

**SJM**



December 2021

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Cover: Terry Pack by Lisa Wormsley  
Above: Jelly Cleaver by Lisa Wormsley

Terry Pack



**The pandemic has been difficult for musicians, and especially large ensembles. How have you been coping?**

I struggled financially, and had to sell three instruments. My boiler stopped working in the autumn of 2020 so that I have had no heating or hot water for over a year.

I was alone for nearly all of 2020 and became depressed and anxious about going out. I went out for walks at night to avoid people, and was unable to meet up with friends even when this was permitted.

It took me a while to feel okay in social gatherings of more than a couple of people at a time, and I became very nervous and insecure about my playing after such a long layoff. The live streaming concerts with The Cloggz and Charlotte Glasson and the trio with Darren and Mark were nerve-wracking and my playing wasn't great .

It has taken a long time to rebuild some self confidence and to feel like myself again with people, but I feel that the whole pandemic experience has diminished me and left me smaller in many ways.

I spent the spring and summer of 2020 reading and keeping fit. I also did a lot of writing: I started by writing a number of charts for a virtual big band recording project and released a version of 'All Blues'. There are several tracks in the can for future release.

I wrote a set of arrangements for a new sextet based on my album Palimpsest. I hope to do a few gigs next year playing this music with two groups: one based in Brighton and

the other in Hastings using a pool of players including Josephine Davies and Robbie Robson.

I wrote musical play: a kind of pantomime based on the Robin Hood story, but set in the present in a village near Nottingham in which a group of the villagers write a Christmas show without realising that they are in the show and that we are watching it. I hope to record this in the new year for radio and get it staged in a year from now.

Since January 2021, I have been the MD of the Saltdean Jazz Band,

writing arrangements, and rehearsing for the last few months.

Last August, I taught on a residential course called a Jazz and Blues Retreat at Ardingly College. I really enjoyed it, made new friends and picked up a few new students along the way.

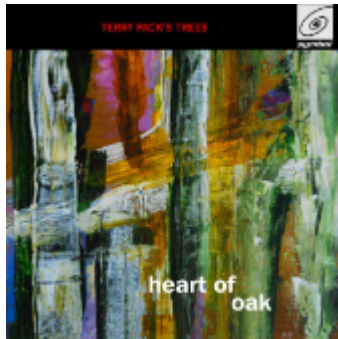
I wrote a new album , a concept album called

'Peter Peregrine'. I started recording this in September last year with musicians from Trees and old band mates from my 1970s band The Enid. I have just finished mixing and mastering the results and am currently working on the album cover. I hope to release the album around Christmas.

I have just started planning and writing a new album, and hope to collaborate with my old friend Joss Peach on this in 2022.

**Tell us about the festival happening at the Ropetackle in January?**

Greg Maddocks and Steve Lawless from Trees had the idea to stage a day of music at The Ropetackle to pull together a number of musicians





who have an association with Trees. This will take place on Saturday 22nd January 2022 and will feature The Cloggz, a Bonsai version of Trees, Hilary Burt's Blue Calluna, The Mingus Underground Octet, Lucy Pickering's Court and Spark, Butxaca, an electric version of the Joss Peach Trio and Greg's GIN Trio. The music will start at midday and continue till 11:00pm. The tickets are £25 for the afternoon or evening session and £40 for both.

#### **What plans do you have for 2022?**

More of the same, really. A new album of new material with Joss and others, the new sextets and the musical. And doing as much playing as I can. There are a couple more Jazz and Blues Retreats coming up next year: one at Easter from 15th to

18th April and another one from 21st to 26th August. The tutors are great and the venue is very posh.

**Conference of the Trees**  
Jazz Festival at Ropetackle Arts  
Centre, Shoreham  
Saturday 22nd January, 2022

1pm: GIN Trio  
2pm: Blue Calluna  
3pm: Terry Pack, Joss Peach, MiloFell  
4pm: Mingus Underground  
6pm: Butxaca  
7.15pm: Bonsai  
8.30pm: Court and Spark  
9.45pm: The Cloggz

Tickets [here](#)

# Jazz Essentials

## Myra Melford Trio

*Jump*  
(Enemy)

After a run through the best of Coltrane, Miles, Ella et al, I want go a bit leftfield for this essential choice. Someone you might not even have heard of, but on the strength of this album, a woman who surely deserves your close attention.

Over the years, a lot of great jazz gigs have stayed in my memory, but none more clearly than the one I attended in London's Southbank Centre in 1990. A group of artists from New York's Knitting Factory club were on tour, among whom were Marc Ribot, Sony Sharrock, and, to me, the unknown pianist Myra Melford. When it was her turn to perform, she strode onto the platform alongside bassist Lindsey Horner and drummer Reggie Nicholson. She was a small, elfin-like woman whose hands looked barely able to reach an octave on the keyboard. She sized up the piano and then, with an explosive eruption, launched into *Jump*, the title track of her debut album. The piece itself starts with an exuberant solo piano introduction before, after a slight pause, she establishes a solid rising riff on which she is soon joined by the band. When she solos, she initially sticks to the riff but then gets more and more free, her hands flying over the keyboard in percussive attack. Then it's back to the riff, and out, eight minutes of perfection, the rest of the album matching it in intensity and interest.

There are many vocal pieces called *Jump* – think Van Halen, or the



Pointer Sisters – but this dynamic instrumental knocks them all out of court. For Melford is an adventurous pianist, never afraid to take risks or explore new territory.

Nothing Melford has produced since has quite matched this astounding debut. She has kept some good company – working with both saxophonist Joseph Jarman from the Art Ensemble and violinist Leroy Jenkins, for example – but has rarely maintained a steady band or remained on one label for long. Much of her work is collaborative, notably with other women, and she has recorded only one solo album, but as collaborators move on, she has to rebuild. But throughout, she has been a consistently interesting and innovative musician, whose debut alone should command our attention.

**Simon Adams**

# Big Band Scene

Patrick Billingham



Seasonal greetings. If all goes to plan, big band activity in Sussex is around half of pre-pandemic levels, with at least seven gigs planned for this month. Details can be found in the listings section of the magazine. Looking ahead to 2022, it looks as though there are at least three regular monthly gigs planned.

All this depends, of course, on whether or not we go back under lockdown conditions. The number of reported Covid infections, locally and at national level, are already at the levels when the third lockdown was announced. And rising. On the other hand, the number of Covid-19 patients in hospital, and the number of deaths, is about a third of those a year ago, so it is difficult to foresee if any action is about to be taken.

But the situation is complicated by the arrival of the omicron (B1.1.529) variant from Southern Africa. Which is believed to be substantially more infectious than the currently prevailing delta (B1.617) variant. It is not known yet, if symptoms will be more, or less,

severe. Or if vaccine and antibody protections will become less effective.

Since big bands tend not to wait for an official lockdown before suspending activity, I strongly recommend that you contact the venue beforehand to check whether a gig is still on.

There have been some recent developments on the scene. The Bexhill based big bands, the Easy Beat Orchestra and Contra Big Band formerly run by Nick Newman, who died last year, have now merged into the Contra Big Band, which is now run by keyboard player and music teacher, Veronica (Ronnie) Parker. Rehearsals have been underway for a few months, with the aim of starting public performances next spring/summer.

Other bands that are rehearsing regularly, and hoping to resume gigging in 2022, include Big Band Sounds, the Les Paul Big Band, and the Phoenix Big Band. Big Band





Some Like It Hotter

Sounds has a vacancy for a trumpet player. If you know of anyone please contact Darren at [ukbigbandsounds@gmail.com](mailto:ukbigbandsounds@gmail.com).

The Fred Woods Big Band and The Perdido Swing Band are already playing in public. As has been the nearly all female band Some Like It Hotter (pictured with vocalist Andy Williams). Which, at the moment, is looking for a female rhythm guitar player and trombonists. Males are welcome, but might have to wear a dress occasionally. If you are interested contact [jowood01@gmail.com](mailto:jowood01@gmail.com). They would welcome collaboration with dancers.

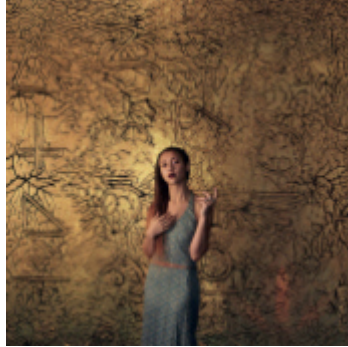
There are three new bands, or at least bands I hadn't heard of. The Orchestra run by Pete Fletcher, meets at the Ore Community Centre on Mondays, 8-10 pm. They are very short of brass, but don't need saxes. Andy Panayi's Big Band rehearses at the Fishermen's club in Eastbourne on the first Monday of the month. Rehearsals have stopped for this year but resume in January. This band

plays a mixture of big band standards with some challenging charts thrown in for good measure. Gigs are planned for March and July in 2022. For more information, contact Andy ([apanayisax@gmail.com](mailto:apanayisax@gmail.com)).

The Lewes Big Band has emerged from the ashes of the Lewes Youth Band. The music and the players are the same but the main difference is that they got too old! The Lewes Big Band allows the friends who played in the Lewes Youth Band to continue to bond and perform together for the foreseeable future as well as meeting new like minded friends along the way.

Next month: Whatever news there is, assuming we're still out of lockdown. If there is anything such as feedback on this column, that you would like me to include in the January 2022 Big Band Scene, please send it to me by Monday 20th December, at [g8aac@yahoo.co.uk](mailto:g8aac@yahoo.co.uk).

# Album Reviews



**Jelly Cleaver**  
*Forever Presence*  
([Bandcamp](#))

Jelly Cleaver has emerged from the mighty Tomorrow's Warriors organisation and straight into the media eye: she has received the Steve Reid Award, is a Serious Take Five artist, was nominated for an Ivors Composer Award, and had airplay on Jazz FM and BBC 6 Music, with support from Gilles Peterson and Cerys Matthews indicating the crossover appeal of this set of languidly atmospheric songs. Tempos are relaxed, the rhythm arrangements are spacious and flowing; bass and drums set up loose-limbed grooves and Lorenz Okello-Osengor's tinkling rhodes and Katie Moberly's cello create washes of atmospheric texture over which James Akers' attractively acidic tenor is allowed to roam at will. The jewel at the heart is Cleaver's own clear, limpid-toned but emotionally charged vocals; sometimes, as on the title track, her voice doesn't emerge until the mood has been thoroughly explored by the band, but she always commands attention. James Aker is joint star of

proceedings and *Prayer For Rojava* contrasts his grainy, impassioned attack with Cleaver's calm stately vocal to memorable effect; *We Have Known Love* has a solemnly portentous spoken word manifesto whose exact meaning may elude some listeners, and closing track *Black Line* uses Hammond organ and gritty guitar to shift the mood towards a satisfying prog-psych heaviness. The mood is so relaxed that the album seems almost to have been spontaneously improvised in the studio, but the band are switched on and empathetic enough so that it doesn't seem baggy or over-stretched and Cleaver's guiding hand is present throughout to create an album with a powerful atmosphere that lingers on after each listen.

## Eddie Myer

*Jelly Cleaver, composition, production, guitar, vocals, synth, percussion; James Akers, saxophone; Lorenz Okello-Osengor, piano, rhodes, hammond organ; Katie Moberly, cello, electric bass; Hamish Nockles-Moore, double bass; Tash Keary, drums, percussion.*



**Kevin Figes**  
*Wallpaper Music*  
(Pig Records)

The UK jazz scene underwent some fascinating mutations from the late 60s onwards as a new generation of players started to redraw the boundaries of the music. Freed from subservience to the declining bop idiom and rejecting the hegemonic influence of the USA (often from political as much as artistic motivations), they drew inspiration from such diverse sources as the homegrown prog rock scene and the European avant-garde to develop a sound that was very distinctive, if hard to categorise. Kevin Figes was taught by Elton Dean, the Soft Machine saxophonist whose recorded legacy typifies the free-wheeling, no-boundaries approach of that generation, and this album reframes their unique sound for 2021. There are proggy, twisty unison passages, (as on opener *More Equal Than Others*), odd time signatures aplenty and some lovely

textural work from Figes' full-toned flute and Jim Blomfield's array of vintage-sounding keyboards, and Figes' writing for the well balanced band is constantly full of surprises. But the dominant voice throughout is Brigitte Beraha's - deploying the full range of her formidable technique she goes from Art Bears or Henry Cow style pastoralism to Ivor Cutler whimsicality to free-improv squeals and whispers, often all in the same tune. There are echoes of Zappa in his 1960s Mothers period but the overall sound is very much from the British arm of the European progressive movement: this unique record is packed with character and imagination and effectively reframes a fascinating musical legacy for the 21st century.

**Eddie Myer**

*Kevin Figes, alto sax, flute; Brigitte Beraha, vocals; Jim Blomfield, keyboards; Ashley John Long, bass; Mark Whitlam, percussion.*



**Harvey / O'Higgins Project**  
*That's The Way To Live*  
(Ubuntu)

"The musical landscape that the Harvey / O'Higgins Project inhabits is neither innovative nor fashion led" claims the accompanying press release, and this is not intended as either an excuse or an apology. Graham Harvey is one of the UK's finest exponents of the bop piano tradition, and his solo on *I Wish I Knew* is a masterpiece of Wynton Kelly-esque poise and swing, while his block chording on *Chlo-E* would have delighted Red Garland; Dave O'Higgins is justly renowned as a player, composer and educator in the field of bebop and its successors, and his big, centered tone, melodically inventive imagination and sure sense of swing and thematic development, rooted in Dexter Gordon but with plenty of original character as well, have made him a firm favourite on the national club scene. Add such eminently simpatico elements as Jeremy Brown's deep, woody tone and impeccable swing

and the crisply tasteful ride and crackling snare of Josh Morrison and then sit back and enjoy the results: an album's worth of beautifully rendered standards and originals, all shot through with hints of the blues, sitting squarely in the pocket. Special mention must go to the warm, thoroughly organic sounding recording capture as well.

**Eddie Myer**

*Graham Harvey, piano; Dave O'Higgins, tenor sax; Jeremy Brown, bass; Josh Morrison, drums.*



**Alex Hitchcock**  
*Dream Band*  
(Fresh Sound New Talent)

This latest release from Hitchcock is an ambitious and stunningly realised project that justifies the continuing support he's received from the tastemaking Fresh Sound New Talent imprint. With an impressive cast list that features old colleagues from his quintet, quartet, and the AUB project, new kids on the London block (Gordon, Kayser, Stoneman) and some visiting American superstars (Cheek, Brown, Adewumi), in ways it feels like a summary of his recorded career so far. One might be forgiven for thinking that Hitchcock wasn't able to choose which band he wanted to work with next so decided to work with all of them at once, but in fact the album has a striking coherence thanks in part to the unifying presence of the two vocalists and Hitchcock's own assertively modernistic, superbly controlled saxophone playing. Part of the fun is guessing who plays what: Jason Brown's unmistakable polyrhythmic attack shines out on *Yeshaya*, Will Barry and Shane Forbes build up a mighty head of steam on

*To Love Itself* alongside Cherise's clarion wordless vocal: she returns alongside Chris Cheek and David Adewumi on the album highlight *FTSL* - Hitchcock holds his own with fellow Fresh Sound artist Cheek for tonal control across all the registers, harmonic and melodic ingenuity and rhythmic accuracy. The compositions are modernistic with plenty of emphasis on rhythm and surprise metric and harmonic twists but remain eminently listenable; Midori's cello and vocals provide the perfect complement to Hitchcock's writing, simultaneously introspective and robustly assertive. A triumph.

**Eddie Myer**

*Alex Hitchcock, saxophone; Cherise Adams-Burnett, voice; Chris Cheek, saxophone; David Adewumi, trumpet; Deschanel Gordon, piano; Ferg Ireland, bass; Jas Kayser, drums; Jason Brown, drums; Joe Downard, bass; Luisito Quintero, percussion; Midori Jaeger, voice; Noah Stoneman, piano; Shane Forbes, drums; Will Barry, piano; Will Sach, bass.*



**Kinetika Bloco**  
*Legacy*  
(Banger Factory Records)

Kinetika Bloco are a phenomenon - over the last twenty years the percussion and horn heavy collective have evolved their own irresistible version of carnival music, drawing on the many traditions of the Black Atlantic, while acting as a hothouse for talent development for generations of young London musicians. Notable alumni include Claude Deppa, Nubya Garcia, Theon Cross, Sheila Maurice Grey, Artie Zaitz, David Mrakpor, Reuben James, and trumpeter and bandleader Mark Kavuma, who returns to support his old mentors by putting out their debut album on his Banger Factory label, newly founded for the express purpose of supporting this fertile scene. Proceedings start off with a bang - their version of *Caravan* reinvigorates the jam session warhorse with the propulsive dembow groove and punchy horns you'd expect from contemporary carnival but with swirling organ added to expand the palette. Things really lift off when *Remedy* presents a tuba and percussion driven reggae groove with

lush horns, steel pan and some cutting solos that captures the energy of the collective beautifully and makes their London-to-Caribbean roots explicit; *Commander's Call* evokes the spirit of soca, and *Papa Fox* adds more Hammond and guitar for an uplifting gospel feel. There's some spoken word inspirational exhortations in *The Ted Williams Villanelle* reminding us that Kinetika Bloco are a registered charity and their good works are manifest, but there's nothing didactic or self-consciously worthy about this release - it's a truly joyous recording that captures the spirit of young London and demonstrates why it's such a wellspring of creative musical talent.

**Eddie Myer**

# Listings

More details of performances and live streams  
can be found on our listings page:  
[www.sussexjazzmag.com/listings](http://www.sussexjazzmag.com/listings)

## Mondays

Every Monday: The Monday Boys, The Paris House, Brighton 2pm-5pm Free

Every Monday: Jazz at Saint James Tavern, Kemptown, Brighton 8pm Free

Every Monday: Jazz at The George Payne, Hove 8pm Free

Every 2nd Monday of the month: Guest + Jam, The Lewes Road Inn, Brighton

13<sup>th</sup> Dec. Hullabaloo Quire and Liane Carroll at St George's Church, Kemptown, Brighton.  
Doors 7:30pm £10/7 advance, £13/10 on door. Tickets [here](#).

## Tuesdays

Every Tuesday: Paul Richards Quartet with Guest at The Brunswick, Hove. Doors 7pm, Starts 7:30pm £10 in advance

Every Tuesday: Jazz at The Hare & Hounds, Worthing. 8:30pm Free (c) Check website [here](#).  
Guests: 7<sup>th</sup> Matt Wates; 14<sup>th</sup> Sara Oschlag

7<sup>th</sup> Dec. Deschanel Gordon Trio at East Hastings Sea Angling Association, Hastings. Doors 7:45pm Music 8:30pm. £10.

14<sup>th</sup> Dec. The Ronnie Smith Big Band at Hottington Manor, Edburton, Road Henfield. 8:00 - 10:15 pm Free (c).

## Wednesdays

Every Wednesday: Paul Richards and guests at Southern Belle, Waterloo Street. 8pm Free

Every Wednesday: Jason Henson & Friends at The St James Tavern, St James Street, Brighton 8:30pm Free

Every Wednesday: Chris Coull Quartet at Speakeasy above The Wick, Hove 8pm Free.

1st Dec. The Fred Woods Big Band at the Horsham Sports Club, Cricketfield Road, Horsham. 7:45 pm £2 (Club members free.) [R] (c)

8<sup>th</sup> Dec. Jo Fooks with the Neal Richardson Trio, Splash Point Jazz Club, Seaford. 7pm. Details [here](#).

22<sup>nd</sup> Dec. The Lewes Big Band Christmas Concert at St Michael's Church, 156, High Street, Lewes. 7pm - 10:30pm £8.

## Thursdays

2<sup>nd</sup> Dec. Jason Henson at The Thomas Kemp, Kemptown, Brighton. 8pm Free.

9<sup>th</sup> Dec. The CH Big Band at Christ's Hospital Theatre, Christ's Hospital School, The Avenue, Horsham. 8:00 pm £12/£11/£5.

## Fridays

Every Friday: Jason Henson & Friends at The Better Half, Hove. 2:30-5pm Free

3<sup>rd</sup> Dec. End of Season Concert at Jazz At St Andrews with Sara Oschlag, Chris Coull, Andy Panayi and friends. St. Andrews Church, Hove. Doors 5:30pm, Music 6pm. £10/£8 Tickets [here](#).

3<sup>rd</sup> Dec. The Rascals of Rhythm, Steyning Jazz Club, Steyning Centre, Fletchers Croft, Steyning, West Sussex BN44 3XZ. Doors 7.15pm Music 8pm-10.30pm. Admission £12, Members and Students £7. [www.steyningjazz.co.uk](http://www.steyningjazz.co.uk) No bar, byo.

10<sup>th</sup> Dec. Neal Richardson Duo at The Long Man Brewery, Litlington. Details [here](#).

## Saturdays

Every Saturday: Jazz at The Paris House, Hove. 4-7pm Free

Every Saturday: The Blue Cafe Duo (Magdalena Reising & Shane Hill) at The Emerald Lounge, Brighton. 8pm Free.

4th Dec. A Salute to Humphrey Lyttelton at Connaught Theatre, Worthing. 7:30pm £21 Details [here](#).

## Sundays

Every Sunday: Amuse Manouche at The Bootlegger, Brighton. 4-6pm Free

Every Sunday: Jazz at The Old Albion, Hove. 5-7pm Free

Every Sunday: Jazz at The Monarch Bar, Brighton. George Trebar and guests 6:30-10pm Free  
5th Dec. Chris Coull and Katie O'Neil piano

12th Dec. Yuko Yukoi sings Samba guest singer with Matt Wall

19th Dec. Benoit Villefon and special guest Alex Bryson from NYC on piano paying tribute to Nat King Cole.

Every Sunday: Paul Richards and guests at Stirling Arms, Hove. 7pm Free

Every Sunday: Jason Henson & Friends at The Hand in Hand, Kemptown. 7pm Free

Every Sunday: Jazz at The Paris House, Hove. 7-9pm Free

5th Dec. Sounds of Swing Big Band at BIBENDUM bar & restaurant, 1 Grange Road, Eastbourne 12:45 - 3:00 pm [R] (c).

12th Dec. Dinner Jazz with Neal Richardson solo, The View, Seaford. 12.30pm. Details [here](#).

12th Dec. Len Phillips Swing Orchestra 'Swingin' Christmas' featuring Gary Williams and Louise Cookman at the Congress Theatre, Carlisle Road, Eastbourne. 3pm £22/£20.

19th Dec. The Sussex Jazz Orchestra Seasonal Special, with guests, at The Round Georges, 14-15 Sutherland Road, Brighton. 7pm - 9pm Free (c)



## Further Afield

1<sup>st</sup> Dec. A Swinging Christmas From The Gabriel Latchin Trio's at St Marys Church, Guildford.

16<sup>th</sup> Dec. Christmas Concert with Polly Gibbons and James Pearson at St Johns Church, Farncombe.

## On The Horizon

### Conference of the Trees Jazz Festival

Ropetackle Arts Centre, Shoreham. Saturday 22nd Jan.

GIN Trio, Blue Calluna, Joss Peach Trio, Mingus Underground, Butxaca, Bonsai, Court & Spark, The Cloggz. Tickets [here](#).

### New Generation Jazz Festival

Ropetackle Arts Centre, Shoreham. Fri. 4th Feb - Sun. 6th Feb.

Fri. 4th Feb. Kansas Smitty's House Band + Xhosa Cole

Sat. 5th Feb. Chelsea Carmichael + Daisy George

Sun. 6th Feb. Alex Hitchcock's Dream Band + Binker Golding Quintet

Tickets [here](#).

Theon Cross at Patterns, Brighton on Sunday 30th January 2022

Melt Yourself Down at Patterns, Brighton on Thursday 3rd March 2022

### Love Supreme Festival 2022

Glynde on 1st – 3rd July 2022

Erykah Badu, TLC, Tom Misch, Lianne La Havas, Ezra Collective, Sister Sledge, Charles Lloyd feat. Bill Frisell, Candi Staton, Mulatu Astatke, The Brand New Heavies, Franc Moody, Gary Bartz & Maisha, Matthew Halsall, emma-Jean Thackray, JulianLage, Nala Sinephro, MF Robots, Sarathy Korwar, Isaiah Sharkey, Rudresh Mahanthappa, Soccer96, Bel Cobain, Georgia Cecile, Fergus McCreadie, Joe Stilgoe & The Entertainers, Michael Janisch, Ife Ogunjobi, Rob Luft, Corto.alto, Matt Carmichael and others. Details [here](#).

Issue 119  
December 2021

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