

SJM

Sussex Jazz Magazine

March 2020



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MARCH 2020

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| Thu 19* | Rico Tomasso & Adrian Cox | £16 |
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| mar 9 | Tina May (voc)
with Terry Seabrook Trio |
| mar 16 | Sam Carelse (voc)
with Terry Seabrook Trio |
| mar 23 | Chris Coull (tpt)
with Terry Seabrook Trio |
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<p>BRIGHTON</p> <p>7:30pm Monthly Thursdays</p> <p>Neal Richardson Trio plus special guest</p> <p> THE WALRUS, 10 Ship St, Brighton BN1 1AD. 01273 922569</p>	<p>BATTLE</p> <p>7:30pm Last Wednesday of the month</p> <p>Neal Richardson plus special guest</p> <p> THE BULL INN, 37 High Street, Battle, TN33 0EA. 01424 729191</p>

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Cover: Alabaster DePlume by Chris Almeida
Above: Nubya Garcia by Lisa Wormsley

Simon Spillett

BOOOOOM!!!!!!!!!!!!



If the following doesn't quite hang together in a completely cogent manner please forgive me. I'm suffering from too little sleep and rather more specifically from the kind of all over sense of relief that comes when something you've sweated over, obsessed about, and previously only considered the stuff of bucket lists and dreams finally becomes a reality.

Last night saw the launch of my new big band, dedicated to playing the repertoire of the Tubby Hayes Big Band of the 1960s and early 1970s.

Those of you who've either read my biography of Tubbs or read my social media posts will

know that it was Tubby's 1965 appearance with his big band on the BBC's flagship TV programme *Jazz 625* that first ignited my passion for his music and my curiosity about his life.

I was 12 years of age when my father first showed me that programme, arguably THE definitive in-vision record of Tubby in action in his prime, and I marvelled at the energy and sheer ebullience of these thirteen besuited, cool and oh-so-hip young modernists as they tore into numbers like *The Killers of W1*.

The following day I hooked out my Dad's copy of the album *Tubbs' Tours* on which the same band



Photo: Graham Beale

made musical explosions of such pieces as *Russian Roulette* and *Pedro's Walk*, slices of nostalgic but still kick-ass British big band music. I was hooked. Utterly. Irretrievably. Completely.

Last night - aged 45 - I finally realised a dream which once upon a time I considered well beyond my reality: to front my own big band comprising some of the finest UK jazz talent playing this music and more. Even a year ago I would have said such a venture was nothing but a pipedream.

But sometimes dreams do come true and as the band squeezed into a literally packed-to-bursting marquee at the rear of a

pub in the Midlands - some would say an incongruous setting for such a debut - there was one of those 'pinch yourself' moments that sometimes occur in the jazz business.

And then the band detonated!

Over two hours I had the privilege and honour of standing out front of a line-up of sixteen outstanding talents, all of whom gave 100% to the proceedings and - I have to say - afforded me as a novice big band leader with bags and bags to learn - probably more respect than I deserved.

Yes, I was nervous, playing Tubbs' 'hot seat' role as both

leader and featured soloist, and much of the evening passed by in a flash, but at its end I couldn't help but feel we'd all accomplished something that went far beyond my boyhood ambitions, or sentimental nostalgia or the dreaded 'tribute band' ethos: collectively we'd made a long dormant volcano of world class big band music roar back into life.

Pride is a loaded word here. How could I express this for a band who would have played this just music as brilliantly had I not been there and whose combined ability far outstretches my own?

Nevertheless, I can't help but feel more than a little bit of this about each and every one of the chaps last night. I was totally knocked out!

And besides expressing my thanks and appreciation of the band en masse, I feel I must highlight the huge contribution played by Pete Long, who steadied the ship as it yawed this way and that, his own band-leading expertise being second to none.

And to Clark Tracey, whose day went so very far from planned but who sight-read the pad with nary a dropped stitch.

Then there was the very special presence of Alan Skidmore - our home grown tenor giant who was the only musician on-stage last night to have actually been a member of the original Tubby Hayes Big Band.

My travelling companion for the day, aged nearly 78, he gave his all on both our lengthy and sometimes convoluted rehearsal and the gig. And the hang! What can I say?

Well, if I can state anything with certainty about last night, it's that Tubby would have been proud of you, Skid. Wahey!

This morning I'm more than a little groggy, punch-drunk with that after-the-party feeling which comes when you're not entirely sure if the night before really happened. But it did - and if I can be forgiven for a moment of braggadoccio - I reckon it happened in rather spectacular fashion.

So thank you to all the musicians, who played their collective arses off: to the wonderfully appreciative audience who cheered their approval: and, of course, to the amazing Peter Playdon who has the bright idea of turning his birthday bash into this uproarious knees-up.

Lastly we all owe our debt of thanks to Tubby himself.

Without his titanic musical example none of this would have mattered at all. Wherever you are Tubbs, we hope you're smiling benignly on our little celebration.

Simon Spillet

Jazz Essentials

John Coltrane

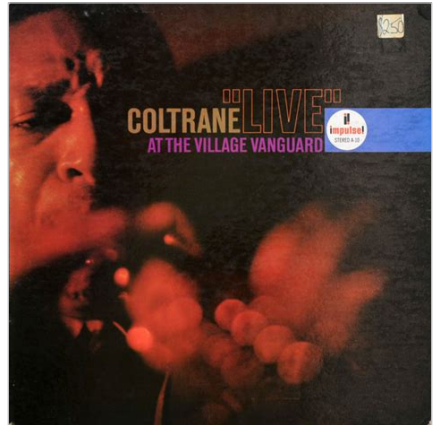
The Complete 1961 Village Vanguard Recordings
(Impulse!)

In late October 1961 saxophonist John Coltrane started a run of gigs at the famed Village Vanguard club in New York's Greenwich Village. His new-that-spring record label Impulse! – famously “The House That Trane Built” – took the opportunity to record the group on four nights starting Wednesday 1st November, apparently ignoring Saturday night because that was when the audience would be at its noisiest.

In addition to his working quartet of McCoy Tyner on piano, Jimmy Garrison on bass and Elvin Jones on drums, Coltrane brought in some extra musicians: Eric Dolphy on alto sax and bass clarinet, Reggie Workman doubling with Garrison on bass, Garvin Bushell on bassoon and oboe, and Abdul-Malik on oud. The repertoire was limited to seven Coltrane compositions, with just *Softly As In A Morning Sunrise* and the traditional *Greensleeves* for variety.

For those familiar with Coltrane from his time with Miles Davis, or for his transformative reading of *My Favorite Things* in 1960, a massive hit he interestingly avoids here, the music he played in the Vanguard was nothing short of revolutionary. Raw, some might say ugly in places, yet beautiful, too, and consistently inventive, this was music for a new dimension. The group works out on the lengthy *Chasin' The Trane*, relaxes on *Naima*, and is intense on *Spiritual*.

But perhaps best of all is the Friday night version of *India*. Before



the hippy trail flooded that country, and before the Beatles had found India in their schoolboy atlases, Coltrane wrote a piece about a place he never visited. But this is not the India of the Taj Mahal or the lakes of Kashmir, rather the squalid, cacophonous streets of Calcutta. As the two bassists set up a disjointed two-step and Jones lays down a light pulse, Coltrane plays an ethereal soprano before Dolphy's bass clarinet breaks in at 6:19 mins with a deep, throaty roar. This is the ecstatic sound of the future, when Coltrane changed the very sound of jazz, although intriguingly he never played *India* again.

By the way, the music in this box set has partially appeared on a single live album, as one half of the studio-based *Impressions* set, and on later compilations. But the night-by-night drama of this 4CD blockbuster is by far the best way to return to the Vanguard one more time.

Simon Adams

Alabaster DePlume

Saxophonist, composer and
bandleader Alabaster DePlume
launches his new album and
talks to Charlie Anderson



I arranged to meet Alabaster DePlume at the Total Refreshment Centre in Dalston. As Emma Warren notes in the opening chapter of her book *Make Some Space*, the entrance is simply a black door with TRC stencilled on it, and a doorbell that doesn't seem to work. After a short phone call to Mr. DePlume the door opens and out steps a tall, cheerful figure. After a warm hug he invites me upstairs, makes me tea and gives me a tour of the Total Refreshment Centre, which included a brief glimpse of guitarist Thurston Moore in the recording studio. Then we headed to Alabaster's studio room in which there were cardboard models of a saxophone and piano, posters of his Peach nights at TRC, an upright piano, cardboard boxes, vintage furniture, a wall planner and assorted percussion. I sit on a chair while he sits on the floor, strumming a guitar as we talk.

Alabaster: What do you think people need? Recently. The people of our society, in this country.

Charlie: A bit of certainty.

Alabaster: Certainty? They probably do, don't they. Do you have much certainty in your life?

Charlie: No.

Alabaster: What do you like to make people feel like, when you're playing your tunes?

Charlie: I like to make people happy but I'm strangely attracted to music that is unhappy.

Alabaster: I know what you mean.

Charlie: It's strange, isn't it, that the music that you play doesn't quite... match.

Alabaster: Like when people talk about Leonard Cohen, like he's depressing when he's actually liberating because he's putting those feelings into the world for you. So it's a relief when you have them expressed.

I'd listened to Alabaster DePlume's

new album, *To Cy & Lee: Instrumentals Vol. 1* which became the next topic.

"Most of the tunes came from a time when I was working with people with learning difficulties. Two particular guys, amazing guys, I love them. They taught me great things. We needed to support each other to be calm, to embody a kind of calm. One of the things I found useful to do that was singing simple melodies. By doing that I found these tunes. So I want to share them with people now, at this time, in case it's helpful for people to have something that embodies a certain calm."

Alabaster: I love thinking about who I'm making this stuff for. I'm thinking about who are they, what is their life like and what language do they speak? I don't mean in terms of English or whatever, I mean what cultural language, what emotional language. I like thinking about that. I didn't used to. I'm enjoying thinking about that.

I like talking about it and some people go 'yeah, that's interesting, I had to think about that, I like to think about that'. Some people go 'Look, I make this for me. I can not start trying to guess what other people want. I'm not going to chase after their wishes.' There's a purity to that idea. But I don't feel that way. For me the language of the people that I'm reaching is a central part of the work. The audience decides what this music is about. They do half of the work. I do half, they do half. Their language matters to me because I don't want to make a message that's discouraging or dangerous or cruel. We can make a cruel message without realising. I want to encourage people to live, I want to make people stronger and more united. That's why I do it, and so I care about other languages.

Alabaster: You've got such a calm energy. We are surrounded by panic

and hectic things and you have a great calm. Thank you for bringing that, your calm energy. It's very good. It's very welcoming.

Charlie: I think you've got quite a calm energy as well.

Alabaster: Thanks, boss. Some people say I run around too much.

Charlie: What were you like when you were growing up?

Alabaster: I was quite a tricky one. I think I was a bit of mischief. I was very stubborn and obstinate and wilful. But I think I was happy to scare people. I had a lot of knives. I was a silly boy.

After a brief bit of singing, the conversation began again.

Alabaster: So what is going on next with your magazine? And what can I do to be helpful? Have you ever had your nails done?

Charlie: I don't think so...

Alabaster: Would you like to have a go? These are the only colours I've got. This nice dark cherry colour and I've got this shiny colour.

Charlie: Could you do it?

Alabaster: I'll do my own first, then they'll need to dry. Sit there and I'll do your nails in a second. And then we can put that in the magazine. Do you think people will want to know about that?

Charlie: Possibly.

Whilst he was painting my nails he asked another question.

Alabaster: Do you think we can encourage people to live, using music?

Charlie: I hope so.

Alabaster: Do you think we can encourage them to be themselves?

Charlie: Yeah, but then how do you know if you've succeeded or not?

Alabaster: Well, I think the best things we do in this world are probably completely invisible to us. And I think the worst things we do, we probably don't know about them. And so all we can think about really is where we're coming from, with what we're doing. At some point I would have sneezed at a certain moment that made someone pissed off, they got off the bus early and then they went and did something because they were early off the bus, that they would never



have done otherwise. And because they did that, something happened that saved lots of peoples' lives. The best stuff we do is probably completely invisible to us. So what can we do? We can just think about where we're coming from. What do we want? I want to encourage people to be fully themselves because I think it's the only way that I can know that I'm not doing the opposite. I don't think you can ever really find out if it's worked or not but sometimes you get a feeling. I believe you get a feeling based on the way that you see someone being at a certain time. You get the feeling that something that you are doing is working. At least you are trying to do it. In this life, what else are we going to do but try?

I asked Alabaster about the band for his upcoming show in Brighton. He creates a new band every time he puts on a show, a practice that dates back to his monthly residency at TRC called Peach, his reasoning being "So that we don't have time to rehearse it, so that it scares the shit out of me, and so that it brings different communities together."

On his Brighton show, "I'm still choosing my players for it. I'm going to bring Donna Thompson. She's going to sing and play the drums. She's amazing. I'm going to bring Marcus Hamblett who is Brighton, local crew, an amazing trumpet and guitar player. A legend. And I'm still looking at the other ones. It might be Mark Webb, it might be Mikey Chestnutt. It depends if I want to go more deep or if I want to go more stratosphere. How do you choose between those? Please tell the people I am making up my mind between deep and stratosphere. I'm looking forward to being a guest in Brighton again."

Charlie: So what are you planning on doing for the rest of today?

Alabaster: I want to answer by saying 'I'm going to go towards the fear' but I'm not going to tell you the story that that refers to. It would take a long time and it's a very precious, delicate story. But I want to be honest and say 'today, in particular, I want to go towards fear, and I want to go forward in the courage of my love today'. Aside from that story, I'm going to be working on an application for funding. I'm going to be booking musicians for shows. I'm going to be focusing the good parts of my spirit on what we will do and how we will do it...at The Church of Sound. It's a beautiful thing run by beautiful people. In my experience, it's very particular. It's magic. It's my album launch. We will do two sets. I might make a slightly different band for each set. Maybe. But that's one of the things I'm looking at now.

Alabaster: Thank you for your honest answer earlier when I said 'What

do the people of our society want?' and you said 'certainty'. Everyone gives a different answer.

Charlie: Do you find it's a difficult question because people might be answering it in terms of what they want?

Alabaster: They don't do that. Well, sometimes. It's a thing that nobody knows and nobody is qualified to answer. But everyone cares. So just asking the question helps us somehow. I want to think about that and I care about it. I ask the question partly to remind myself that that's my job. I'm not messing around. People want to say something. People need something. People of our society need something. I don't know what it is but I care what it is. This is my

work. I don't know how to do it. I care how to do it and I care what it is. I hope that I can do it somehow.

Alabaster: I feel that we've discussed some quite human things today. I felt really welcome to be myself, talking to you, and not rattle through some typical questions and I feel really happy with our chat. I hope that what we have been talking about will be somehow useful to you.

As I was leaving he gave me the following advice: "Go forward in the courage of your love".

Alabaster: Nice one boss, you're great!

Charlie: Ahhh, you're great too.

[Alabaster DePlume](#)

Saturday 21st March, 2020
West Hill Hall, Brighton



Jazz News



[Emergence Festival Returns to Hastings](#)

Emergence Festival returns to St. Mary in the Castle, Hastings between Thursday 23rd and Sunday 26th April. The line up announced so far includes London collective Steam Down, Jason Yarde Trio, Edifice Dance, James Beckwith Band, Jessica Lauren and Hastings-based sextet Hexagonal.



[Love Supreme Line Up Announcement](#)

Added to the line up for July's Love Supreme Festival are The Roots, a special collaboration between Tom Misch and Yussef Dayes, Nubya Garcia, Avishai Cohen, Kokoroko, Nerija, Daniel Cassimir & Tess Hirst, Michael Janisch Band, Quentin Collins Sextet, Rob Luft, Fergus McCreadie Trio and Kathrine Windfeld Sextet. Further artists to be announced, including The Bandstand and Jazz In The Round stages.



[We Out Here Line Up Announced](#)

We Out Here Festival returns in 2020 between 20-23rd August at Abbots Ripton. The line up so far includes Archie Shepp, Ezra Collective, Ashley Henry, Sarathy Korwar, Steam Down, Ife Ogunjobi, Melt Yourself Down and Cykada, together with DJs Floating Points, Henry Wu, James Lavelle, Jamz Supernova and Tina Edwards. Further artists to be announced.



[Jazz Concerts in May](#)

Brighton Festival's programme, curated by Lemn Sissay, includes Ethio-jazz from vibraphonist & percussionist Mutale Astatke, & Ethiopian pianist Samuel Yirga. The programme also includes Cuban jazz pianist Roberto Fonseca. Though not part of Brighton Festival, [Nubya Garcia](#) appears at [Concorde 2](#) on Thursday 21st May.

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Marianne Windham



Double bassist and promoter **Marianne Windham** spoke to Charlie Anderson during her preparations for the Guildford Jazz Festival in March.

How did you first get into music?

"In the very beginning I played cello when I was at school aged 12 and did all of the classical grades. I stopped playing in my 20s when I went to university. Then I got into playing again much later after I'd had my kids, by playing in a covers band with some friends who wanted a bit of cello on some numbers. From there I went to playing bass guitar in the band, sort of by accident. Then I went on this jazz weekend, took my bass along, was completely terrible and I fell in love with jazz and ended up playing double bass, which must be 30 years ago. I

just fell in love with the music and thought 'I've got to learn to play the bass properly'. So I picked up the double bass and really fell in love with playing jazz. Then I started playing classical double bass which I still do now. It's been a bit of a journey but it's like that for most people I suppose."

Who are your favourite bass players?

"That's a good question. Loads of them. Whoever I'm listening to at the moment I'm thinking 'Oh my God, this is fantastic'. But my biggest favourite is Ray Brown, he's just got everything:

brilliant sound, drive, lines and everything. He just pins the whole band together. It's such a distinctive thing, what Ray Brown does. That's who I transcribe the most. There are loads of other people that I like, such as Dave Holland, Christian McBride and earlier players as well."

How did you first get into the whole promoting side of things?

"After I took up bass I was just playing for fun and did a few gigs. I still had a job at the time, as a director of an IT consultancy. But then I got frustrated, thinking 'I need to play more, to really study more'. So I thought I'd quit my career and really try and learn to play, which is quite a big decision. Anyway, I did that after six months of agonising. I quit my job and really started to apply myself to learn to play. About the same time, a friend of mine, Catherine, who does the bookings at the Watermill Jazz Club, told me there was a pub that had contacted her because they wanted to put on jazz and suggested that I have a chat with them. So I went to have a look at this pub which is quite near Guildford, and walked into their room and just thought 'this would make a fantastic jazz club'. It was a lightbulb moment where I thought 'maybe I could run a jazz club'.

By that time I'd been on a few courses and gotten to know a few of the big name people in the UK and thought 'maybe they'd like to come and play, and it would be great for local people to hear these fantastic musicians', because there wasn't much happening in terms of jazz in Guildford. I set up a monthly jazz night and it went from there. I started off in a back room of a pub. It was a nice little place, but eventually the pub got sold and became flats so we moved to another venue and I started running a second

jazz night at a local theatre, which is still going.

I then started running workshops and a jam session and started doing charity gigs. We do two outdoor summer events every year to raise money for charity, which are quite successful.

Now we're a properly formed Community Interest Company as Guildford Jazz, which is a not-for-profit. When we were thinking about what we should do next year as a club I suggested running a jazz festival. It seemed like a good idea at the time but now I'm drowning in paperwork! But it's been a gradual journey with things growing and building."

Marianne wanted to ensure that the musicians were all paid properly and she was also keen to do something that was 'by the town, for the town'. Profits from the festival are going to a local charity Guildford Philanthropy. "It's better to do something that's more for the local community rather than somebody from outside just landing on the town with a festival."

How did it come about that you got Bill Bruford as patron?

"I'd been thinking for a while that as the club has been growing a bit, lots of people come along to the club who say 'we never knew this existed' and then they become members. But it's very difficult getting the message out there about what you do so I thought it would be really good to have a patron, somebody associated with the club who people with no idea about jazz would recognise. I wanted a figure head and somebody fairly local and well-known in the jazz world. Bill has this connection with Iain Ballamy, who doesn't live in Guildford anymore, but comes from Guildford and has done a few gigs here. Bill Bruford and Iain Ballamy used to play in Earthworks

together so I thought Bill would be fantastic as a patron. But he didn't know me so I got in touch and told him about what we do. He gave his blessing and he's been fantastic, so supportive, helpful and just lovely. So that's been a very happy association for us that is continuing to be. I contacted him out of the blue in quite a brazen, cheeky way."

The festival itself has quite a wide variety of acts, is there one particular that you're looking forward to?

"Well, I'm looking forward to all of them, obviously, but it's been interesting putting it all together because I wanted it to represent who we are as a club. The artists are people who have appeared over the years at the club but maybe in a slightly different setting. Dennis Rollins is coming in and doing his funky thing, but also the live music cinema as well. The Surrey Young Jazz Musicians of the Year concert on Friday 20th March I'm really excited about. That's our initiative and we thought it would be really great to set this up to encourage young jazz talent and the next generation of musicians. We had a great response to that. It's really lovely to have so many people applied to take part. I'm really looking forward to that as it's something that I don't think anyone else has done locally before, so that'll be great. And of course the Saturday evening concert with Iain Ballamy and the Guildhall Big Band will be quite something, a real pinnacle and highlight of the weekend. And then on Sunday we've got lots of people who have played at the club before so I think that's going to be a great day.

Tickets sales are going well for all of them, which is very encouraging. You never really know as it's such a big risk to take putting on a festival like

this. The financial outlay is obviously quite a lot for a small club like ours. But the response has been very encouraging.

I'm not great at the whole marketing side of things. Really I love playing. It's great to have connections with so many people over the years and I've met so many fantastic people. The jazz community in general is very supportive which is really what attracted me to it in the first place. The fact that we can all work together to promote the love of the music, I really enjoy that. We've been contacting a few jazz clubs to ask if they could put out a few flyers and they're all really supportive. Together we can tell more people about the music and draw more people in, particularly as there are younger people who didn't grow up with it in the way that the older generation did. So to bring younger people in is very exciting. I'm hoping that the festival will do that, to introduce more people to jazz who may have not heard it before. That's what I'd like to see with our club and other clubs over the next couple of years."

Guildford Jazz Festival
20th - 22nd March, 2020

<https://guildfordjazz.org.uk/>

THURSDAY 23 -
SUNDAY 26 APRIL 2020

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Freddie Gavita

Trumpet player **Freddie Gavita** spoke to Charlie Anderson about his journey in jazz ahead of his appearance at Chichester Jazz Club, paying tribute to his musical hero Clifford Brown.



Tell us about your upcoming gig in Chichester entitled 'The Music of Clifford Brown'.

It's not been a major frontline project of mine but it's something that I really enjoy doing and it's fun to delve into one particular artist and pick some tunes that you think makes a good set and try to tell the story of his brief but important contribution to music. It's a dedication to a hero of mine.

He was one of the first non-New Orleans trumpet players that I got into. I was raised on Louis Armstrong and Bix Beiderbecke. So Clifford, along with Lee Morgan and Freddie Hubbard, was one of the more progressive trumpet players that I got into. It's just beautiful really. It all just makes sense when you listen to it. Almost algebraic, the opposite of the way that Louis Armstrong played. That's one of the things that appealed to me, the different kind of approach.

Tell us about the band that you're playing with.

It's with Richard Shepherd, the saxophone player. We were in the National Youth Jazz Orchestra and I also went to the Royal Academy of Music with him. We were in the same year and we played every single day for four years, so we know each other very well.

Rob Barron on piano. I've been in so many bands with him, and lived with him for a few years. Adam King is a great bass player who has worked on a lot of my projects. Sebastian de Krom on drums, I haven't played with as much but when we have it's been beautiful so he's going to come in and do a super job.

Tell us a bit about the trumpet and how you got into it.

They asked everyone in my primary school 'who wants to learn a brass

instrument?' and I saw all these shiny brass instruments so I put my hand up. It was a bit of a shock when I got to the lesson and they handed me this tiny mouthpiece and a trumpet. Well if that's all that you've got, that's what I'll take. And it all just carried on from there. But it was all through free trumpet lessons and free instruments from a state primary school back in the early Noughties when that was still a thing.

Where did it go from there?

I did local big bands and learning lots of different types of music and playing with people that were older and better than you, which is always a good thing. I had a few bands as a kid. There were a few people around who are still playing professionally like Kit Downes and George Crowley. We were in a band together. Then I did the National Youth Jazz Orchestra and then the Royal Academy of Music. I started working when I was still at college in London. I got a few lucky breaks playing in Ronnie Scott's Jazz Orchestra and with Johnny Dankworth. That always helps if you get one of those moments when you happen to be in the right place at the right time. A vacancy opened up so I just kept going.

What other things are you working on at the moment?

I have another quartet that plays original music, which is the only album that I've released of my own, so that's a little bit more contemporary. It's good to write some of your own stuff as well as pay tribute to the masters. I also have a trio of guitar, bass and trumpet, with guitarist Nick Costley-White and bassist Tim Thornton. We play Count Basie music but in a tiny band. We're trying to re-imagine those



tunes rather than going through a slavish recreation of them. I also do composing and arranging on the side so there's a few bits of library music writing and arranging big band charts for people when they want them. It's enough to keep me busy.

Do you have a routine to keep up your chops on the trumpet?

Yes, to a certain extent. For me, I do a mixture of things. I spend a lot of time doing what I physically want the trumpet to feel like. So I do quite a lot of work on relaxing and trying to make a good sound without any excess tension. I start quite gently when I'm practicing and then I build up and try to keep that same feeling of relaxation, by moving up the registers and playing more complex material. I try to cover all the bases during the day, so I make sure that I do long tones, articulation, slurs, phrasing. A lot of it is mental practice and making sure that my head is quick enough for my fingers so that I can predict where I'm going to go when I'm playing, and everything can synchronise up.

Do you still play quite a bit in other people's projects?

Not so much. These things tend to come and go. I haven't been doing that much, but I've got a nice gig coming up with Nick Costley-White, he's doing a Herbie Hancock tribute. He's also writing original music for that, inspired by Herbie's Sixties stuff. I've done a few gigs with Vasilis Xenopoulos, the Greek saxophonist, doing Dexter Gordon stuff last year. That was really nice to be involved with. Sometimes you just have to create opportunities for yourself, and sometimes other people want to do it for you. If things aren't busy then you just have to get stuck in and try and make stuff happen.

Do you have plans for this year?

Yes, I'm hoping to record the Count Basie trio at some point, hopefully in the next month or two. I'm always writing new tunes for my contemporary band but no plans to record any of that yet. Maybe at some point. But hopefully we'll get a tour for the Count Basie group and take that out. I works really well in that setting and I don't think it's really been done,



scaling a big band down to just three people without a drummer. It's really fun.

Is there anything that you do outside of music?

Not a lot. It's weird because it's your job and your hobby, so it's quite easy to let it take up a lot of your time if you're not too careful. I like relaxing in the evening if I'm not working and I like watching films and a bit of gym work here and there.

Is there anything else that you'd like to talk about?

Come and see the gig! It's a really enjoyable evening. I've got quite a few friends who have been to other performances in different places that aren't necessarily huge jazz fans but have really enjoyed that. It's melodic jazz but also feel-good, and there's a lot of variety in the way that the tunes are written and I try and keep it interesting. So there's a reason that

each tune has been picked and they help to tell Clifford's story, which is tragic but also incredible at the same time. He had this meteoric rise in the space of 5 years, from being a rising star to being the best trumpet player on the scene. And then it was cut short, so it's interesting to show how far he came in that period, and it's a good workout for me as well! Also it's good for people who haven't come to see a jazz gig before, this is quite a nice one to come and see. It's not a stale thing, we try to keep it pretty lively with all the stories and introductions.

Freddie Gavita Quintet Play The Music of Clifford Brown
Chichester Jazz Club
Friday 13th March, 2020

<https://freddiegavita.com/>

Words... Terry Pack



I had a happy childhood until I was 9. I enjoyed junior school and had a lovely music teacher called Mrs Barton. I was a happy, open child.

When I was 9, I was the victim of sexual abuse. This changed me: I became shy and suspicious and developed a stammer, which caused me to be bullied by a couple of older boys.

I had a mixed time of it as a teenager: I was good at sports, which made me a 'success' at school. I was also musical, and cast in lots of school musicals, including one that was featured in a broadcast on Southern Television in 1974. However, I was still bullied, and was very uncomfortable when not 'performing'. I started to play the guitar at around 12 and the bass guitar at 14.

I left school aged 16 with a handful of CSEs and a couple of O Levels. I thought about going to college, but was soon busy playing music. I played modern jazz with Pete Burden and 'Hot Club' swing in various bands around Hastings and Rye. I played tea dances with a dance band at Eastbourne Winter Gardens. I depped with local pop, rock and blues bands and led my own trio. When I was 18, I joined The Enid, a band with a record contract, and spent the next three years touring the UK, playing festivals and recording four albums, including a live double album at Hammersmith Odeon (Apollo).

I've been playing professionally since 1974, and apart from the joy of playing the music, it's wonderful to meet and become friends with so many musicians. I'm ONLY interested in doing my best to make the music sound as good as possible. The bass occupies a critical, central role in nearly all forms of music, and a sympathetic bass player provides the musical 'glue' that holds the music together. It's a role that I love performing. I love singers and other instrumentalists, and love supporting them to make the music sound easy. A dance floor full of people, folk tapping their feet and smiles on the bandstand are my motivation. I understood this intuitively as a kid, and took to the bass quickly. My favourite

music as a child was Tamla Motown. Of course, I didn't know WHY those records felt so good at the time, but later I realised that the bass was the key to it all.

I like playing music that challenges me. I have done a number of theatre shows in the last few years. This is a real challenge, because I didn't learn to read music when I was a kid, and I'm not a great reader. I forced myself to accept invitations to play with local big bands in order to develop my reading. I get roasted regularly. I did a big band set with Liane Carroll in Hastings last April. The charts were really hard and I was attempting to sight read them. God knows what it sounded like.

I judge myself harshly, and am perpetually concerned that I'm not good enough. I'm actually a good judge of my own strengths and weaknesses, but easily undermined in the moment, so that a difficult gig affects me very negatively. I'm very insecure and lacking in self-belief, so that I tend either to be working feverishly, or struggling to get out of bed. I'm also easily discouraged. My way of dealing with it is Beckettian: I can't go on. I must go on. I will go on. Going on is better than the alternative.

I enjoy writing and arranging new music, and making records. The best records I've made are the first couple and those recorded over the last few years: The Cloggz *Sawdust and Spangles*, Full Circle's *Underbelly*, my own album *Palimpsest* and the two Trees albums are all albums I'm proud to have been part of.

I have found the events and the trends of the last four years almost unbearable, and have immersed myself in musical projects as a way of getting through it all, but I find it impossible to be optimistic about the future. At a personal level, I'm getting older and less robust. I had imagined that I might go back to Italy to end my days, but it seems that this might not be an option anymore. Who knows?

Words: Terry Pack

Photo: Lisa Wormsley

<https://www.treesensemble.org/>

Big Band Scene

Patrick Billingham



The Big Band@Brunswick programme for 2020 is now well under way. Last month it was the Brighton Big Band with Dave Williams occupying the slot. On the first of this month it is The Brighton Jazz Mafia, and on 5th April, look out for Big Band Sounds. If you get there by 7:30 pm, you should be in time for the start of these gigs.

In the May, June and July 2018 columns (SJM's 76, 77 & 78), adverse effects of the weather on outdoor performances was discussed, together with methods of mitigation. Apart from a sudden snowfall, indoor performances were considered immune. Until the 9th of last month.

There were two Sussex big band gigs scheduled for that date. Storm

Ciara was at its height. The first warnings were issued a week ahead, and as it got closer, it became uncertain whether or not to cancel. In the event, one gig was cancelled, the other with a slightly depleted line-up, went ahead.

This raises the question of whether big bands are more or less vulnerable in these situations than small groups. Which will be discussed in a future column.

Now a band profile.

The Chichester Big Band was formed last year partly in response to a perceived need for a big band for the community. There are many in the city from the generation that enjoy the romance and nostalgia that swing music brings. And partly because

Beverly Cerexhe-Dickens, who started the band, couldn't find one locally to play in.

Their repertoire will include arrangements from Glenn Miller, Count Basie, Duke Ellington, Sammy Nestico and others from the swing era.

They plan to put on concerts for the residents of Chichester on a regular basis together with regular tea dances. They also aspire to be forward thinking to put on shows to include dance companies and Big Band Singers.

Rehearsals are held 7.30pm till 9.30 pm on the first three Mondays each month at the Basil Shippam Centre, Tozer Way, Chichester, PO19 7LG.

Their debut public performance is scheduled for the evening of Saturday 2nd May.

Chichester Big Band
A concert bringing 'Swing' back to town & celebrating VE Day
Assembly Rooms, North Street, Chichester, PO19 1LQ
Saturday 2nd May at 19.45 Doors open 19.00
Tickets £13.00 Refreshments and Raffle
<https://www.ticketsource.co.uk/nullt-dmlxxx/t-dmlxxx>
Tickets can also be purchased from
213 Oving Rd, Chichester, PO19 7E3 on Tuesdays ONLY
between 5pm & 7.30 pm (cash please)
07914 682784 / 07793 012993
Find us and make friends with us on Facebook!
Mayor of Chichester, Councillor Richard Plovman in attendance

To find out more about this band you can contact Beverly, or the musical director, Steve Masters at chichesterbigband@gmail.com. There is also an active Facebook page: <https://www.facebook.com/saxophone2/>. The band has a domain name, but as yet, do not see the need for a website.

As mentioned last month, they have vacancies for trombones.



Looking ahead, at 7:30pm on Saturday 4th April, Jim Prior and the JP Big Band will be at Steyning Grammar School, with guest musicians, including Jazz Newcomer of the Year Luca Manning, who has been nominated for other awards. Doors open 7pm.

All the profits from the evening are going to the Cystic Fibrosis Trust. Tickets are £10 and are available from the Steyning Bookshop on 01903 812062 or at

<https://www.justgiving.com/fundraising/jpbigbandcharityconcert>

Next month:

Hopefully, coronavirus/Covid-19 permitting, 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 April's Big Band Scene, please send it to me by Thursday 12th March. My email address is g8aac@yahoo.co.uk.

Live Reviews



Photo: Anya Arnold

New Generation Jazz: Nye Banfield *The Verdict, Brighton* *Friday 31st January, 2020*

With influences from Wayne Shorter to Rachmaninoff, and playing experience from bebop to hip hop, young saxophonist leader and composer Nye Banfield brought his exciting band of forward-looking musicians for the last pre-Brexit and first New Generation Jazz gig of the current decade to *The Verdict* on the last Friday of January. The ex-Trinity Laban scholar from South East London launched his first self-produced

recording in July 2018, and already has successful gigs behind him at many of the capital's major venues, including *The Vortex* and *Camden's Jazz Cafe*. The band plays a compelling brand of advanced hard bop with a mixture of the leader's own compositions and classics from the golden era. Despite the weather, 'House Full' signs were in evidence long before showtime in the now iconic jazz cellar under Brighton's Edward Street. The original song titles are drawn from many of the leader's life experiences. Tunes such as *Pocket Tissue Blues* (inspired by their

bassist), *Bellarom Gold* (dedicated to a supermarket brand of coffee), and *Navidi* (a tribute to Welsh Rugby star Josh Navidi) give an idea of the breadth of the inspiration that the leader is prepared to draw from. Quirky song titles aside this is a quintet that exudes sheer quality throughout. The leader himself is a fluid improviser, creative and cliché-free in all tempos, the broad brush of his sound being the ideal foil the stiletto-like thrusts of his frontline partner, the much-lauded trumpet man Mark Kavuma. This musician is fast becoming a Verdict favourite following the staggering set he played with his own band The Banger Factory back in October last year. Rhythm sections at this level of music are far more than that. Royal Academy of Music graduate Rupert Cox, who cut his teeth with NYJO (The National Youth Jazz Orchestra) is an exceptionally gifted pianist with an improvising ability well above the norm and the musical awareness to play precisely the right supporting role to the frontline horns when required. Bass man Hamish Knockles-Moore has a full, rounded sound and a flamboyant presence on stage, along with the ability to support his solos with a wordless vocal technique, very much in line with the legendary Slam Stewart back in the Charlie Parker era. Dynamic drummer, and leader of his own band Pitchfork, Ewan Moore is a key player in the overall sound of the quintet and played two brilliant solos on the night and clearly showed the influence of both Elvin Jones and Tony Williams, the giants who have inspired him.

As well as a great set of originals, the enthusiastic gathering were treated to three covers from the songbooks of great trumpet players of the past. Naturally these were a



Photo: Anya Arnold

platform for Mark Kavuma who stamped his own engaging and individual style on Donald Byrd's *Free Form*, the Lee Morgan tune *Tom Cat* and most significantly the brilliant *Frelon Brun* from the classic Miles Davis 1968 album *Filles de Kilimanjaro*. This one was played in such a refreshing and dynamic way by the whole band that even Miles himself may very well have approved and as we well know, the great man did not approve of very much! With so much great music to listen to and enjoy, it must have escaped the notice of most that the witching hour of 11pm was fast approaching. In fact the time to leave the EU fittingly arrived during the soulful ballad of a much demanded encore before a highly satisfied and well-entertained audience trudged back upstairs into the still rainy night to find that nothing much had really changed at all.

Jim Burlong



Photo: Anya Arnold

Joe Armon-Jones
Patterns, Brighton
Sunday 9th February, 2020

The wave of new young jazz artists flooding out of South London and into the media's jazz Overton window seems to have eased as its vanguard move to consolidate their advances, but in the meantime Joe Armon-Jones has been unobtrusively but persistently touring the country (when breaks from his numerous other commitments allow, not least with the mighty Ezra Collective) spreading the word for his own unique take on the jazz-funk-fusion legacy. Persistence pays off, word has spread, and even on a dark Sunday night with Storm Ciara raging outside there's a sizeable and enthusiastic crowd of devotees waiting for his latest appearance here at Brighton's Patterns to promote his *Turn To Clear View* release.

First we're treated to a warm-up from the preternaturally self-assured teenager Isabelle Brown. Accompanied by her bespectacled bestie on the ubiquitous Nord keyboard, her warm, clear, direct singing is a real treat, free of the over-wrought stylings that mar many of her contemporaries' interpretations of soul, and her engaging personality brings everyone forward to listen. One to watch out for.

Armon-Jones ambles onstage, face hidden in his hoodie, and pitches straight in to a reverb-drenched keyboard riff, building up tension until the band enter with a heavy steppers dub. Bassist Mutale Chashi's licks and fills add the necessary versatility to bridge the gap between reggae and fusion while keeping the groove locked, and Chelsea Carmichael sails above on tenor sax, her attractively rough-edged tone complementing the hoarsely soulful power of Niles



Photos: Anya Arnold

'Asheber' Hailstones' voice. Asheber is a thoroughly convincing frontman, his imposing figure under his Fulani hat seeming to reach up to the low ceiling; his impassioned baritone is strong enough to rise over the declamatory twin tenor-sax attack of Carmichael and Binker Golding and versatile enough to match the band's diverse dub-to-cosmic- jazz/funk stylings, now recalling U-Roy, now Leon Thomas as the occasion demands.

The benefits of a busy touring schedule are evident: the band sound well played in, able to take risks and make them pay off, stretching the groove-based formulas of tracks like *Gnawa Suite* to incorporate the kind of rhythm and texture based group improvisations that Armon-Jones has perfected with the Ezras. Material from both records is played at a more intense, urgent level. A new tune based on the venerable *Kunta Kinte Dub*

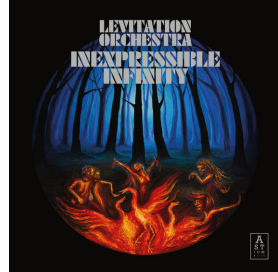
provides space for a blistering solo from Golding; the crowd are sufficiently jazz-friendly to greet extended solos from both Chashi and powerhouse drummer Marijus Aleksa with enthusiastic acclaim, and Armon-Jones' own playing demonstrates repeatedly that beneath the mild-manneredly baked-abstracted exterior lies a razor-sharp creative musical intelligence. He's convincingly staked out a claim to an unlikely but somehow logically arrived at area of common ground between dub and jazz-funk, and the crowd respond to both with equal approval. He's also an engagingly modest host. "I'm so lost in the music that I've forgotten all about what time it is and where we are...which is the point!" he says before the finale, and everyone seems happy to agree.

Eddie Myer

Album Reviews

Levitation Orchestra
Inexpressible Infinity
(Astigmatic Records)

A noteworthy feature of the recent upsurge of young London-based jazz musicians has been their re-engagement with the brief and critically rather overlooked era of experimentation that took place in the early 1970s, as jazz artists sought to modernise by incorporating all manner of contemporary influences, from rock rhythms and electric instrumentation to fashionable eastern psychedelia, and from politically charged Afro-futurism and free blowing to lush orchestral textures popularised by the likes of CTI records. Axel Kaner-Lidstrom's gang of young players take aim squarely at this recently re-excavated tradition, and have the right combination of energy and enthusiasm required to succeed in hitting their mark. The tunes are long, with plenty of extended modal solos over sturdy bass ostinatos and powerhouse drumming from the excellent Harry Ling, interspersed with lush arrangements for strings, horns, harp and vocals that reach out to such suitably modish reference points as Alice Coltrane, Sun Ra, Strata-East Records, Polish violinist Michał Urbaniak, and other touchstones of the retrospectively identified 'cosmic jazz' tradition. Solo duties are well discharged by Roella Oloro, whose voice on Rhodes builds from mellow tinkling to gnarly two-handed intensity on *Music Is My Sanctuary* (the title, borrowed from Gary Bartz providing one of several direct tributes to their stylistic influences), and the twin tenors of James Akers and Deji Ijishakin who contribute some lusty and well-structured free-bop blowing to *Odyssey* and *A Small Truth*. Violinist Saskia Horton gives a good account of herself on *Twin Serpents* but the leader's trumpet is modestly confined to the ensemble sections. The press release refers to collective composition,



which might imply long, formless jam sessions, but in fact there is ample evidence of considered compositional input on tunes like *Clairvoyance*, with its multiple sections showing a nice handling of texture and mood and some attractive melodies shared between the vocalists and instrumentalists. In fact, it is the attention to detail in the writing as much as the exuberant energy of the performances that lifts this album above the level of a piece of fashionable retromania and makes it a satisfying listen on many levels.

Eddie Myer

Lakecia Benjamin
Pursuance: The Coltranes
(Ropeadope)

The grand tradition of reinterpreting and bringing to life the music of famous composers past has indeed been done countless times in the history of recorded jazz. *Thelonious Monk Plays Duke Ellington* springs to mind, Monk's reimagining of classic big band tunes arranged for a simple trio have since become a classic in the jazz fanatics' core collection. Carrying on this tradition, young New York-based alto saxophonist and composer Lakecia Benjamin brings a



unique spin on this challenge by exploring the relationship between Alice and John Coltrane's musical oeuvre. It must have been hard for Monk to prepare and rearrange the music of a musical giant appearing only a generation before himself so one can only imagine the unique challenge that Benjamin faces when breathing new life into the music of two such colossal icons whose music has stood the test of time whilst remaining unchanged. That being said, Benjamin has more than shown us she's up to the challenge and she has done it whilst showing deep respect for tradition, a burning passion for the music itself and executed it with modern flare. This can't just be said for the music but also the extraordinary roster of musicians she has chosen to appear on this album. We see the names of legendary jazz bassists Reggie Workman and Ron Carter. Workman is a known figure for his work with John Coltrane's early quartet whilst Carter worked with Alice Coltrane on her early releases as band leader. Not only has Benjamin recruited these living legends to accompany her on this musical odyssey, she has also included jazz luminary, drummer and composer Brian Blade. Alongside these stellar figures, Lakecia Benjamin has brought in some newer names, pianist Sharp Radway, drummer Joe Blaxx and vocalist Jazzmeia Horn among others to complete this album's golden lineup. With a clear artistic vision from start to finish this album shows a real understanding of both the Coltrane's music. The approach to each composition shows careful thought in its

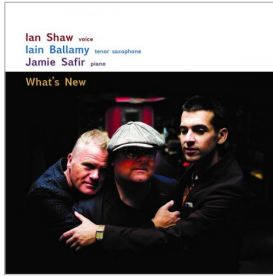
arrangement and interpretation with pieces selected from different periods of the both composers careers. Ranging from John Coltrane's fast bop from the breakthrough album *Giant Steps* to his more spiritual searching in *A Love Supreme* balanced with Alice's Coltrane's blues-based roots in *Turiya* and *Ramakhrishna* from 1970 release *Ptah The El Daoud* to her ever growing spiritualism and influence of Indian musical traditions, the track *Om Shanti* is a perfect example of this. In spite of so much variety from track to track both band leader and her ensemble maintain a sense of fluidity throughout. Always bursting with the intense energy of John Coltrane but also at the same keeping the refinement and gentleness of Alice Coltrane. Lakecia Benjamin has been cited as one of the trailblazers of the new generation of New York jazz musicians and this release reinforces that statement.

George Richardson

[*Pursuance: The Coltranes* is released on March 27, 2020]

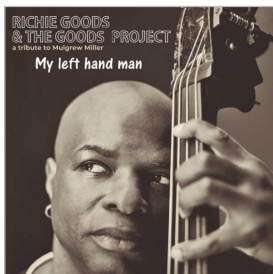
Ian Shaw/Iain Ballamy/Jamie Safir *What's New* (Silent Wish SWRCD1)

A simple proposition, simply delivered - a programme of evergreen standards performed by the UK's leading specialist in such matters, backed by his regular accompanist and, for good measure, further enriched by one of our most acclaimed tenor players. Shaw and Ballamy are very well matched: the former's precise delivery, sure pitch and effortlessly hip phrasing are already the stuff of legend and Ballamy also scores highly on all three counts. On *You'll Never Get To Heaven* his saxophone shadows the voice so closely that you can really appreciate how their respective tones blend together - smooth but with a hint of rasp and a crisp articulation that keeps an edge to proceedings and prevents any



hint of schmaltz, even on such well-known tearjerkers as *Prelude To A Kiss* or *Alfie*. *It Might As Well Be Spring* is taken at a faster pace that brings out the sophisticated uplift of the melody - *I Wish I Were In Love Again* is suitably rollicking and allows Ballamy space to show off some nifty rhythmic conceptions and his melodic Getz-ian sensitivity, which Shaw matches with his flamboyant delivery. Shaw lays out on *Come Sunday* and Safir and Ballamy create an enchanting duet: *I'll Only Miss Him When I Think Of Him* is a suitably poignant and heartfelt closer, demonstrating Shaw's ability to match outstanding technical execution with genuine deep emotion without letting the former obscure the latter. A perfect showcase for three outstanding talents.

Eddie Myer



The Goods Project *My Left Hand Man* (Richman Music)

UK listeners may not be familiar with Richie Goods' name, and more shame

them, as he's amassed a truly remarkable CV that includes work with everyone from Milt Jackson, Russell Malone, Vincent Herring, the Manhattan Transfer and Walter Beasley to Brian McKnight, DJ Jazzy Jeff & the Fresh Prince, Whitney Houston Christina Aguilera and Alicia Keys. As his own bio puts it, music is the fulfilment of Richie's destiny, and listening to his assured playing on both upright and electric bass at the head of his high-octane fusion band it's hard to disagree. This album explores the legacy of one of his formative influences: doyenne of mainstream pianists Mulgrew Miller, with whom Good played for a remarkable nine years, and who originated the nickname that forms the album's title. Miller commands respect not only for the vigour and originality of his playing, but also for his commitment to the cause of mainstream jazz at a time when its stock was lower than it is today: but Good has chosen to commemorate his legacy by re-working his ex-boss' compositions into a contemporary fusion template. At best, as on *Eastern Joy Dance* and compelling, acoustic bass-driven *Know Wonder*, the results are fresh and invigorating: the latter tune especially evoking comparisons with the acoustic *Return To Forever* cuts in its driving energy. Tracks like the Rhodes and wah-wah laden *Farewell To Dogma* and the vocal-led *Second Thoughts* devolve into a pleasant but unremarkable smooth-jazz which may or may not engage fans of Mulgrew. Throughout the band's playing is as uniformly superb as you would expect from such an accomplished cohort: Goods and Roberts create some impeccable pockets: there are string arrangements from Geoffrey Keezer on *Song For Darnell*; Goods and co show off their acoustic jazz chops on *The Sequel* and everyone sounds like they are having a lot of fun.

Eddie Myer



Alabaster DePlume
To Cy & Lee: Instrumentals Vol. 1
(International Anthem IARCO030)

London-by-Manchester and spoken word-by-jazz musician Alabaster DePlume visits a collection of instrumentals from various settings and situations. It's aspirational music, in the sense of breathing in and out - arrangements are loose but by no means sloppy, and the compositions are largely unhurried and plaintive, rarely drifting into wide, long jams.

There's a lot here that's worth listening to; arrangements are typically uncomplicated - a lead melody and some accentuation but there's no instances of musicians doggedly articulating pulse or rhythm. Rather there's a fair amount of parallel melodic motifs, sometimes unharmonised (as in *Song of the Foundling*), sometimes married to expressive pianistic harmonies (*The Lucky Ones*).

DePlume is a pretty delightful and expressive hornman - rather than hitting every inversion and register of a melody, he prefers tighter control. There's plenty of tremulous, hesitant tonguing (opener *Visit Croatia*) or more strident gestures (lullaby-esque *Whisky Story Time*). Like an opiated Ayler, perhaps. But also there are touches of Ethio-jazz (*Song of the Foundling*) recalling Getatchew Mekurya (according to the press release, Mekurya is a pretty conscious influence).

There's an element to his playing that's quite deliberately un-academic - *Not My Ask* features some subtle but effective dynamics and fluttering - the sort of careful analysis of a melody that doesn't happen with tightly regimented playing. But also he's by no means slack - the kind of rapid sforzando figure in the opening bars is effortlessly breezy but simultaneously super-controlled. It's possible that the detail in his playing is subdued by the apparent simplicity of his arrangements but he's certainly got a gift for colour and articulation.

It's one of those records that'll probably aggravate corners of the jazz world - there's certainly little vanguarding here, and he's clearly not inclined towards the aggressive blow-outs. It's possibly also likely to be inviting to those outside of the jazz 'hardcore'. But don't let this put you off, he's a fine player and these relaxed, plaintive, folk-ish melodies are beguiling and tastefully put together.

Kev Nickells

Listings

For more detailed and up-to-date listings visit
www.sussexjazzmag.com/listings



Photo: Lisa Wormsley

Moses Boyd performs at Patterns on Wednesday 11th March, 2020

[R] = residency
 (c) = collection
 [?] = unconfirmed
 byo = bring your own refreshments
 otd = on the door
 (wp) = weather permitting

Sunday

1

Jazz Breakfast:
 Mike Hatchard &
 Paul Higgs
 Ropetackle,
 Shoreham
 11am £12

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

Paul Richards Trio
 + Guests
 The Walrus,
 Brighton
 12-2:30pm 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 Jazz
Mafia
 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

2

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

Nigel Price & Terry Seabrook
The Snowdrop,
Lewes
8pm Free (c)
[R]

Abi Flynn Trio
The Paris
House, Brighton
8-10pm Free

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

Jazz @ The George - Oli Howe Trio
The George
Payne, Hove
8pm Free [R]

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

Tuesday

3

JazzHastings: Lewis Wright & Kit Downes
JazzHastings, The Stade,
Hastings
8:30pm £10

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

Simon Savage/Kjell Berglund Quartet
Hare & Hounds, Worthing
8:30pm Free (c)

Wednesday

4

Liane Carroll & Claire Martin
St George's Church,
Brighton
Doors + cash bar
6:30pm £20

Andreya Triana
Chalk, Brighton
Doors 7pm £14.06

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

Deepak Ram
Friend's Meeting
House, Brighton
7:30pm £10 otd

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

Terry Seabrook Trio
Paris House,
Brighton
8-10pm Free

Safehouse Open Session
The Verdict,
Brighton
8pm £3/2

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

Mississippi Meltdown
The Mesmerist,
Brighton
9pm Free

Jazz at Porters
Porters Wine Bar,
Hastings
9pm Free [R]

Thursday

5

Hastings Int. Piano Festival: Claire Martin & Friends
St Mary in the
Castle, Hastings
7.30pm
£47/27/22

Tres Amigos
The Paris
House, Brighton
8-10pm Free

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

6

Kate Daniels
The Better Half, Hove
2:30-5pm Free [R]

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

Andy Dickens Quartet
Steyning Jazz Club
8pm £12/7

Roxanne Presents: Gaz Hughes Sextet - Tribute to Art Blakey
The Verdict, Brighton
8:30pm £15/10

Saturday

7

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

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

Roxanne Presents: Nimbus Sextet
The Verdict, Brighton
Doors 7.30pm Start
8.30pm £10/5

Sunday

8

Sunday Brunch Live: Hope Street
The Depot, Lewes
11-1pm Free

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

Paul Richards Trio + Guests
The Walrus,
Brighton
12-2:30pm Free

The South Coast Big Band
Fishermens Club,
Eastbourne
12:30 - 3:00 pm
£5 [R]

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
7-9:30pm Free

South Coast Cool
The Lamb in Lewes,
Lewes
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

9

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

Chris Coull Trio
The Paris House,
Brighton
8-10pm Free [R]

Tina May & Terry Seabrook
The Snowdrop,
Lewes
8pm Free [R]

Jazz @ The George - Oli Howe Trio
The George
Payne, Hove
8pm Free [R]

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

Tuesday

10

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]

Julian Marc Stringle Quartet
Hare & Hounds,
Worthing
8:30pm Free (c)

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

Wednesday

11

Andy Williams with Neal Richardson Trio
The View, Seaford
7pm start £10

Moses Boyd
Patterns, Brighton
7pm £12 (sold
out, check website
for returns)

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

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

Jazz Cafe - Graeme Flowers (trumpet)
Pavilion Cafe Bar,
Worthing
8pm £10

Thursday

12

Gypsy Swing - Sam & Jason
The Daddy Long
Legs, Brighton
8-10pm Free

Babou with Abraham de Vega
The Paris
House, Brighton
8-10pm Free

Nigel Price with Vasilis Xenopoulos
Robertsbridge
Jazz Club, 8pm
£10 / £5
children

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

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

The Soultastics
The Mesmerist,
Brighton
9pm Free

Friday

13

Chris Coull
The Better Half, Hove
2:30-5pm Free [R]

Freddie Gavita Quintet
Chichester Jazz Club
7:45pm £15/8

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

Chris Batchelor's Zoetic
The Verdict, Brighton
8:30pm £15/10

Saturday

14

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

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

J-Felix (Live)
Patterns, Brighton
Doors 7pm £8

Roxanne Presents: Nicolas Meier Trio + Greg Heath
The Verdict, Brighton
8:30pm £10/5

Sunday

15

Sunday Brunch Live: Florence Andrews & Paul Richards
The Depot, Lewes
11-1pm

Sam Carelse with Jason Henson
Trading
Boundaries,
Fletching
11am-2pm

Jazz Roast
The Walrus,
Brighton
12-2:30pm Free

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

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

Brighton Big Band with singers
Hotel du Vin,
Brighton
4:30pm (Doors
4pm) £16.50/
£12.38

Jazz Jam
The Dolphin,
Eastbourne
7-9:30pm Free

Darius Brubeck Quartet
The Ropetackle,
Shoreham-by-Sea
Dine from 6pm
Starts 8pm £17

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

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

Monday

16

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

**Mike Piggott
Trio (violin)**
The Paris
House, Brighton
8-10pm Free
[R]

**Sam Carelse &
Terry Seabrook**
The Snowdrop,
Lewes
8pm Free [R]

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

**Jazz @ The
George - Oli
Howe Trio**
The George
Payne, Hove
8pm Free

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

Tuesday

17

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]

**Mike Carey's Big House
Project**
Hare & Hounds,
Worthing
8:30pm Free (c)

Wednesday

18

Vula Viel
The Rose Hill,
Brighton
7.30-11pm £10
adv £12 otd

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

19

**Adam Glasser
(harmonica) with
Neal Richardson
Trio**
The Walrus,
Brighton
7.30pm £10

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

**Smalls Presents:
Rico Tomasso &
Adrian Cox**
The Verdict,
Brighton
8pm £16

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

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

Friday

20

Andy Woon
The Better Half, Hove
2.30-5pm Free [R]

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

**Harry Bolt Quartet feat.
Duncan Eagles**
The Verdict, Brighton
8:30pm £15/10

Saturday

21

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

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

Alabaster dePlume
West Hill Hall,
Brighton
Doors 7.30pm
Start 8pm £12.10

**Roxanne Presents:
Nim Quartet**
The Verdict,
Brighton
8:30pm £10/5

**Late Night Jazz at
The Queen Vic**
Queen Victoria,
Rottingdean
9.30-11.30pm Free

Sunday

22

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

**Mother's Day
Lunch: Neal
Richardson with Oz
Dechaine**
Bannatynes Hotel,
Hastings 12pm

**Roxanne Presents:
Mama Soul Special
(DJ set)**
The Verdict,
Brighton
12-6pm £15 (incl.
free glass of Prosecco)

**Paul Richards Trio
+ Guests**
The Walrus,
Brighton
12-2:30pm Free

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

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

23

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

John Lake Trio with Elizabeth Bustard
The Paris House, Brighton
8-10pm Free

Chris Coull & Terry Seabrook
The Snowdrop, Lewes
8pm Free [R]

Jazz @ The George - Oli Howe Trio
The George Payne, Hove
8pm Free

Downsbeat Swing Band with Jo Kimber
Village Centre Hall, Hurstierpoint
8:15 - 10pm Free

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

Tuesday

24

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

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

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

Wednesday

25

Jane Tuff & Neal Richardson
The Bull Inn, Battle
7:30pm Free to diners

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

Jacqui Hicks & Jacqui Hiks & Art Theman
Fisherman's Club, Eastbourne.
8pm £10

SafeHouse: On The Edge
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

26

Son Guarachando (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

27

Alex Bondonno
The Better Half, Hove
2:30-5pm Free [R]

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

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

The Les Paul Big Band
Patcham Community Centre
8:30 - 11pm £5 [R] byo

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

Saturday

28

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

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

Bonsai Trees double bill with Susan The Mighty
Westgate Chapel, Lewes
8pm £10/£8

Roxanne Presents: The Fabulous Red Diesel
The Verdict, Brighton
8:30pm £10 (includes free glass of Prosecco)

Jazzology - Vinyl Sessions
The Black Dove, Brighton
8pm-1am Free

Sunday

29

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
12-2:30pm Free

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

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

30

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

Jack Kendon Trio
The Paris House,
Brighton
8-10pm Free

Rob Luft & Terry
Seabrook
The Snowdrop,
Lewes
8pm Free [R]

Jazz @ The
George - Oli Howe
Trio
The George Payne,
Hove
8pm Free

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

Tuesday

31

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

Rob Luft Organ Trio
Hare & Hounds, Worthing
8:30pm Free (c)

Further Afield

Turner Sims, Southampton

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

10th March Picante Latin Quartet

21st April Gabrielle Ducombe

Southampton Modern Jazz Club

Sundays

1st March Christian Miller Quartet

8th March Sam Dunn

15th March Carter Arrington

22nd March Neil Burns Organ Trio

29th March Andy Urquhart Quintet

Guildford Jazz Festival

Friday 20th March: Surrey Young Jazz
Musicians of the Year

Sat. 21st March Nicolas Meier World Group,
Dennis Rollins Velocity Trio, Pete Chirchill
Sings Jazz, Iain Ballamy

Sun. 22nd March: Alan Barnes/Dave
Newton Duo, The Magic of Mancini, Latin
Jazz Salsa with Heads South, Steamboat
Bill Jr.

Watermill Jazz Club

Tuesdays

3rd March: Get The Blessing + John Hegley

10th March: Brubecks Play Brubeck

17th March: Yazz Ahmed Quartet

24th March: Bruce Barth Quartet feat. Peter
Bernstein

31st March: Surrey County Youth Jazz
Orchestra

On The Horizon

The Verdict, Brighton

April

Fri. 3rd The Drawtones

Sat. 4th Byron Wallen

Thurs. 9th Smalls: Jamie Brownfield,

Liam Byrne & Imogen Ryall

Fri. 10th Paul Booth

Sat. 11th Joe Webb Trio

Sat. 18th Joss Peach Trio

Sat. 25th Portrait of Cannonball

Mon. 27th Smalls: Rossano Sportiello &
Alan Barnes

Jazz Hastings

Fri. 3rd April Jerry Bergonzi Quartet

Tues. 5th May Liane Carroll

Tues. 2nd June Simon Thorpe Quartet

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

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
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
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 George Payne, 18 Payne Avenue, Hove BN3 5HB
The Hare & Hounds, 79-81 Portland Road, Worthing BN1 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, Herstmonceux, Hailsham BN27 4RU
The Hothampton Arms, 49-51 London Rd, Bognor Regis PO21 1PR
The Hummingbird Restaurant, Brighton City Airport, 15G Cecil Pashley Way, Shoreham-by-Sea BN43 5FF
The Idle Hands, 59 Queens Rd, Brighton BN1 3XD
The Komedia, 44-47 Gardner St., Brighton BN1 1UN
The Lamb in Lewes, 10 Fisher Street, Lewes BN7 2DG
The Mesmerist, 1-3 Prince Albert St, Brighton BN1 1HE
The Old Market, 11A Upper Market St, Brighton BN3 1AS
The Paris House, 21 Western Road, Brighton BN3 1AF
The Plough Inn, Vicarage Lane, Rottingdean, Brighton BN2 7HD
The Ropetackle, Little High Street, Shoreham-by-Sea, West Sussex, BN43 5EG
The Rose Hill, Rose Hill Terrace, Brighton BN1 4JL
The Round Georges, 14-15 Sutherland Rd, Brighton BN2 0EQ
The Royal Sovereign, 66 Preston St, Brighton BN1 2HE
The Six Bells, The Street, Chiddingly BN8 6HE
The Snowdrop Inn, 119 South Street, Lewes, BN7 2BU
The 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
Trading Boundaries, Sheffield Green, Fletching TN22 3RB
Unitarian Church, New Rd, Brighton BN1 1UF
Village Centre Hall, Trinity Road, Hurstpierpoint, BN6 9UU
Westgate Chapel, 92a High Street, Lewes BN7 1XH
West Hill Tavern, 67 Buckingham Place, Brighton BN1 3PQ
West Hill Hall, Compton Ave, Brighton BN1 3PS
Ye Olde House at Home, 77 Broadwater St E, Worthing BN14 9AD

SJM

Sussex Jazz Magazine

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Pete Recommends...



Hoagy Carmichael *Hoagy Sings Carmichael*

ART PEPPER. I have put that in capitals because I do not want anyone to be put off by assuming that is just a Hoagy Carmichael album. This is a session of West Coast Jazz which includes some superb examples of Art's playing.

In 1956 Pacific Jazz decided to produce an album which would pay tribute to Hoagy's wonderful songs. It would also illustrate the musical style which had recently emerged so strongly on the West Coast of the US. Johnny Mandel was employed as arranger and conductor. Art Pepper was chosen as the principal soloist. The vocals would be provided by Hoagy himself. The result was an outstanding success which has stood the test of time. The unique character of Hoagy's voice contrasts very effectively with the sophisticated settings written by Mandel.

Art Pepper is everywhere, playing some melodies, soloing in a relaxed and sympathetic style, cropping up time and again with obligatos and

decorative fill-ins. Listen to his beautiful playing on *New Orleans*, which is an outstanding track. Harry Edison makes some effective contributions, both with short solos and the backgrounds which we know so well from his records with Sinatra. Mandel integrates him perfectly into his arrangements.

So I recommend this album as an outstanding example of the jazz recorded in the Los Angeles studios in the 1950s, to be filed alongside Mel Torme's great album with the Marty Paich Dektette and numerous recordings by Shorty Rogers with his Giants and Big Band. Of all the players who contributed to this catalogue of beautiful, inspired music, Art Pepper was surely the greatest.

[*Hoagy Sings Carmichael* was issued on Pacific Jazz CD 7 46862 2]

Peter Batten

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DOUBLE STANDARDS

Liane Carroll & Claire Martin

An evening of jazz in support of the Mary Clarke Statue Appeal. Will include songs by Waits, Mitchell, and Bennett. Skillfully mixed with stylish re-workings of lesser-known classics and new original material. Support from members of *Siren* and *Women of Note*. This benefit will raise funds for a statue for Brighton suffragette Mary Clarke: Emmeline Pankhurst's sister, and the first to die for women's right to vote.

Wednesday 4th March - Doors + cash bar 6.30pm - Tickets £20

St George's Church, St George's Rd, Brighton BN2 1ED

Tickets: double-standards-4mar.eventbrite.co.uk/
For more information about Mary Clarke and the appeal, go to maryclarkestatue.com