten* is a propulsive modal flavoured swinger that's a perfect showcase for Allen's big blustery tone and urgent phrasing, while the rollicking *Lazy Day* deploys the values of an earlier swing era as a perfect backdrop for his channelling of the bluesey swagger of players like Gene Ammons, though Allen's not afraid to liven things up further, dropping in blistering semiquaver runs

and gestural blurts and smears among the blues and bop licks. Laphorn is an eminently suitable partner, drawing from a similar well of classic jazz piano influences but equally capable of spicing things up with some sudden darker harmonic excursions, supported by an equally comprehensive technique that never tips into extraneous showmanship. His own compositions show an equally comprehensive approach; *Return To Life* has a neatly plotted contemporary sounding rhythm arrangement that provides the launchpad for a wide-ranging, rhythmically virtuosic solo, while the ballad feature *Cuckoo* has echoes of Ellington. The live format allows plenty of space for everyone to stretch out in front of the appreciative audience: the deeply musical support pairing of Somogyi and Haines keep things swinging powerfully along, with Somogyi contributing some excellent solos and Haines raising the temperature when required with his high-explosive bombs. The high intensity latin flavoured *Running Away With Me* is an energetic highlight, and *Frack The Right* sounds suitably angry: but the quality is so consistent that it's hard to pick a favourite; Allen's big sound is a constant delight, and the engagement of the whole band carries the day.

**Eddie Myer**

*Brandon Allen, saxophone; Tim Laphorn, piano; Arnie Somogyi, bass; Lloyd Haines, drums.*



**Maria Chiara Argirò**  
*Hidden Seas*  
(Cavalo Records CRMCACD01)

Italian keyboardist Maria Chiara Argirò maintains a busy presence around London's cutting edge of jazz-based musical activities, most recently with Liran Donin's post-Avishai Cohen outfit 1000 Boats. A formidably accomplished musician, she's emblematic of the kind of international, wide-ranging scene that's grown up in London, with musicians from across the world drawn to the vibrant scene arising from the various jazz undergraduate and post-graduate teaching courses. For this record she's surrounded herself with a team of like-minded international collaborators, all of whom are equally at home working in the area where jazz intersects with other adventurous musical forms. Opening track *Beneath The Surface* introduces us to an impossible-to-categorise sound world where the structures of ECM style piano jazz intersect with the effects-laden sonorities of Tal Janes' guitar and Leila Martial's clear, evocative folk-inflected vocals to

create a very individual, atmospheric and accessible song-based project. The mood is generally introspective but Argirò's keyboards and production ideas combine with the range of textures produced by the band - bowed bass, percussion, artfully deployed analogue synths - to create a cinematic, widescreen impression that might reflect the influence of Argirò's former employers, the art-rockers These New Puritans. *From One Land To Another* makes the contemporary jazz influences more obvious, but one of the pleasures of this highly characterful record is that it evades categorisation while still establishing a very clear identity. There's an understated, carefully considered feel to the playing that belies the high level of virtuosity available when needed - on *Watery Universe* for instance - and the recurrent themes of watery elements and empty oceans are powerfully evoked. A really outstanding creation from a unique musical vision.

**Eddie Myer**

*Maria Chiara Argirò, piano, keyboards; Sam Rapley, tenor sax; Tal Janes, guitar; Andrea Di Biase, bass; Gaspar Sena, drums; Leila Martial, vocals.*





**New York All-Stars**  
*Live Encounter*  
(Ubuntu UBU0030)

A long-treasured project for Ubuntu boss Martin Hummel, the first All Stars line up featured the veteran and late lamented Harold Mabern on piano. That set was so well received that a follow up was a must, and with Mabern's health no longer permitting his participation, so top-flight bop specialist and long-time Benny Golson associate Le Donne was invited in, and as Seamus Blake had just moved to Paris it was a short hop for him to cross the channel to London and join proceedings. The music, recorded live at the last of a three-night run at Pizza Express, is the kind of powerful contemporary hard bop that acts like the New York Standards quartet have helped to re-establish as a default, with extended workouts on *Naima* allowing both tenorists to flex their modern-traditionalist muscles. The temperature remains high throughout on the long, modal flavoured *Encounter*; Le Donne switches to organ for a rollicking blues on his own *Incazzato* that features Blake leaping out of the starting blocks, with his

powerfully centered tone in contrast to Alexander's no less powerful but lighter-voiced personality to create the classic two-tenors dynamic, while the international rhythm team keep things swinging powerfully throughout, and Soderlind contributes a flawless demonstration of that art of bop-to-blues guitar. Vocalist Ian Shaw makes a surprise, typically characterful appearance on Lionel Richie's *Still* before we're back to the post-bop verities with a high-speed modal romp on *Second Impressions* (reminiscent of the Stanley Turrentine/George Benson pairing on Turrentine's *Impressions* album for CTI) and a tribute to Eddie Harris' classic boogaloo groove on the eponymous closer. A delight for fans of the blowing session and a vibrant document of the kind of impromptu but inspired session that's the essence of jazz.

**Eddie Myer**

*Eric Alexander, tenor sax; Seamus Blake, tenor sax; Mike LeDonne, piano; Erik Soderlind, guitar; Aldo Zunino - bass; Bernd Reiter, drums; Ian Shaw, guest vocals.*

# Listings

## Listings

For more detailed and up-to-date 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 travelling a long distance, please contact  
the venue before setting out.

Send your listings to [sjmlistings@gmail.com](mailto:sjmlistings@gmail.com)

<b>Sunday</b> <b>1</b>	<b>Mike Hatchard's Jazz Breakfast feat Noelle Vaughn (vocals)</b> The Ropetackle, Shoreham 11am £12	<b>Jazz Brunch: Sam Carelse with Jason Henson</b> Trading Boundaries, Fletching 11am-2pm	<b>Sunday Brunch Live: Miller Hutch</b> The Depot, Lewes 11am-1pm Free	<b>Paul Richards Trio + Guests</b> The Walrus, Brighton 12.30-3pm Free	<b>Sounds of Swing Big Band</b> The Horseshoe Inn Hotel, Herstmonceux 12:45-3pm Free [R]
<b>Savannah/ Assorted Nuts</b> The Six Bells, Chiddingly 1-3pm Free [R]	<b>Splitting the Atom</b> Ll: Experimental/ Free/Noise all day Green Door Store, Brighton From 3pm Free	<b>Glenn Miller Orchestra</b> Theatre Royal, Brighton 3pm £13	<b>Harry's Tricks Sunday Sessions</b> The Richmond, Brighton 4-7pm Free	<b>Sunday Jazz + Roast</b> The Royal Sovereign, Brighton 4:30-7pm Free entry	
<b>Jazz Jam</b> The Dolphin, Eastbourne 6:30-9pm Free	<b>The Brighton Big Band</b> The Brunswick, Hove 8pm Free (c)	<b>Jazz Sundays with Nigel Thomas</b> The Basketmakers Arms, Brighton 8-10pm Free	<b>Lawrence Jones All Stars</b> Lion & Lobster, Brighton 8-10pm Free [R]	<b>Sunday Night Jazz</b> The Hand In Hand, Brighton 8:30pm Free [R]	

<b>Monday</b> <b>2</b>	Al Nicholls Trio The Paris House, Brighton 2-5pm Free [R]	Anita Wardell & Terry Seabrook The Snowdrop, Lewes 8pm Free (c) [R]	Chris Coull The Paris House, Brighton 8-10pm Free	Bognor Regis Big Band Hothampton Arms, Bognor Regis 8pm Free (c) [R]	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]		
<b>Tuesday</b> <b>3</b>	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]		Vasilis Xenopoulos/Nigel Price Quartet Hare & Hounds, Worthing 8:30pm Free (c)		Vintage Beats // Tulka Trio The Mesmerist, Brighton 9pm Free		
<b>Wednesday</b> <b>4</b>	Sue Richardson's Tribute to Ella & Louis The View, Seaford 7pm start £10	Kojaque Green Door Store, Brighton 7:30pm £9.20	EMUTE LAB 5: Materialities The Rose Hill, Brighton 7:30-11pm £4-6	Paul Richards & Guest The Independent, Brighton 7:30pm	4&More The Paris House, Brighton 8-10pm Free		
Safehouse Open Session The Verdict, Brighton 8pm £3 (£2).	The Blueprint The Charles Dickens, Worthing 8-10pm Free	Fred Woods Big Band Horsham Sports Club 8:30pm £2 [R]	Paul Richards Jazz Sessions Bar Broadway, Brighton 8:30pm Free	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]	Mississippi Meltdown The Mesmerist, Brighton 9:30pm Free		
<b>Thursday</b> <b>5</b>	Tres Amigos The Paris House, Brighton 8-10pm Free	The Jones Street Boys Idle Hands, Brighton 8-11pm Free [R]	Gin & Jazz Club: Paul Richards & Guest The West Hill Tavern, Brighton 8-11pm Free	The Jazz Organisation NUR Restaurant and Bar, Hastings 8pm Free	Nakamura/Andreae /Birchall/Willberg The Rose Hill, Brighton 8-11pm £8 adv £10 otd		
<b>Friday</b> <b>6</b>	Jazz at The Better Half The Better Half, Hove 2-5pm Free [R]	The Comet is Coming Concorde 2, Brighton Doors 7pm sold out	Leon Greening Quartet Steyning Jazz Club 8pm £12/7	Osibisa Trading Boundaries, Fletching 7pm Doors £25/Stand £55/Dining	Hilary Burt's Blue Calluna The Brunswick, Hove Doors 7:30pm £10	Jazz at The Steam Packet The Steam Packet, Littlehampton 8pm Free	Graham Harvey Qt. feat. Dave O'Higgins The Verdict, Brighton 8:30pm £15/10
<b>Saturday</b> <b>7</b>	Jazz at The Queen Vic Queen Victoria, Rottingdean 2-5pm Free	Andy Woon & The Monday Boys The Paris House, Brighton 4-7pm Free [R]	Lynda Murray & Luke Rattenbury Mama Putts, St Leonards 7:30pm £25 (with meal)	Samaki Kino Teatre, St Leonards 7:30pm £12	Tim Wells Trio The Wishing Well, Brighton 8-10.30pm Free	Jo Harrop 'British Standard Time' The Verdict, Brighton 8:30pm £15/10	
<b>Sunday</b> <b>8</b>	Sunday Brunch Live The Depot, Lewes 11am-1pm Free	Jazz Brunch Trading Boundaries, Fletching 11am-2pm Free	Paul Richards Trio + Guests The Walrus, Brighton 12:30-3pm Free	South Coast Big Band Fisherman's Club, Eastbourne 12:30-3pm £5 [R]	Savannah/Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]		
Harry's Tricks Sunday Sessions The Richmond, Brighton 4-7pm Free	Sunday Jazz + Roast The Royal Sovereign, Brighton 4:30-7pm Free entry	Jazz Jam The Dolphin, Eastbourne 6:30-9pm Free	Barney Artist The Hope & Ruin, Brighton 7:30pm £11	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]		

<b>Monday</b>	Nils Solberg-Mick Hamer The Paris House, Brighton 2-5pm Free [R]	Will Gardner Trio (sax) The Paris House, Brighton 8-10pm Free	Terry Smith & Terry Seabrook The Snowdrop, Lewes 8pm Free [R]	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]		
<b>9</b>						
<b>Tuesday</b>	The Muskrat Ramblers Hassocks Hotel, Hassocks 8-10.30pm Free	Ronnie Smith Big Band The Humming Bird Restaurant, Shoreham 8-10:30pm Free (c) [R]	The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]	Dave Browne & Yvonne Lloyd Hare & Hounds, Worthing 8:30pm Free (c)	Beats 'N' Pieces The Mesmerist, Brighton 9pm Free	Wu-Lu The Hope & Ruin, Brighton 7:30-11pm £8.44
<b>10</b>						
<b>Wednesday</b>	The Johnny Spice Swing Orchestra Congress Theatre, Eastbourne [check venue] 7:30pm £16.50 byo	Sue Richardson's Screen Sirens Fisherman's Club, Eastbourne 8pm £10	On The Edge: Rachel Musson and Olie Brice, + Incus, Malleus and Stapes The Verdict, Brighton 8pm £?			
<b>11</b>	Sara Oschlag Trio The Paris House, Brighton 8-10pm Free	Jazz at the Jailhouse: Dave Holdsworth New Brew The Jailhouse, Arundel 8pm £10	Paul Richards Jazz Sessions Bar Broadway, Brighton 8:30pm	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]		
<b>Thursday</b>	CH Big Band Christ's Hospi. Theatre, Horsham 8pm £12/£11/£5	Babou with Abraham de Vega The Paris House, Brighton 8-10pm Free	The Jones Street Boys Idle Hands, Brighton 8-11pm Free [R]	The Jazz Organisation NUR Restaurant and Bar, Hastings 8pm Free	Smalls: Dave Newton Quartet The Verdict, Brighton 8:30pm £16	
<b>12</b>						
<b>Friday</b>	Al Nicholls Trio The Better Half, Hove 2-5pm Free [R]	Tommaso Starace Chichester Jazz Club 7:45pm £15/8	Johnny Spice Swing Orch. Congress Theatre, Eastbourne 7:30pm £16.50 byo	Some Like It Hotter Bodle Street Green Village Hall, Herstmonceux 8pm £10	Steve Buckley Mornington Lockett La Havana Jazz Club, Chichester 8:30pm £7/£4	
<b>13</b>						
<b>Saturday</b>	Jazz at The Queen Vic Queen Victoria, Rottingdean 2-5pm Free	Gabriel Garrick The Paris House, Brighton 4-7pm Free [R]	Sara Oschlag Trio The Wishing Well, Brighton 8-10.30pm Free	Roxanne Presents: Clement Regert's Wild Card The Verdict, Brighton 8:30pm £15/10		
<b>14</b>						
<b>Sunday</b>	Tazina Frank & Andy Williams The Depot, Lewes 11am-1pm Free	Jazz Brunch Trading Boundaries, Flething 11am-2pm Free	Savannah /Assorted Nuts The Six Bells, Chiddingly 1-3pm Free [R]	Paul Richards Trio + Guests The Walrus, Brighton 12:30-3pm Free	Lynda Murray's Quad Squad Azur Beach Pavilion, St Leonards on Sea 2:30-5pm Free	
<b>15</b>						
	Harry's Tricks Sunday Sessions The Richmond, Brighton 4-7pm Free	Sunday Jazz + Roast The Royal Sovereign, Brighton 4:30-7pm Free	Jazz Jam The Dolphin, Eastbourne 6:30-9pm Free	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]	

<b>Monday</b>	<b>Mike Piggott Trio</b> The Paris House, Brighton 2-5pm Free [R]	<b>Jack Kendon Trio</b> (trumpet) The Paris House, Brighton 8-10pm Free	<b>Terry Seabrook Piano Trio</b> The Snowdrop, Lewes 8pm Free [R]	<b>Imogen Ryall</b> Robertsbridge Jazz Club, 8pm £10/8 £10 (£5 for children)	<b>Jazz Jam</b> The Bee's Mouth, Hove 9pm Free [R]
---------------	--	---	--	--	---

16

<b>Tuesday</b>	<b>Dave O'Higgins &amp; Rob Luft play Monk and Trane</b> Jazz Hastings 8:30pm £10	<b>The Brunswick Jazz Jam hosted by Paul Richards</b> The Brunswick, Hove 8:30pm Free [R]	<b>Simon Robinson Trio &amp; Christine Wilshire</b> Hare & Hounds, Worthing 8:30pm Free (c)	<b>Charlotte Glasson &amp; Jenny Green</b> Dorset Arms, East Grinstead Music 8pm £8 otd
----------------	---	---	--	--

17

<b>Wednesday</b>	<b>Jam Session</b> The Paris House, Brighton 8-10pm Free	<b>Safehouse Open Session</b> [?] The Verdict, Brighton 8pm £?	<b>The Blueprint</b> The Charles Dickens, Worthing 8-10pm	<b>Paul Richards Jazz Sessions</b> Bar Broadway, Brighton 8:30pm	<b>Liane Carroll</b> Porters Wine Bar, Hastings 9pm Free [R]	<b>The Jones Street Boys</b> The Mesmerist, Brighton 9:30pm Free
------------------	---	--	---	---	---	---

18

<b>Thursday</b>	<b>Son Guarachando</b> (Cuban vibes) The Paris House, Brighton 8-10pm Free	<b>The Jones Street Boys</b> Idle Hands, Brighton 8-11pm Free [R]	<b>The Jazz Organisation</b> NUR Restaurant and Bar, Hastings 8pm Free
-----------------	---	---	---

19

<b>Friday</b>	<b>Jazz at The Better Half</b> The Better Half, Hove 2-5pm Free [R]	<b>Jazz at The Steam Packet</b> The Steam Packet, Littlehampton 8pm Free	<b>New Generation Jazz: North Ark</b> The Verdict, Brighton 8:30pm £10/5
---------------	--	---	--

20

<b>Saturday</b>	<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>Liane Carroll Trio</b> Kino Teatre, St Leonards 7:30-10.30pm £20	<b>Sam Carelse Trio</b> The Wishing Well, Brighton 8-10.30pm Free	<b>The Les Paul Big Band Xmas Show</b> The Verdict, Brighton 8:30pm £16 (+ prosecco glass)	<b>Late Night at The Queen Vic</b> Queen Victoria, Rottingdean 9:30pm - midnight Free
-----------------	--	---	---	--	--	---

21

<b>Sunday</b>	<b>Sunday Brunch</b> Live The Depot, Lewes 11-1pm Free	<b>Jazz Brunch</b> Trading Boundaries, Fletching 11am-2pm Free	<b>Paul Richards Trio + Guests</b> The Walrus, Brighton 12:30-3pm Free	<b>Sounds of Swing Big Band</b> The Horseshoe Inn, Herstmonceux 12:45-3pm Free	<b>Savannah/ Assorted Nuts</b> The Six Bells, Chiddingly 1-3pm Free [R]
---------------	---	--	---	---	--

22

<b>Harry's Tricks</b> Sunday Sessions The Richmond, Brighton 4-7pm Free	<b>Sunday Jazz Roast</b> The Royal Sovereign, Brighton 4:30-7pm Free	<b>Jazz Jam</b> The Dolphin, Eastbourne 6:30-9pm Free	<b>Sussex Jazz Orchestra</b> The Round Georges, Brighton 7-9pm Free (c)	<b>Lawrence Jones All Stars</b> Lion & Lobster, Brighton 8-10pm Free [R]	<b>Sunday Night Jazz</b> The Hand In Hand, Brighton 8:30pm Free [R]
---	--	--	--	---	--

Monday  
**23**

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

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

**Christian Brewer &  
Terry Seabrook**  
The Snowdrop, Lewes  
8pm Free [R]

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

Tuesday  
**24**

**Amuse Manouche Quartet**  
Christmas Eve Gypsy Jazz  
The Sportsman, Hassocks  
4pm-6.30pm Free

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

**Christmas Eve Jamboree  
jazz, soul, RnB**  
The Mesmerist, Brighton  
7-11pm Free

Wednesday  
**25**

**Christmas Day**

Thursday  
**26**

**Mike Hatchard's Jazz Breakfast presents:  
Boxing Day Special**  
The Ropetackle, Shoreham  
11am £16

Friday  
**27**

**Jazz at The Better  
Half**  
The Better Half,  
Hove  
2-5pm Free [R]

**Elis Davis Trio**  
The Wishing Well,  
Brighton  
8-10.30pm Free

**Jazz at The Steam  
Packet [?]**  
The Steam Packet,  
Littlehampton  
8pm Free

Saturday  
**28**

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

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

**Dave Lewis & Neal Richardson**  
The Bull Inn, Battle  
7:30pm Free to diners

Sunday  
**29**

**Sunday Brunch  
Live**  
The Depot, Lewes  
11-1pm

**Jazz Brunch**  
Trading  
Boundaries,  
Fletching  
11am-2pm Free

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

**Paul Richards Trio  
+ Guests**  
The Walrus,  
Brighton  
12:30-3pm Free

**Harry's Tricks**  
Sunday Sessions  
The Richmond,  
Brighton  
4-7pm Free

**Sunday Jazz +  
Roast**  
The Royal  
Sovereign,  
Brighton  
4:30-7pm Free

**Jazz Jam**  
The Dolphin,  
Eastbourne  
6:30-9pm Free

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

**Riley Stone-  
Loneragan Quartet  
feat. Dave Drake**  
The Verdict,  
Brighton  
8pm £13/8

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

Monday

30

Dave Quincy Trio  
The Paris House,  
Brighton  
2-5pm Free [R]

Sarah Harris Trio  
(vocals)  
The Paris House,  
Brighton  
8-10pm Free

Geoff Simkins & Terry  
Seabrook  
The Snowdrop, Lewes  
8pm Free [R]

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

Tuesday

31

New Years Eve

## Further Afield

### Turner Sims, Southampton

Mon. 2nd Dec. Chris Potter Circuits Trio  
Fri. 6th Dec. Nikki Yeoh & Zoe Rahman  
Duo  
Sat. 14th Dec. Joe Stilgoe  
Sun. 15th Dec. Jingle Bell Jazz 2019

### Southampton Jazz Club

Tuesdays  
10th Dec. The Carrasco Fiasco

### Southampton Modern Jazz Club

Sundays  
1st Dec. Andy Urquhart  
8th Dec. Matt Findlay  
15th Dec. Ted Carrasco & Friends  
22nd Dec. Paul Young  
29th Dec. Mambossa

## On The Horizon

### The Verdict, Brighton

Fri. 3rd Jan. Dave Drake Trio  
Sat. 4th Jan. Edison Herbert Trio  
Fri. 10th Jan. Monkathon III  
Sat. 11th Jan. Sam Jesson Trio  
Fri. 17th Jan. Simmo's Pride  
Sat. 18th Jan. Joss Peach & Friends  
Mon. 20th Jan. Smalls: Scott Hamilton  
Tues. 21st Jan. Luca Sisera's Roofer  
Fri. 24th Jan. Paul Dunlea's Four  
Corners  
Sat. 25th Jan. Rosina Hepburn Quartet  
Fr. 31st Jan. Nye Banfield Quintet

### Jazz Hastings

Tues. 14th Jan. Xhosa Cole Quartet  
Mon. 17th Feb. Martin Speake/Ethan  
Iverson/Calum Gourlay/Jorge Rossy  
Tues. 3rd March Lewis Wright & Kit  
Downes  
Fri. 3rd April Jerry Bergonzi Quartet  
Tues. 5th May Liane Carroll  
Tues. 2nd June Simon Thorpe Quartet

# Venue List

- All Saints Church**, The Drive (corner of Eaton Road), Hove BN3 3QE  
**Arundel Jailhouse**, The Undercroft, Maltravers St, Arundel BN18 9AP  
**Azur Beach Pavilion**, Marina Pavillion, Marina, St. Leonards-on-sea TN38 0BU  
**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  
**Seafort Terraces**, Rottingdean, East Sussex BN2  
**St. Mary's Church**, The Street, Cray's Lane Thakeham 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 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 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 Komedia**, 44-47 Gardner St., Brighton BN1 1UN  
**The Lamb in Lewes**, 10 Fisher Street, Lewes BN7 2DG  
**The Mesmerist**, 1-3 Prince Albert St, Brighton BN1 1HE  
**The Old Market**, 11A Upper Market St, Brighton BN3 1AS  
**The Paris House**, 21 Western Road, Brighton BN3 1AF  
**The Plough Inn**, Vicarage Lane, Rottingdean, Brighton BN2 7HD  
**The Ropetackle**, Little High Street, Shoreham-by-Sea, West Sussex, BN43 5EG  
**The Rose Hill**, Rose Hill Terrace, Brighton BN1 4IL  
**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 Sportsman**, Hassocks, at the crossroads of Cuckfield Road and Gatehouse Lane in Goddards Green, Nr Hurstpierpoint BN6 9LQ  
**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  
**The Wishing Well**, 46 Baker Street, Brighton, BNH BN1 4JN  
**Trading Boundaries**, Sheffield Green, Fletching TN22 3RB  
**Unitarian Church**, New Rd, Brighton BN1 1UF  
**Village Centre Hall**, Trinity Road, Hurstpierpoint, BN6 9UU  
**West Hill Tavern**, 67 Buckingham Place, Brighton BN1 3PQ  
**West Hill Hall**, Compton Ave, Brighton BN1 3PS  
**Ye Olde House at Home**, 77 Broadwater St E, Worthing BN14 9AD



# SJM

Sussex Jazz Magazine

Issue 95

December 2019

Editor

Charlie Anderson

Sub-Editor & Photography

Lisa Wormsley

Contributors

Charlie Anderson

Anya Arnold

Peter Batten

Patrick Billingham

Jim Burlong

Sam Carelse

Eddie Myer

Patricia Pascal

George Richardson

Simon Spillett

Lisa Wormsley

[www.sussexjazzmagazine.com](http://www.sussexjazzmagazine.com)

The views expressed in this magazine do not necessarily represent those of the editor, or of Sussex Jazz Magazine.

Advertisements do not imply an endorsement of the product or service.

Please see our privacy policy on our website for details of how we use and safeguard your data, in compliance with GDPR.

Sussex Jazz Magazine is a monthly magazine that covers jazz across the South Coast region.



Sign up to our free monthly newsletter:  
<https://www.sussexjazzmag.com/signup>



To subscribe to SJM:  
<https://www.sussexjazzmag.com/subscribe>



[www.sussexjazzmagazine.com](http://www.sussexjazzmagazine.com)

# Pete Recommends...



## Tommy Flanagan 3 *Montreux '77*

About five years ago some lucky purchases led me to spend more time listening to Tommy Flanagan. I had always admired his work as an accompanist. Now I began to see him as a solo artist. I went back to this trio recording which was part of my vinyl collection. Wow! How had I missed this? It is a stunning performance by all three musicians.

I have now revised my opinion about the major jazz pianists of the last 50 years. I will not go through the list, you will be familiar with them. Among those who are not eccentrics or innovators but simply offer a basic jazz piano style, I would argue that Tommy is the best.

This concert performance is fundamental to my argument. You will not find a more powerful performance by Tommy. He opens the set with *Barbados*, a Charlie Parker blues, carried along superbly by his rhythm partners, his ideas flow for chorus after chorus. Then there are two medleys (the order on the disc may not follow the performance order). The

first offers outstanding readings of two Billie Holiday classics, *Some Other Spring* and *Easy Living*. The second explores two less familiar Duke Ellington compositions, *Dancers in Love* and *Jump for Joy*, ending with an infectious swing. The final two selections compete with each other for power and quality, but the exceptional flow of ideas on *Blue Bossa* is an example of this type of mainstream jazz performance at its very best.

Keeter Betts and Bobby Durham were touring with Tommy Flanagan as Ella Fitzgerald's support at this time. Their work here is outstanding.

[The vinyl issue was on Pablo Live De Luxe 2308 202]

**Peter Batten**

*Tommy Flanagan, piano; Keeter Betts, bass; Bobby Durham, drums.*

# Subscriber Extra



## Subscribers' Competition

We have one copy of the latest album from Clement Regert's Wild Card for subscribers. The album is entitled Beast From The East and features guitarist Clement Regert, organist Andrew Noble and drummer Sophie Alloway, with a host of special guests including Tim Garland, Emilia Martensson, Duncan Eagles, Rosie Turton, Denys Baptiste, amongst others.

Just answer this question:

What instrument does Clement Regert play?

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

## Competition Rules

- 1) The competition runs from 1st to 31st December.
- 2) Entries must be submitted by email to: [sussexjazzmagazine@gmail.com](mailto:sussexjazzmagazine@gmail.com) before the closing date, midday 31st December 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 Beast From The East by Wild Card
- 7) Entries will be drawn at random on 31st December, 2019 and winners will be notified the same day.



Above: Vocalist and guitarist Carmen Souza at The Verdict.

Below: Carmen Souza's bassist Theo Pascal.

Opposite: Carmen Souza's pianist Ben Burrell. Photos by Patricia Pascal.







Above: Carmen Souza's bassist Theo Pascal with drummer Elias Kacomandis.  
Below and opposite: Carmen Souza. Photos by Patricia Pascal.







BRIGATON

JAZZ

SAFARI

**A brand-new podcast about Brighton's  
vibrant jazz scene**

**Listen now on any podcast app or visit  
[brightonjazzsafari.com](http://brightonjazzsafari.com)**