

SJM

Sussex Jazz Magazine

February 2020



Free

"I really love this club" – Sheryl Bailey 21/6/2019

the Verdict

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cafe and bar: ozamant@verdict.com
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student discounts, door/food 7.0, music 8.30 or 8.0* till late



IMAGE: COREY BISH

FEBRUARY 2020

Sat 1 6.00pm	Adrian Cox: Now is Spring £12/7 Parliamentary nominee launches CD featuring Joe Webb (piano)
Fri 7 7.00pm	Lewis Wright / Kit Downes Duo £13/8 "Impirical vibeanist and pianist recreate "love"ness and bravado"
Sat 8 7.00pm	Talinka 2 £10/5 haunting emotion: Tali & Gilad Atzmon, Jenny Bliss, Yaron Stavi
Thu 13* 8.00pm	Alan Barnes & Trevor Whiting £16 legendary reedman and Chris Barber saxist turn sixty
Fri 14 7.00pm	Xhosa Cole/Jay Phelps Quartet £15/9 Parliamentary award-winner and fine, genre-fluid trumpeter
Sat 15 7.00pm	Joy Ellis Trio: Dwell £10/5 exciting singer/songwriter/pianist on CD launch tour
Fri 21 8.00pm	Pete Cater's Ministry of Jazz £15/7 ace drummer leads all-star septet featuring Vasilis Xenopoulos
Sat 22 8.00pm	Ethan Iverson/Martin Speake Quartet £15/9 Bad Plus pianist & virtuoso sax + Calum Gounlay & Jeff Williams
Fri 28 8.00pm	Zeñel £10/5 hot young trio lead "bared-teeth cavalry charge" – LondonJazzNews
Sat 29 8.00pm	David Angol Quartet £10/5 Peaky Blinders' tenor saxist makes Verdict debut

TRIVERSION

'Jazz on the Edge' www.terryseabrookmusic.com



An organ trio led by Terry Seabrook with Andy Williams (guitar) and Javier Forero (drums).
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New! Notation

SPLASH POINT JAZZ CLUB

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8pm Last Wednesday of the month
Monthly Gig from UK's top bands
Updates of THE FISHERMEN'S CLUB
Royal Parade, Eastbourne, BN22 7AA
01223 722064

SEAFORD
7pm 2nd Wednesday of the month
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The View, SEAFORD HEAD COLLEGE CLUB
BN25 4ES 01223 990139

BRIGHTON
7:30pm Monthly Thursdays
Neal Richardson Trio plus special guest
THE WALRUS
117-119 St. James St, Brighton BN1 1AD
01273 025269

BATTLE
7:30pm Last Wednesday of the month
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THE BULL INN,
27 High Street, Battle, IN33 0EA
01428 725171

PLUS JAZZ & GIN at Maxines, Banatynes Hotel, Hastings
7pm, first Friday of the month. Solo Piano/Vocals
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Cover art by Lisa Wormsley
Above: Riley Stone-Lonergan by Lisa Wormsley

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Eddie Myer



Now it's February, and everyone's "Best Of 2019" lists are in, which means that culture journalists now have to cast around for some new content after an easy January. Of course this year they had to choose between a 'Best Of 2019' and a 'Best Of The Decade' - the latter now an implausible confection, because with the torrent of cultural output surging endlessly around our sensory inputs, and the political rule-book being torn up, hastily re-written then torn up again every few months, who can remember what we were listening to last year, let alone in the far-off mythical days of 2010? The decade began with the entire *Bitches Brew* tapes being released, against their creator's intention and to no-one's particular edification, and finished with a previously-unreleased Coltrane album in the UK charts, closely followed by yet another 'lost' recording, *Blue World*. Meanwhile, *Kind Of Blue* remains a fixture on the bestseller lists. 2019 was the year in which physical sales passed a tipping point, accounting for less than half of

UK recorded music revenues, and as we've remarked before in this column, streaming is still not a format that's very favourable for monetising jazz. With those kind of odds against you, who would chance their arm or risk their shirt on releasing a jazz album?

Yet release they do. 2019 presented jazz lovers with an embarrassment of riches: releases that were either superbly conceived and executed in the tradition, upholding its finest values, or else that took a risk, and impressed with their sincerity and integrity. As examples of the former, we can at least mention outstanding releases from Quentin Collins, Nigel Price, John Turville, Rob Luft and Dave O'Higgins, Paul Booth, Jean Toussaint and newcomers Gabriel Latchin and Mark Kavuma: for examples of the latter, an embarrassment of riches: who could choose between Nerija, Seed Ensemble, Sarah Tandy, Binker Golding, Theon Cross, Duncan Eagles, Preston Glasgow Lowe, Alex Hitchcock, Miguel Gorodi, Andrew McCormack, and Brighton's own Anõna Trio, to name only a few? Let's

be thankful for the labels such as Ubuntu, Whirlwind, Fresh Sound New Talent, Jazz Re:Freshed, Gearbox and Ropeadope that are prepared to risk their time and money to bring us these treasures.

We're doubly fortunate in that all the above artists have performed in Brighton to support their releases, many of them at our own Verdict club. Without needlessly denigrating the genius of its composers and arrangers, jazz is a spontaneously generated artform, and it's an often repeated cliché that a recording can be seen as a snapshot of the music as it was on that particular day, one of an evolving series of performances, rather than a definitive statement: seeing the band live enriches the experience of listening to the record. Jazz lives as a live artform, but if funding a jazz record is a risky investment, the life of a touring jazz musician is hardly a pathway to riches either. This column has already dwelt at some length on the financial realities of the jazz musician's life. Of course, individual incomes are a closely guarded secret, known only to the musicians themselves, their dependents, and those kind folk at HMRC: full disclosure is rare, and a fully researched investigation, while fascinating, would require a great deal of time, trust and goodwill. However, as a pointer, the Musicians' Union advises that a musician giving a single performance (max 3 hours) plus rehearsal on same day (max 3 hours) in a venue with a capacity of less than 200 (which amply covers the majority of jazz gigs) should receive a remuneration of £146.00. Recently released analysis by the Office Of National Statistics put the UK's average full-time salary for 2019 at £36,611, so in order to achieve this average, our fictional jazzer would

have to play 250 gigs at the full MU rate every year. We will be giving away no secrets if we acknowledge that many jazz musicians will not achieve either the quantity of gigs nor the quality of fees necessary to hit this average. Wages nationally are, in real terms, still worth less than they were ten years ago: wages for casual pub sessions in Brighton (and nationally) are still the same as they were twenty years ago, whereas the cost of goods and services as calculated by the Bank Of England have risen by nearly 75% and you'd need nearly £70 to buy what you could have bought for £40 in the far-off days of 1998 - and let's not even mention the rental situation.

Of course, many jazz musicians exist on a portfolio career balanced between *echt* jazz performances, more mundane fare such as cruises and pantos, teaching, and other diverse activities. And, fortunately, we still have the Arts Council and its stash of Lottery funding to disburse. The artist's path has never been an easy one, and no-one owes them a living: let us admit that even in the Golden Age of jazz, an unswerving devotion to playing bebop led many artists, whose deathless musical talents unfortunately far outshone their fiscal abilities, to lead lives of chronic financial insecurity. So the choice is ours to make. None of this wonderful music would be able to thrive were the talent that creates it not underpinned by the support of you, the listener. So whenever you can, go to the gig, and, if you can stretch to it, buy the CD or the vinyl as well. You'll be enriching not only the musician and their backers, but yourself, and ultimately all of us as well.

Eddie Myer

Jazz News



[Lawrence Jones Anniversary](#)

This month sees Lawrence Jones celebrating 20 years of performing every Sunday evening at the Lion & Lobster in Brighton. Lawrence will be doing a special 20th anniversary performance on Sunday 23rd February.



[Joe Armon-Jones at Patterns](#)

Brownswood recording artist Joe Armon-Jones performs at Patterns in Brighton on Sunday 9th February as part of his European tour to promote his latest album *Turn to Clear View*.



[Liane Carroll & Claire Martin](#)

Vocalists Liane Carroll and Claire Martin are putting on a special concert in support of the Mary Clarke Statue Appeal. The evening, titled Double Standards will raise funds for a statue of Mary Clarke, the Brighton suffragette who was Emmeline Pankhurst's sister. The event happens at St. George's Church, Brighton on Wednesday 4th March with support from Siren and Women of Note.



[Brainchild Festival 2020](#)

Independent festival Brainchild returns in 2020 during the weekend of 10th to 12th July. The organisers have said "We do this because we believe in the power of these gatherings and these spaces to celebrate and push forward culture, conversation and community. It's never felt more important than it does right now, and we can't wait to make it happen with you."



[The Fabulous Red Diesel](#)

The Fabulous Red Diesel will be performing at The Verdict on Saturday 28th March. The band, led by Kat Lee-Ryan, recently supported the James Taylor Quartet at St. Mary in the Castle in Hastings and later this year they will return to The Verdict as part of the Brighton Fringe Festival.



[Howes3](#)

Pianist Oli Howe's trio Howes3 are set to release new music in February under a new label. Last year they appeared at the Soundcrash Funk & Soul Weekender, Sofar Sounds, The Vortex and Kansas Smitty's, together with support slots with Taylor McFerrin and Billy Cobham.



[Trevor Watts and Jamie Harris](#)

Trevor Watts celebrates his 81st birthday with a performance at Safehouse on 26th February with percussionist Jamie Harris. The pair toured and recorded together between 2003 and 2007. The evening will also see a performance by saxophonist Ron Caines with cellist Alice Eldridge, bassist Gus Garside and drummer James Parsons.



[Martin Speake International Quartet](#)

Saxophonist Martin Speake is currently touring England with his international quartet that includes Ethan Iverson and Calum Gourlay with drummers Jorge Rossy or Jeff Williams. Their performance at Jazz Hastings on 17th February will be with Jorge Rossy while their performance at The Verdict in Brighton on 22nd February will be with Jeff Williams. The tour is supported by Arts Council England.

Patricia Pascal



Buster Mantis was alive yesterday celebrating 1 year of Champion Sounds - a weekly improvised groove-jazz session that happens every Wednesday. The energy felt in the packed room was massive and the brilliant line-up gifted us with a set of unforgettable real-time music-creation completely off the charts. The names are well known in the scene as some of the 'heaviest young musicians' around. Hugo Piper and Rupert Cox were stellar in their solos and showed great dynamic stability, knowing when to express in full and when to support the group during experimentations. The powerful and unique set-up of 2 drummers with Jack Robson and Zoe Pascal, lead the band into some highlights especially spiking the audience into a deeper level of interaction and shared creativity. But they all took turns in the driving seat. Memorable solos and unpredictable moments from Dylan Jones on trumpet, Quinn Oulton on sax and heavy rock/jazz guitar licks from Daniel Kemshell.

The fact that jazz improvisation is indeed the 'spinal cord' of this virtuosic group, explains how easily they can travel from one style to the other without hesitation, making the music more interesting, vibrant and raw. If you happen to be around Deptford on a Wednesday night make sure you catch the sessions. The entrance is free and will end your day on a high note. Sessions like this make the fabric of London's underground jazz scene.

Unprompted appearances from heavyweight musicians seem to be happening with more frequency outside the usual big club mainstream jam circuit. Just this week, Thundercat, well known American bass player, surprised everybody by attending Renato Paris's jam night, Straight Pocket in Brixton. Kamasi Washington was seen in 2018 playing at Buster Mantis during a Steam Down night. It seems to me they are looking to soak up some of the freshness this new generation is bringing to the game.



Above: Trumpeter Dylan Jones at Champion Sounds.

Below: Drummer Jack Robson. Photos by Pat Pascal.





Above: Trumpeter Dylan Jones, bassist Hugo Piper and saxophonist Quinn Oulton.
Photo by Pat Pascal.

Get your pen out and make a note of some of the best music nights and jams, in London at the moment:

Mondays

Renato Paris's Straight Pocket at Pure Vinyl Records
Jam
Free
246 Ferndale Rd, Brixton, London SW9 8FR
Instagram: @straightpocketldn

Tuesdays

Kansas Smitty's (Live music every day)
Jazz
Ticketed concert night presenting different bands
63-65 Broadway Market, London E8 4PH
@kansassmittys

Wednesdays

Champion Sounds
Improvised groove-Jazz nights with different line-ups every week
Free
Buster Mantis
3-4 Resolution Way, Deptford,
London SE8 4NT
Instagram: @champion.sounds

Thursdays

The Banger Factory House band residency led by Mark Kavuma
Jazz
Free
The Prince of Wales
467-469 Brixton Road, London SW8
Facebook: @TheBangerFactory

Fridays and Sat

Jazz Lates
Concert night presenting different bands every week
Free with registration
Ninety-One Living Room
91 Brick Lane, London E1 6QL
Facebook: @91livingroom

Saturdays

Groove Science
Concert night with different line-ups every week
Free
The Standard
10 Argyle Street, London WC1H 8EG
Instagram: @groove.science



Keyboardist Rupert Cox and saxophonist Quinn Oulton.
Photos by Pat Pascal.

Sundays

Milestones

Concert night with different bands every week

A Sunday Jazzsession

Upstairs at Ritz

Free

Brixton Oval

Coldharbour Lane, Brixton

Instagram: [@thecitizenbay](#)

Other nights to look out for:

Overnight Oats presented by guitarist Tara

Cunningham

Improvised jazz groove sets

Folklore

186 Hackney Road, London E2 7QL

Ticket: £5

Instagram: [@abigfatrat](#)

GW Jazz concerts presented by

Gordon Wedderburn, known to introduce
some hot new talent.

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Facebook: [@gwjazz](#)

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& vocalists. Cross-border and cross-genre

contemporary ground-breaking talent."

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Instagram: [@bravepoets](#)

Jazz Jams for under 18s

Tomorrow's Warriors Jazz Jam

at Richmix

Once a month

Free

35 - 47 Bethnal Green Road

London E1 6LA

Facebook:

[@tomorrowswarriorsmusic](#)

National Youth Jazz Orchestra Jazz Jam

at Foyles Bookshop (Charing Cross)

Once a month

Free

107 Charing Cross Road, London WC2H 0DT

Facebook: [@NYJOuk](#)

Patricia Pascal

Simon Spillett

Mass Observation



Now here's a market stall purchase I'm delighted to have made quite by chance earlier today. 'The Observer's Book of Jazz', published in 1978 by Frederick Warne Ltd., was one of the first books I ever read on the music - perhaps even THE first, it's hard to recall at this distance. Yet I remember exactly where my original copy (long since lost in a flat move somewhere) came from - my father's library of jazz books large and small, along with his record collection my chief source of musical enlightenment and inspiration in my teen years.

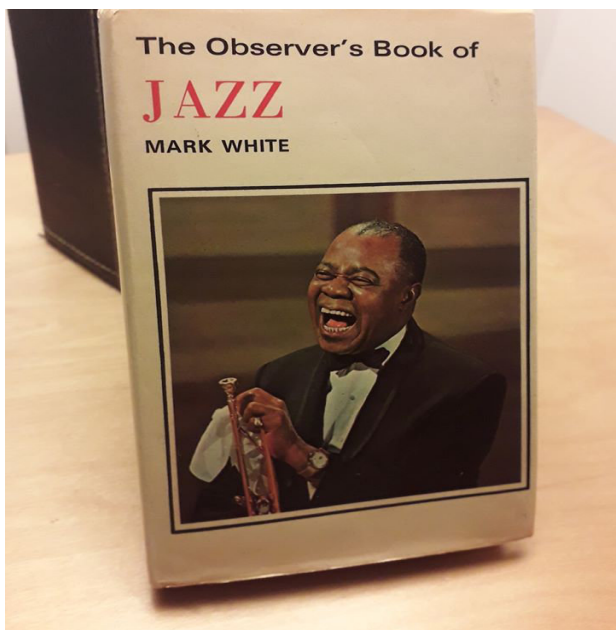
Revisiting it thirty years on (and over forty since it was first published) it makes for rather quaint reading, despite what was

at the time, as Humphrey Lyttelton notes in his foreword, a remarkably broad coverage of the idiom - from Buddy Bolden to the Brotherhood of Breath.

Indeed, little time-locked sound bites leap out at you every few pages or so, none more poignant than the book's suggestion that the reader 'pay a visit to any flourishing jazz club and see how few bald-headed toothless old buffers in wheelchairs there are present.'

My oh my, forty years ago certainly WAS another age...

Actually despite his occasional subjective misfire Mark White - the books author - was a remarkable figure. In his sixties at the time he



wrote it, White had already been something of a British jazz pioneer. Invalidated out of the forces in World War Two, he went into radio, launching and producing the BBC's legendary show 'Jazz Club' in the late 1940s before going on to a stint as a TV producer at ATV and Granada.

In 1970 he became the head of BBC Radio 1, eventually moving over to become controller of Radio 2 between 1972 and 1976.

With the 'Observer' book his task was almost impossible: condense the 80 or so year history of a music into under 200 [pocket-sized] pages, complete with a representative discography. However, he did so with notable success, making the book a handy

reference work even to this day.

For me it conjures memories of my first year or so getting in to jazz. In fact, at one point the book came with me virtually everywhere: tucked into my school coat, intensely digested in breaktimes, even read in the intervals at my local Sunday lunchtime jazz club.

Within its pages I discovered so much, a lot of its vivid descriptions of players I hadn't heard - Coltrane, Ornette Coleman, Archie Shepp - making me eager to seek them out. Looked at now, even its truncated discography must have sown a seed, referencing such then rare British jazz albums as Tempo's *Cool Music For Hot Night*, the reissue of which I could never have dreamed I'd one day produce, as I



did in 2016.

When one considers how popular the 'Observer' series of books were back in the Seventies (retailing at £1.50, the range of subjects covered was almost laughably wide ranging from 'Flags and Heraldry' to 'Pond Life') it prompts the question of just how many people might have found this small but (almost) perfectly formed guide their introduction to the music?

These days, what with Wikipedia, YouTube and the internet in general, such a book is probably redundant, more's the pity.

Nostalgic as I am, I find that a real shame and, even all these years after first carrying it with me like a totem of my faith in the

idiom, I continue to think it was physical things like this - books, albums, tapes, magazines - that truly helped fuel my appetite for jazz. Somehow streaming and downloads seem so, well, intangible and remote in comparison.

One final thing I believe Mark White and the 'Observer' team got right back then is the cover image. Who better to figurehead a book on jazz than Louis Armstrong? If I were to try and write a similar book today I'd still plump for Louis too.

After all, if you had a photo of God you'd stick it on the front of every bible, wouldn't you?

Simon Spillett

Jazz Essentials

Andrew Hill
Verona Rag
(Soul Note)

The obvious choice of all of pianist Andrew Hill's many fine albums would be *Point of Departure*, his outstanding 1964 Blue Note set with Eric Dolphy, Joe Henderson and a ridiculously young Tony Williams, among others. But Hill's discography includes many other gems, including this fine solo set recorded in Milan in 1986.

He's a fascinating man, Mr Hill, not least concerning his own biography. Initially it was put about that he had been born in Haiti, because he had added a final e, Haitian style, to his name to make him stand out more in the crowd, but his birthplace turned out to be a bit of totally inappropriate PR spin from critic Leonard Feather, who thought the dark-skinned Hill needed some more local colour. Imagine the fuss if someone had tried to relocate Miles Davis to the slums of Port-au-Prince! In fact, Hill was born in Chicago. Not however, as is usually recorded, in 1937, but in 1930. That fact somewhat challenges the idea of Hill as a precocious talent, his debut set now appearing when he was 25, not 18, his run of Blue Notes when he was a mature 30-year-old, not a bright young thing in his mid-20s.

But one claim about Hill does stand true. Alongside the likes of Keith Jarrett and others, Hill was one of the first pianists to play solo, spontaneous improvisations, flying solely by the power of his imagination and his technical abilities. *Verona Rag* mixes



three Hill improvisations along with reworkings of Jimmy Van Heusen's *Darn That Dream* and John Lewis's *Afternoon In Paris*. It's a glorious combination, each track showcasing Hill's trademark angular phrasing, jagged melodies, and dense layering of sounds.

Hill's music is like a Cubist painting, giving you many different angles on the same subject, an approach best exemplified here by the outstanding title track, an initially jaunty Joplinesque rag that owes something to the gospel song *I Decided To Make Jesus My Choice*. He plays it as if turning a musical kaleidoscope, one of those optical instruments whose internal mirrors reflect back ever-changing coloured symmetrical patterns. The effect is mesmerising, which in my case is true of almost everything Hill ever played.

Simon Adams

Lewis Wright





Vibraphonist, composer and member of Empirical, **Lewis Wright** spoke to Charlie Anderson ahead of his appearance at The Verdict in his duo with Kit Downes.

You're touring your duo project with pianist Kit Downes, tell us about your relationship with him and why you enjoy performing with him.

Kit and I have known each other since childhood. We both grew up in Norfolk, met at a youth music programme and have collaborated in a whole range of contexts since. There are a lot of shared musical jumping off points, so playing together has always felt very easy and natural. He's such a strong player which is essential when playing duo.

How do you approach composition? For example, do you compose at the

piano and did you have Kit in mind when you composed the pieces?

With these compositions I wanted to explore some different possibilities for the vibraphone. It's an instrument with a lot of untapped potential so I wanted to build certain concepts and textures into the music. This is something that continues to interest me moving forward, whether it's in my playing or my composing. Sometimes I write at the vibraphone, sometimes the piano, depending on the piece or parts. I definitely had Kit in mind; having someone's sound in your head can be a real help when composing. It gives you a direction to head in and



sometimes suggests specifics. Part of the challenge with writing this kind of music is knowing what to write down on the page and what to leave up to the improviser and knowing a person's playing really helps make those decisions..

How does playing with Kit compare (or contrast) with your work in Empirical?

Regarding orchestration and tonal palette it's completely different. Drums, or lack thereof, always changes the landscape so much, not just in a rhythmic sense, but in a dynamic sense and one's own space within the music can take on a different meaning. Even though we are all equal contributors to Empirical, the instrumentation often suggests that I take more of an accompaniment role behind the lead voice of the saxophone, whereas with piano, the vibes often feels right sitting on top. Also, like any social situation, it's how you navigate the conversation together. Different personalities always bring different interactions within the music.

Your album with Kit, *Duets*, was released in 2018. Are you planning on doing more?

We haven't talked too much about when and how, but I'm sure there will be more in the future. It's something that we both enjoy doing and has plenty of life in it. For the moment, we are looking forward to playing more live and developing some new pieces.

What plans do you have for 2020?

Kit and I will be touring the UK in the spring. Empirical also have live dates including bringing our week long pop-up venue to the Bath festival in May. I'll also be releasing a second record (on Signum Records) later in the year which features New York based musicians Matt Brewer (bass) and Marcus Gilmore (drums).

Lewis Wright & Kit Downes

Friday 7th February, 2020

The Verdict, Brighton

For a full list of Lewis's live dates:

lewiswrightmusic.com

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JAZZ AT THE SNOWDROP

feb 3 **Andy Panayi (sax)**
Darren Beckett (drs) Nigel Thomas (bs)
Terry Seabrook (pno)

feb 10 **Martin Speake (sax)**
Nigel Thomas (bs) and Spike Wells (drs)

feb 17 **Quinto**
with Raul D' Oliveira & Tristan Banks

feb 24 **Lawrence Jones (sax & flute)**
Dominic O'Meehan (drs) &
Terry Seabrook (organ)

DR & PH: PHOTOMUSIC BY MARIAN MARIĆ

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brightonjazzsafari.com

Big Band Scene

Patrick Billingham



So far, in the so-called real world, things appear to be going from bad to worse. It seems that our very own Duke and Duchess are abandoning the county to enjoy transatlantic attractions. And that the White House incompetent is disregarding international law to exacerbate the crisis in the Middle East, with repercussions likely to be felt here, especially, since, at the time of writing, we are no longer part of, and having the protection of, the European Union.

In contrast, on the Sussex big band scene, there is good news. The Big Band @Brunswick series is to continue. The 2020 programme continues this month with the Brighton Big Band. In addition to the usual first Sunday of the month sessions, there are a few additional gigs during the year.

There is also the prospect of more big band events at The Verdict in Brighton. I had wondered how a big band would fit in to the available space and still leave room for a large enough audience. The tables with most of the chairs are removed to allow the capacity standing-room

audience space. As I found out when I went to hear The Les Paul Big Band playing there for the second time, in December, together with their regular vocalist Pam Dabell.

The band were as good as I have ever heard them. The section work was tight with swinging solos, especially those of guest lead tenor Andy Panayi. It would normally be invidious to mention individual band members, but in the final number, *Sing Sing Sing*, the vigorous extended solos played by the regular drummer Derek Roberts sent the audience out into the Winter Solstice night with a warm appreciative glow.

Even more good news. Since last month's issue went to press, I have come across two more big bands with a conventional line-up.

The Chichester Big Band

<https://www.facebook.com/saxophone2/>

Contact: Beverly Cerexhe-Dickens, chichesterbigband@gmail.com

The University of Chichester Big Band

<https://www.facebook.com/University-of-Chichester-Big-Band-123404929053400/>

As yet, no contact details.

I have also heard mention of a Hastings-based big band, but, so far, I haven't managed to track them down on the internet. Any information will be gratefully received.

There wasn't space last month to include those big bands with less conventional line-ups. They must have at least seven horns. Some are mostly saxes, others include strings, voices, and even occasionally, an accordion. But all playing in big band style. As with the more conventional line-ups, the list includes websites, where known, Facebook pages, if any, and contact details.

Saxshop

<http://www.saxshop.org>
<https://www.facebook.com/saxshopbrighton>

Contact: Beccy Rork, 01273 412767/07979 876092
beccyrork@gmail.com or
(messenger) m.me/saxshopbrighton

Seaford Rock & Jazz Orchestra

www.seafordrockandjazz.co.uk
Contact:
enquiries@seafordrockandjazz.co.uk or
Pat White 01323 897360,
thewhites@pwhiteseaford.co.uk

The Downsbeat Swing Band

Contact: Steve Field, 07729 890174
stevefield46@hotmail.co.uk

The Swingin' Saxophone Big Band

<https://www.facebook.com/pg/theswinginsaxophonebigband/>

Contact: Karen Wardrop,
karen.wardrop@btopenworld.com or



(messenger)

m.me/theswinginsaxophonebigband

The Wacky Band

<https://www.facebook.com/TheWackyBand>

Contact:

thewackyband@outlook.com or
Paul paul@classicbikes-sussex.co.uk or (messemger)
m.me/TheWackyBand

Trees

www.treesensemble.org
<http://www.treesensemble.org/>
<https://www.facebook.com/treesensemble/>

Contact: Terry Pack 07801 482984
tpfeedback@hotmail.com.

Now the public service section. The Chichester Big Band, mentioned earlier, would like to hear from brass players, especially trombonists. They rehearse three Mondays each month. If you are interested, please contact Beverly, whose email address is given above.

Next month: Hopefully more news and views. If you would like your band featured, and I have not already contacted you, please get in touch. Or if there is anything else, such as gig news, or feedback on this column, that you would like me to include in March's Big Band Scene, please send it to me by Sunday 10th February. My email address is g8aac@yahoo.co.uk.

Words... Sudhi S Pooniyil



I was born and brought up in a small town, Alappuzha in the Southern Indian state of Kerala. Mine was a creative family: My Dad was a writer and my Mum a musician. Memories of my childhood are rather sober, poignant and chaotic. Although I had a lot of friends, I was lone in a crowd with my strange mind tempting to chase after unreal imaginations and fantasies, I have been a wanderlust: fascination for diverse culture dragged me to hide in compartments of suburban trains across India many times!

My first drum was my Mum's water pot. Those days it was common in my village to fetch water from the ponds or public taps with those epic aluminium pots. I loved the shape of it so I found it fascinating exploring hidden sounds by slapping and punching on it. As a result my poor Mum had to replace new pots every few months. I'd get relentless slaps from her, but I swear it was all made of love. She was a tender soul trapped in a delusive cage of life under the insecure wings of my Dad. She often became the victim of my Dad's wrath from a drunken mind. Her sorrows were dark, deep and desolate. Then one day a sobering wind blew the light of vision away from her eyes forever. I was then about to embark on my rebellious teen age.

School is where my classical music education started. I wanted to study art or music, but as a result of being deluded by my Dad's charisma as a writer I instead studied English Literature at the University of Kerala. He was the librarian, a book worm living among a huge pile of books at the same university. I was full of energy, a rebel strongly involved with politics and all sorts of troubles. I made a lot of friends; musicians and creative people among them. After Uni I lost myself in the colours of Mumbai, working as a correspondent on a broadsheet, often ending up drumming with street kids to popular folk tunes.

My unreal imaginations and fantasies helped me to gather unusual dreams, thus I crossed the oceans and ended up in Manchester. I enjoyed the transitions of the nature, from the dormant winter to

spring then the blossoms of summer. Whenever I walked around I felt like I was living in the world of poetries and fictions. I must admit that I didn't have much sense what Wordsworth was trying to portray until I witnessed the magical sight of daffodils and crocuses, along with myriad blossoms around me!

I then moved to Cambridge. Musically and artistically life in that fairytale city played a significant part in my life. I joined with a versatile bunch of musicians playing world music, and I started jamming with some amazing jazz folks. I loved the fabric of intricate melodies and the freedom of expressions and individuality jazz music offered. I am still a toddler in the vast universe of jazz though. I used to play darbuka and Daf (frame drum) with Middle Eastern music enthusiasts in Cambridge too. That was a real joy.

Living as a strand of this close-knit community of musicians in this radical town [Brighton], I get opportunities to engage with some fascinating projects and jamming with a diverse bunch of musicians. I love that freedom of exotic journeys through different cultural elements and expressions. My sense of rhythm is an instinctive one. It has been with me as my other self, a shadow, or my duality. I truly feel this precious opportunity as a gift, being part of this universal language of music. I have a band too if I can claim it, Clandestino. It is a Flamenco fusion band. They are all amazing musicians with a distinctive voice.

Apart from music I am an artist, a poet and a writer. I wish to travel around and portray my vision in watercolours and write about my experiences. Maybe I am lucky that I don't come across such an abyss of emptiness of motivations, rather it transforms as butterflies to fly around my head flapping its wings with much enthusiasm and delight... for me life is a beautiful melody.

Words: Sudhi S. Pooniyil

Photo: Lisa Wormsley

<https://sudhispooniyil.com/>

Zeñel



Photo: Oscar Wilkins

Noah Stoneman (keys), Laurence Wilkins (trumpet/effects) and Zoe Pascal (drums) from the group **Zeñel** were interviewed by Charlie Anderson ahead of their appearance at The Verdict as part of New Generation Jazz.

How did you first get into music?

Laurence: My mum is a piano teacher and my dad wrote music for adverts and corporate events and things. They got me playing quite a few instruments at a young age. Because of my dad's music software I starting learning about production around the time I started secondary school. After my Eminem phase in about year 2, my dad introduced me to many of my earliest music loves, including Black

Sabbath, Jimi Hendrix and dubstep.

Noah: My mum is a music teacher so I began having piano and violin lessons from the age of about 5. Luckily she was very relaxed about whatever kind of music I played, so the more I developed my passion for jazz and improvised music, the more she encouraged it, as well as my other teachers.



Photo: Oscar Wilkins

Zoe: My family are world music musicians, so I was always surrounded by rehearsals, soundchecks, gigs for as long as I've lived on the planet - my household encouraged it and I was surrounded by artistic freedom. I started to play drums when I was 5, I jammed along to my dad's DVD collection, which varied genres. I was predominantly self-taught, until I started having grade lessons and was enrolled into a jazz programme called Tomorrow's Warriors at the age of 11.

How did Zeñel come about?

Laurence: Initially I'd met Zoe as we'd both been at Tomorrow's Warriors together. Then we all met in the Jazz department of the Junior Royal Academy of Music. It was a Saturday music class and we were all placed in the same group. After a few months Zoe and Noah sent me a message saying they'd be interested in starting

some sort of organ trio band, but of course once we started playing together it went in a very different direction!

How would you describe the music that you make with the band?

Laurence: The quickest way to describe it is probably as a mixture of jazz improvisation and electronic dance music grooves and sounds. I'd say that some tunes lean more to one of those influences than the other, but it almost always contains those two elements. I think our music is pretty varied, a lot of our tunes on the upcoming EP are very different to each other.

Tell us about your interest in adding electronic elements to your music.

Laurence: I've always had a fantasy of electronic dance music being performed by a very fluid improvising



Photo: Oscar Wilkins

live band. When we started playing with each other, it was pretty much just a natural instinct to get the laptop involved using Ableton Live and use all the same kinds of software synths which I'd use for producing (Massive, FM8 etc). I was manning the laptop, but I had about 1% of the experience needed to pull it off in a live gig setting, as any one who was at our first gig three years ago would know. In terms of how we wrote the tunes, I was interested in jazz artists who used aspects of hip hop, electronic dance music or grime. Shabaka Hutchings, Chris Dave, Pomrad, Hudson Mohawke, Soweto Kinch, Mister Lies are great examples of this. Noah was also into making hip hop beats, so it made a lot of sense to go in this electronic direction. Some of his hip hop influences at the time included Kendrick Lamar, Nas, Madlib, J Dilla and more.

What future plans do you have for Zeñel?

Laurence: We released our first single *Bubbleleaves* last December. Our second single *Treehouse People* is out as of 21st January, and then our first 7-track EP will be out about a month after that. We're very excited to put this out because we worked on it for ages and are very proud of it. We've recorded some more stuff since then but how that will be released is unclear. We're working with a cool label for a potential release, but we'd better keep our mouths shut about that.

Zeñel

New Generation Jazz
The Verdict, Brighton
Friday 28th February, 2020

<https://zeneltrio.wixsite.com/zenel>

Liane Carroll & Claire Martin

Double Standards

**An evening of jazz and joy in support of
the Mary Clarke Statue Appeal**



Double Standards - an evening of jazz and joy! will include songs by Waits, Mitchell and Bennett skilfully mixed with stylish re-workings of lesser known classics and new original material. Join these two friends for some seriously swinging music. Not to be missed! Support from members of *Siren* and *Women of Note*.

This benefit event will raise funds for a statue for Mary Clarke, the Brighton suffragette who was Emmeline Pankhurst's sister and the first to die for women's right to vote.

**Wednesday, 4th March 2020, 7.00pm (doors &
cash bar open 6.30pm) at St George's Church,
St George's Road, Brighton, BN2 1ED**

Tickets £20.00 plus admin fee from Eventbrite: double-standards-4mar.eventbrite.co.uk/

For more information about Mary Clarke and the Appeal, go to maryclarkestatue.com

Live Reviews



Photo: Anya Arnold

New Generation Jazz: North Ark *The Verdict, Brighton* Friday 20th December, 2019

Pianist Joe Hill released North Ark's eponymous debut album back in 2018 and since then they've appeared at last year's Love Supreme Festival. Usually the band features alto saxophonist Tom Smith and trumpeter James Davison, but for this New Generation Jazz performance they were replaced by Damon Oliver and Luke Vice-Coles.

The opener, *The Way You Look Tonight*, was a new take on an old standard featuring a unison intro of Jack Tustin's double bass with Hill's

skillful left hand, followed by the horn section playing a punctuated version of the melody. *Spice Up* began with an absorbing intro featuring unisons with bass clarinet and double bass that continued throughout Boz Martin-Jones' eloquent drum solo. The gentle sounding *Bishop to D9* showcased the talents of bassist Jack Tustin and included an outstanding solo from Alex Hitchcock that saw him exploring the range of the instrument and combining melodic development with fast virtuosic phrases. Luke Vice-Coles delivered an adroit solo on *Ice Cream* before Damon Oliver did the same on *Ninety-Nine*, though it's unclear if the two tunes are related. Mike Walker's



Photos: Anya Arnold

Clockmaker ended the first set, arranged by Hill and with interweaving melodic lines, and served as a feature for highly skilled bassist Jack Tustin.

The second set began with *Green Park*, the opening track of their debut album, which began with a distinctive piano ostinato before illustrating Hill's intelligent melodic counterpoint writing. The slow and meditative *Palisades* featured more impressive writing for bass, together with skilled soloing from trombonist Rory Ingham. *Bumblebee Man* is an intriguing composition and featured a fine solo from Joe Hill, emphasising that he's not just an excellent composer and arranger but also a top-class pianist. *Neighbours* featured a 'brass battle' with trumpeter Luke Vice-Coles trading melodic lines with trombonist Rory Ingham. The band ended their final set

with Oliver Mason's *Train Ride*, a mimetic soundscape of different tonal colours.

All of the tunes exhibited Hill's talent for composing and arranging, complemented by some remarkable solos. His arrangements displayed an impressive complexity and exhibited a mature understanding of both the history of jazz and its contemporary stylings. He also utilised the different instrumental timbres to good effect.

Charlie Anderson



Photo: Anya Arnold

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TRIVERSION

'Jazz on the Edge' www.terrysebrookmusic.com

An organ trio led by Terry Seabrook with Andy Williams (guitar) and Javier Forero (drums).
 Lively original jazz fusion with elements of funk and rock.

At The Lamb, Lewes
 10 Fisher Street BN7 2DG
 Thursday Feb 20th 8.00-11pm
 Free admission

Riley Stone-Loneragan Quartet
The Verdict, Brighton
Sunday 29th December, 2019

Seldom-seen tenor player Stone-Loneragan has earned himself an awesome reputation among his fellow London musicians, and those jazz fans who've caught him on the rare occasions that he's emerged to lead a band before the general public. November's EFG Jazz Festival saw him break cover to delight a buzzing crowd at the Vortex, and here he is again, rounding off the decade for the Verdict in Brighton in a reunion with his old running mate Dave Drake on piano. The band hit the ground running with *Lonnie's Lament*, Riley's imposing presence leading the charge as Tim Thornton on bass and Chris Draper on drums set up a ferociously intense, effortlessly responsive groove. *I Thought About You* is pitched slower but the band attack the old standard with equal gusto. Riley delivers an unceasing flow of ideas that are young at heart but never corny, adventurous in conception but always reaching back to the melodic heart of the matter. Drake picks up the baton, evoking older stylists like Errol Garner or Ellington in his two-handed chords but with an eccentric rhythmic twist and sense of space that is all his own. Thornton's solo moves from Milt Hinton fundamentals to flamboyant high-register virtuosity with each phrase perfectly turned. Seldom played Monk composition *Bye-Ya* is the perfect vehicle for Drake's angular, almost cartoonish imagination, and Stone Loneragan's tough talking solo swings from abstract harmonic matrices to down home licks and resolves into nagging single note cries. *My One And Only Love* is a masterpiece of interpretation: Drake's statement rich in chordal voices building and almost dissolving into dissonance, Riley supplying a controlled distillation of pure emotion in the theme and exploring the furthest reaches of the melody over an insistent pedal from Thornton before a hushed reprise. *All God's Chillun Got Rhythm* is a superfast burner with Chris Draper showing off his skills with a wealth of preternaturally controlled, subtly shifting ride patterns, uniting with Thornton to pull

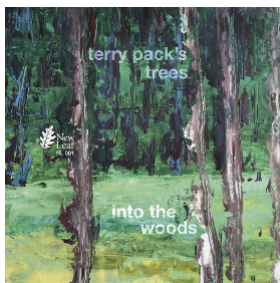
the groove apart then stick it back together.

The second set continues the mission to explore and to revitalise. *Slowboat To China* is a lighthearted romp over Draper's four to the floor ballroom stomp; *Juju* really gets the treatment, a stark, totally spontaneous and totally original reworking over a bass pulse and rippling, glitchy piano arpeggios that builds to a colossal climax; *Passport* is an exercise in deconstructed bop in which everyone finds plenty original to say, with Drake taking us from stride to the avant-garde and Draper finishing with some tasty trades. Drake's solo on the oasis of calm that is *I Got It Bad And That Ain't Good* underscores his affinity to Ellington the pianist as well as Ellington the composer - a relatively overlooked facet of the Duke's genius that isn't often apparent as an influence in today's young pianists. *Asiatic Raes* has the Thornton/Draper team throwing some outrageous beat displacement tricks around: Drake sets up a filigree of tumbling notes and Riley brings it back home with a barnstorming solo.

The Verdict crowd are connoisseurs of exactly this kind of open-ended blowing session and recognise an exceptional example when they hear one. Thornton and Draper are an outstanding rhythm team, as fierce, subtle, swinging or adventurous as the occasion demands, and Thornton especially belongs to the tradition of extravagant virtuosi without compromising on groove. But what really sets this apart is the commitment evident in every contribution from both Drake and Stone-Loneragan. Neither of them deal in clichés: each loads every statement with a cargo of emotional honesty that's not often found in the familiar standards quartet. Stone-Loneragan's big, generous tone and unflinching response to the gravitational pull of melody invests even his most challenging explorations with an emotional directness that's utterly compelling to experience.

Eddie Myer.

Album Reviews



Terry Pack's Trees *Into The Woods* (New Leaf NL 001)

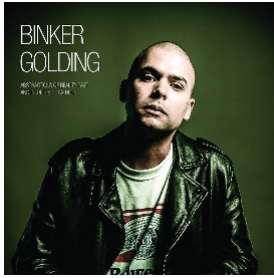
For those of you who are unfamiliar with 'Trees' Big Band it is a contemporary jazz orchestra led by bassist, composer, arranger and orchestrator Terry Pack containing some of the finest jazz musicians from South East England and beyond. Back in 2017 they launched their first album *Heart Of Oak* as a CD/DVD combination to critical acclaim in the national press. Numbering over forty players the band is also known locally as the 'The Unfeasibly Big Band'. The source of almost all of their material comes from within the band itself, always giving them a fresh and immediate feel. Sometimes after a highly successful first release it is difficult to match it the second time around. For this band there has been no such problem, if anything the content here is even more vibrant and has an enhanced modernistic feel about it. A band such as this is not looking for the precision of a Basie or Kenton orchestra, but more perhaps in line with a style somewhere between the larger groups led by the likes of Carla Bley or Dave Holland. Having said that, there is a unique quality to the overall sound that is definitely their own, due in part to the number of individual musical voices available, plus the interventions of the harmonising vocalists. There is so much going on during this sixty minute nine

piece set that the listener's attention is always guaranteed due to the ever present inventive flow and changing colour and contours of the music.

This is a recording where the level of composition and performance is equal throughout but everyone who buys this disc will of course find their own particular highlights. Some of my own preferences would include the atmospheric opener *Dakar*, inspired by the leader's visit to Senegal and showcasing the soprano saxophone of Beccy Rork alongside Tom Phelan's keyboards. Immediately following this there is an intriguing piece, the strangely titled *No Wind (It Will Get Up Soon)* by reed man Greg Maddox that features Kate Hogg on flute and bansuri (a bamboo flute, common in Indian classical music). There is an exotic air about this one, with the understated vocal choir adding to the atmosphere. *Muito Obrigado/Seven Sisters* is a two-part compilation combining the initial Brazilian influenced opening where the drums and percussion duo of Dave Cottrell and Milo Fell hold sway, and a reprise of a tribute to the chalk cliffs of the Sussex coast, first heard on the 2008 Terry Pack album *Palimpsest*, but this time with added lyrics and vocal by Imogen Ryall, plus a re-working by the whole band. Mention should also be made of the final two cuts on the disc that, although not sequenced together, are most definitely linked; *Out Of The Blue*, featuring an otherwise unaccompanied brass quintet sets the scene for the reflective closer *Sea And Sky*, highlighting co-composer Tom Phelan's piano and a superb trumpet solo from Gabriel Garrick.

In summary, this is a very fine album of forward thinking modern music that will enhance any jazz lover's collection. You can learn more about Terry Pack's Trees, purchase this recording and more at www.treesensemble.org

Jim Burlong



Binker Golding

Abstractions of Reality Past and Incredible Feathers
(Gearbox GB1555)

Binker Golding constantly confounds expectations. His duo act with Moses Boyd opened the doors to TV appearances and international touring with its raw yet accessible streetwise distillation of beats and melody: his role as sideman with Mr Jukes and Zara McFarlane might lead some to suppose that his muse tends towards the radio-friendly. Yet he's simultaneously involved in a very progressive free-improv duo with Elliot Galvin, takes an active role as an educator with Tomorrow's Warriors, and has been described by Gary Crosby as "an incredible composer, probably the best we have now". So what can we expect from this, his first quartet release?

As ever, the results are something of a surprise. Golding has chosen to work within the area developed in the late 80s and early 90s by artists like Michael Brecker and Joe Lovano, sometimes described by the loose catch-all 'post-bop', that married the harmonic sophistication developed in the 1970s with the punchy rhythmic complexity of fusion. The twin streams of M-base and Marsalis-style revivalism placed the emphasis on traditional acoustic instrumentation and original compositions that sought to tie together the jazz-rock, free and bop languages and you can hear traces of all these influences here.

Golding's saxophone sound is the dominant voice throughout, punchy and centred through all the registers, crisply

articulated with a tough chewy tone reminiscent of Joe Henderson or New Yorkers like Jerry Bergonzi and Bob Berg. A second listening reveals the care and attention to detail evident in the compositions: these are not minimal blowing vehicles but carefully wrought artefacts. *I Forgot Santa Monica* starts with a jaunty, bluesy melody/groove combo that Eddie Harris might have enjoyed but quickly veers off into a more complete harmonic development over powerful swing. *Exquisite Sea Green* has a tightly plotted rhythm track, like an acoustic Weather Report. *Skinned Alive*, *Tasting Blood* has a bassline that suggests dub reggae and see-saws artfully between dark altered-scale tension and melodic release. ... and *I Like Your Feathers* is reminiscent of some of Roy Hargrove's soul-flavoured compositions. *You, That Place, That Time* is warmly melodic. Joe Armon-Jones really shows his mettle as a boldly imaginative soloist, by turns lyrical and crisply modernist, and a very accomplished acoustic pianist with a light but assured touch. His more familiar guise as a purveyor of wavy dub-heavy funk has rather obscured his talent as a straight-ahead jazz player with a distinctive voice, and his blend of gestural devices, modern jazz language and occasional soul-jazz inflections is a perfect mirror of Golding's own voice. The rhythm team of Daniel Casimir and Sam Jones is crucial to the success of the project: tight, precise and powerful with Jones's high-tuned snare nicely captured in the mix to give the necessary fusion clout. The compositions hang together to give a real sense of unity and progression not always found on contemporary jazz releases. *Fluorescent Black* starts with a nagging two-note motif before swinging off into some tasty modal jamming as a suitably celebratory closer. This album sits well alongside Sarah Tandy's *Infection In the Sentence* release (on which Golding was the featured sax player) as an example of contemporary Brit players engaging with the transatlantic mainstream and making it their own.

Eddie Myer

Listings

For more detailed and up-to-date listings visit
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

Saturday

1

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

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

**Roxanne Presents:
Adrian Cox**
The Verdict, Brighton
Door 7.30 Start 8.30pm
£12/7

Sunday

2

**Jazz Breakfast:
Mike Hatchard &
Roger Carey**
Ropetackle,
Shoreham
11am £11

Jazz Brunch
Trading Boundaries,
Fletching
11am-1pm Free

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

**Sounds of Swing
Big Band**
The Horseshoe Inn
Hotel,
Herstmonceux
12:45-3pm Free

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

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

Jazz Jam
The Dolphin,
Eastbourne
7-9pm Free

**Brighton Big Band
with Jackie
Sampson**
The Brunswick,
Hove
Doors 7pm Free
(c)

**Nigel Thomas &
Friends**
The Basketmakers,
Brighton
8pm Free

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

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

Monday 3	Andy Woon Trio Paris House, Brighton 2-5pm Free [R]	Andy Panayi & Terry Seabrook The Snowdrop, Lewes 8pm Free (c) [R]	Will Gardner Trio The Paris House, Brighton 8-10pm Free	Bognor Regis Big Band Hothampton Arms, Bognor Regis [R] 8pm Free (c)	Monday Jazz Jam Kings Arms, Billingshurst 8pm Free	Jazz Jam The Bee's Mouth, Hove 9pm Free [R]		
Tuesday 4	KOKOROKO Concorde 2, Brighton Doors 7:30pm Check website for returns		The Brunswick Jazz Jam hosted by Paul Richards The Brunswick, Hove 8:30pm Free [R]		Xhosa Cole/Jay Phelps Quartet Hare & Hounds, Worthing 8:30pm Free (c)			
Wednesday 5	Yazmin Lacey Green Door Store, Brighton Doors 7pm £12.50	Paul Richards & Guest The Independent , Brighton 7:30pm Free	The TAPH (vocals) The Paris House, Brighton 8-10pm Free [R]	The Blueprint The Charles Dickens, Worthing 8-10pm Free	Fred Woods Big Band Horsham Sports Club, 8:30 pm £2 (member s free) [R]	Safehouse Open Session The Verdict, Brighton 8pm £3/2	Mississippi Meltdown The Mesmerist, Brighton 9pm Free	Liane Carroll Porters Wine Bar, Hastings 9pm Free [R]
Thursday 6	Mariba The Paris House, Brighton 8-10pm Free	Gin & Jazz Club: Paul Richards & Guest The West Hill Tavern, Brighton 8-11pm Free		The Jones Street Boys Idle Hands, Brighton 8-11pm Free [R]	The Jazz Organisation NUR Restaurant and Bar, Hastings 8pm Free	A night of: Vintage Beats // Tulka Trio The Mesmerist, Brighton 9pm Free		
Friday 7	Jazz at The Better Half The Better Half, Hove 2:30-5pm Free [R]	Neal Richardson Bannatyne Spa Hotel, Hastings 7pm Free	Nat Steele Quartet with Grant Stewart Steyning Jazz Club 8pm £12/7	Jazz at The Steam Packet The Steam Packet, Littlehampton 8pm Free	Lewis Wright/Kit Downes Duo The Verdict, Brighton 8:30pm £13/8			
Saturday 8	Jazz at The Queen Vic Queen Victoria, Rottingdean 2-5pm Free	Jorge's Hot Club The Paris House, Brighton 4-7pm Free [R]	Roxanne Presents: Talinka 2 The Verdict, Brighton Door 7.30pm Start 8.30pm £10/5					
Sunday 9	Jazz Brunch Trading Boundaries, Fletching 10am-3pm Free	Sunday Brunch Live: John Lake Trio The Depot, Lewes 11am-1pm 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/Assor ted 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	The Sussex Jazz Orchestra, with Mark Bassey The Round Georges, Brighton 7:00 – 9:00 pm Free (c)	Joe Armon-Jones Patterns, Brighton Doors 7pm £16.50	Lawrence Jones All Stars Lion & Lobster, Brighton 8-10pm Free [R]	Sunday Night Jazz The Hand In Hand, Brighton 8:30pm Free [R]			

Monday

10

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

Andy Panayi Trio (sax)
The Paris House,
Brighton
8-10pm Free [R]

Martin Speake & Terry Seabrook
The Snowdrop,
Lewes
8pm Free [R]

Monday Jazz Jam
Kings Arms,
Billingshurst
8pm Free

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

Tuesday

11

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]

Martin Speake Quartet
Hare & Hounds,
Worthing
8:30pm Free (c)

Beats 'N' Pieces
The Mesmerist,
Brighton
9pm Free

Wednesday

12

Graeme Flowers with Neal Richardson Trio
The View, Seaford
7pm start £10

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

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

The Soultastics
The Mesmerist,
Brighton
9pm Free

Thursday

13

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

Paul Higgs Quartet
Robertsbridge Jazz
Club, 8pm £10/8
Tickets in advance
from Judges Bakery,
£10 (£5 for
children)

Smalls Presents: Alan Barnes & Trevor Whiting
The Verdict,
Brighton
8pm £16

Friday

14

Jazz at The Better Half
The Better Half,
Hove
2:30-5pm Free [R]

Neal Richardson: Valentine's Day Duo
Bannatyne Spa
Hotel, Hastings
7pm Free

Julian Costello Quartet
Chichester Jazz
Club
7:45pm £15/8

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

Xhosa Cole/Jay Phelps Quartet
The Verdict,
Brighton
8:30pm £15/9

Saturday

15

Downsbeat with Jo Kimber
The Ropetackle Arts
Centre, Shoreham-by-
Sea
1 - 3:00 pm Free (c)

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

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

Roxanne Presents: Joy Ellis Trio
The Verdict, Brighton
8:30pm £10/5

Sunday

16

Jazz Brunch
Trading
Boundaries,
Fletching
10am-3pm Free

Jazz Brunch: Terry Seabrook
The Depot, Lewes
11am-1pm Free

Jazz Before Lunch: Julie Roberts, Michael Hinton, Terry Pack
The Hassocks
Hotel, Hassocks
11:30am-1pm £6

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

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

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]

Monday

17

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

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

Quinto
The Snowdrop,
Lewes
8pm Free [R]

**Monday Jazz
Jam**
Kings Arms,
Billingshurst
8pm Free

**Martin Speake,
Ethan Iverson,
Calum Gourlay,
Jorge Rossy**
JazzHastings
8:30pm £10

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

Tuesday

18

Jenny Green & Guest
Dorset Arms, East
Grinstead
Doors 7:30pm; Music
8pm £8 on door

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

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

Wednesday

19

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

The Blueprint
The Charles Dickens,
Worthing
8-10pm

The Jones Street Boys
The Mesmerist, Brighton
9pm Free

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

Thursday

20

**Jo Fooks & Buster
Birch with Neal
Richardson Trio**
The Walrus,
Brighton
7:30pm £10

**Son Guarachando
(Cuban vibes)**
The Paris House,
Brighton
8-10pm Free

**The Jones Street
Boys**
Idle Hands,
Brighton
8-11pm Free [R]

Triversion
The Lamb, Lewes
8pm Free

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

Friday

21

Al Nicholls Trio
The Better Half, Hove
2:30-5pm Free [R]

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

**Roxanne Presents: Pete
Cater's Ministry of Jazz**
The Verdict, Brighton
8:30pm £15/7

Saturday

22

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

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

**Hot 8 Brass
Band**
Brighton Dome,
Brighton
Doors 7pm £22

**James Taylor
Quartet**
Patterns,
Brighton
Doors 7pm £22

**Ethan
Iverson/Martin
Speake Quartet**
The Verdict,
Brighton
8:30pm £15/9

Late Night Jazz
Queen Victoria,
Rottingdean
10pm -
midnight Free

Sunday

23

**Sunday Jazz
Brunch**
Trading Boundaries,
Fletching
10am-3pm Free

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

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

**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

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]

Monday

24

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

Simon Spillett Trio
(sax)
The Paris House,
Brighton
8-10pm Free

Lawrence Jones &
Terry Seabrook
The Snowdrop,
Lewes
8pm Free [R]

Monday Jazz Jam
Kings Arms,
Billingshurst
8pm Free

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

Tuesday

25

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

Mark Bassey Quartet
Hare & Hounds, Worthing
8:30pm Free (c)

Beats 'N' Pieces
The Mesmerist, Brighton
9pm Free

Wednesday

26

Luke Rattenbury &
Neal Richardson
The Bull Inn,
Battle
7:30pm Free to
diners

Ela Southgate
Trio (vocals)
The Paris
House, Brighton
8-10pm Free

Jacquie Hicks &
Art Themen
Quintet
Fisherman's
Club,
Eastbourne.
8pm £10

SafeHouse:
Trevor Watts &
Jamie Harris
The Verdict,
Brighton
Doors 8pm
£7/4

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

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

Thursday

27

Pollito Boogaloo
(Colombian trio)
The Paris House,
Brighton
8-10pm Free

Jazz at the Jailhouse
The Jailhouse, Arundel
8pm £10

The Jones Street Boys
Idle Hands, Brighton
8-11pm Free [R]

The Jazz Organisation
NUR Restaurant and
Bar, Hastings
8pm Free

Friday

28

Jazz at The Better Half
The Better Half, Hove
2:30-5pm Free [R]

Portico Quartet
Chalk, Brighton
Doors 7pm £20.25

Amuse Manouche
(Gypsy Swing
Band)
Cafe Du Jardin,
Lewes
8-10.30pm Free

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

Les Paul Big Band
Patcham
Community Centre
8:30pm £5 [R]
byo

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

Saturday

29

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

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

Pee Wee Ellis:
Funk, a Music
Revolution
Brighton
Dome,
Brighton
Doors 7pm
£25/21/17

Trio Sowari +
Daniel Spicer
& Paul
Khimasia
Morgan
The Rose Hill,
Brighton
8:30pm £6
adv £8 otd

Roxanne
Presents:
David Angol
Quartet
The Verdict,
Brighton
8:30pm
£10/5

Further Afield

Turner Sims, Southampton

- Sat. 8th Feb. Fergus McCreddie Trio
- Sat. 29th Feb. Portico Quartet
- Fri. 20th March Theo Croker - Star People Nation
- Sat. 4th April SEED Ensemble
- Sat. 18th April SYJO with Tim Garland
- Sun. 31st May The Dime Notes (teatime)
- Thurs. 11th June Sara Colman Band - In Celebration of Joni Mitchell
- Sat. 20th June Acoustic Triangle - Celebrating 20 Years

Southampton Jazz Club

- Tuesdays
- 18th Feb. Tim Whitehead
- 10th March Picante Latin Quartet
- 21st April Gabrielle Ducombe

Southampton Modern Jazz Club

- Sundays
- 2nd Feb. Ellipsis Organ Trio
- 9th Feb. Julian Costello Quartet
- 16th Feb. Paradolia
- 23rd Feb. Eddy White

On The Horizon

The Verdict, Brighton

March

- Fri. 6th Gaz Hughes Sextet
- Fri. 13th Chris Batchelor's Zoetic
- Sat. 14th Nicolas Meier – Greg Heath duo
- Thurs. 19th Smalls: Rico Tomasso & Adrian Cox
- Fri. 20th Harry Bolt Quartet
- Sat. 21st Nim Quartet
- Sun. 22nd Mama Soul Special
- Fri. 27th QOW Trio
- Sat. 28th The Fabulous Red Diesel

Jazz Hastings

- 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
Chalk, 10 Pool Valley, Brighton BN1 1NJ
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
Fudge'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
Herstonceux 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
Seafront 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 Hawth, Hawth Avenue, Crawley RH10 6YZ
The Horseshoe Inn Hotel, Windmill Hill, Herstonceux, Hailsham BN27 4RU
The Hothampton Arms, 49-51 London Rd, Bognor Regis PO21 1PR
The Hummingbird Restaurant, Brighton City Airport, 15G Cecil Pashley Way, Shoreham-by-Sea BN43 5FF
The Idle Hands, 59 Queens Rd, Brighton BN1 3XD
The Komedia, 44-47 Gardner St., Brighton BN1 1UN
The Lamb in Lewes, 10 Fisher Street, Lewes BN7 2DG
The Mesmerist, 1-3 Prince Albert St, Brighton BN1 1HE
The Old Market, 11A Upper Market St, Brighton BN3 1AS
The Paris House, 21 Western Road, Brighton BN3 1AF
The Plough Inn, Vicarage Lane, Rottingdean, Brighton BN2 7HD
The Ropetackle, Little High Street, Shoreham-by-Sea, West Sussex, BN43 5EG
The Rose Hill, Rose Hill Terrace, Brighton BN1 4JL
The Round Georges, 14-15 Sutherland Rd, Brighton BN2 0EQ
The Royal Sovereign, 66 Preston St, Brighton BN1 2HE
The Six Bells, The Street, 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

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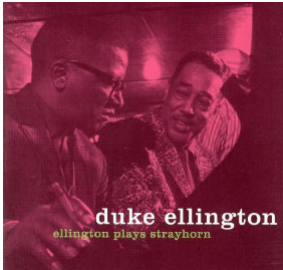


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Pete Recommends...



Duke Ellington *Ellington Plays Strayhorn*

Recently, as part of a lecture series about jazz musicians who deserve to be better known, I decided to talk about Billy Strayhorn and his role in the Duke Ellington organisation from 1939 to his death in 1967. As soon as I looked to my collection I found that part of my task would be very easy. This invaluable CD from the Indigo company covers his output with the band, apart from non-Ellington material, from 1939-46. There are brief but informative notes from Joop Visser, whom you may associate with the excellent Properbox booklets.

For anyone writing arrangements and interested in the Ellington scores this is an essential aid. Alongside major classics like *Take the A Train* and *Chelsea Bridge* you have small group masterpieces such as *Day Dream*, written for the alto saxophone of Johnny Hodges and *Noir Bleu* for the clarinet of Barney Bigard. Other outstanding scores for the whole band include *Just A-Sittin' and A-Rockin'*, *Balcony Serenade* and, a favourite of

mine, *Johnny Come Lately*. Sometimes Billy is the pianist, notably on *Chelsea Bridge*, *Raincheck* and *Noir Bleu*. The CD also includes two examples of Billy and the Duke together at the piano, which are very successful.

If you enjoy the items on this CD you will want to go on to check out Billy's work over the rest of his life, which includes a host of examples of the arranger's craft at its best. I would also recommend his beautiful waltz, *Lotus Blossom* and his difficult but much-admired song, *Lush Life*. I once heard this performed at a session in Brighton as an unaccompanied alto sax solo by Pete King. Stunning!

[Ellington Plays Strayhorn was issued on Indigo CD IGOCD 2138]

Peter Batten

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