



# *The Sussex* **JAZZ MAG**

Fortnightly Issue 1 Monday 2nd - Sunday 15th September 2013

## **Special Bass Issue**

Eddie Meyer, George Trebar  
and more...

**Terry Pack**  
Interview



# JAZZ MAG

Monday 2nd - Sunday 15th September 2013

## CONTENTS

click or touch the blue links to go to that page

### Features

[News In Brief](#)

[Guest Column:  
Eddie Myer](#)

[The Bottom Line:  
Sussex Bassists](#)

[The Interview:  
Terry Pack](#)

### Listings

[Jazz Listings for  
Mon 2nd - Sun 15th  
September](#)

[The Venue Guide](#)

### Reviews

[Radio Programmes  
Podcasts](#)

[Festival Reviews:  
Love Supreme Festival  
Rye Jazz Festival](#)

### Improv

[The Jazz Education Section](#)

[Column:  
Terry Pack on Starting Out](#)

[A Guide to  
Learning Jazz in Sussex](#)

[Resources Column:  
Steve Cook on Artistworks](#)

[A Guide to Jams](#)



## **Bobby Wellins Returns to The Verdict**

After a memorable and outstanding gig at The Verdict in January, Bobby Wellins makes his return with another all-star line-up of Mark Edwards on piano, Andy Cleyndert on bass and Spike Wells on drums on Friday 6th September.

Tickets are £12 or £9 concessions. See <http://www.verdictjazz.co.uk>

## **Smalls Jazz Club announce Autumn programme**

Mainstream jazz club Smalls in Brighton have released their new Autumn programme starting off with Enrico Tomasso/Robert Fowler Quintet on 3rd October with other acts in 2013 including pianist Gareth Williams and saxophonists Karen Sharp and Brandon Allen.



Brighton pianist Wayne McConnell, pictured above with Gary Burton, has been busy over the summer interviewing a host of international jazz stars for The Brighton Jazz School Podcast.

Wayne, who celebrates his birthday on Friday 6th September, has already interviewed piano legend Ahmad Jamal, bass legend Ron Carter and singer Kurt Elling for future episodes of the podcast.

## **Jazz Hastings Celebrate 8 Years With A Special Fundraiser Concert**

The Liane Carroll Trio and The Dick Pearce Quartet will form a unique double-bill at a fundraising concert for Jazz Hastings who are now celebrating eight years of performances.

The concert will be on Tuesday 3rd September at The Stade. Admission is £10.

Details at <http://www.jazzhastings.co.uk> or call 01424 250221.

## **Mark Bassey is the new MD of the Sussex Jazz Orchestra**

Following the departure of trumpeter Matt Ellis to pursue other musical commitments, trombonist and educator Mark Bassey will take over the MD chair at the Sussex Jazz Orchestra. The orchestra will be back rehearsing in September with new arrangements, in preparation for their next gig at The Brunswick in Hove on Sunday 24th November.

# The Column: Eddie Meyer

## CAN YOU HEAR THE JAZZ BOOM?



Anyone lucky enough to receive the Performing Rights Society's regular magazine will no doubt have been intrigued to see an article headed "What's going on in British Jazz?", and even more intrigued by the following introductory quote from saxophonist Pete Wareham:

"Jazz? I don't know much about it. I haven't been following it for ages..... I've been listening to a lot of Diplo and Mykki Blanco"

Now given that Mr Wareham is a graduate of both Leeds College of Music and the Guildhall and is a former member of NYJO, we must assume that he does in fact know something about jazz, or at any rate he used to before re-orienting his tastes to banging EDM. What's illustrated here is that Jazz, however you define it as a musical form, still has a decided image problem among many journalists and musicians, who can't discuss it in print without starting with some sort of similar disclaimer. They can't seem to shake the uncomfortable feeling that the music they may personally love is perceived by the wider public as old-fashioned and elitist, and that they'd better distance themselves lest they attract mockery from their more aggressively fashionable peers, most likely based on the Fast Show's immortal Jazz Club sketch. I suspect that underlying this unease is the fact that a big proportion of the jazz audience is older, and a lot

of arts journalists, caught up in a never-ending scramble for relevance, are reluctant to be associated with old people. There's an irony in the fact that Jazz, once used to establish an atmosphere of louche hipness by film directors, now seems to be terminally uncool.

Nonetheless Brighton, repeatedly touted in the media as a wellspring of youthful vibrancy, is enjoying a bit of a grassroots jazz boom. I say 'grassroots' because what we're talking about here is a constant turnover of gigs in pubs and bars being well attended by an interesting demographic cross-section of all sorts of people who are attracted to the passion and integrity music without seeming to worry whether it's a hip gig to be seen at. A great proportion of this is being achieved on the initiative of the musicians themselves, driven by their love for the music; while there's a minimum of support from public bodies such as South-East Arts, with the long-running Brighton Jazz club no longer able to sustain its excellent weekly programme of cutting edge nationally touring artists, there is a self-sustaining Jazz gig happening somewhere in the city every night of the week. In addition, the purpose-built Verdict Jazz Club opened its doors last year, while this summer saw the enormous mothership of the Love Supreme Festival landing in a field outside Lewes. While the former presents a real connoisseur's line-up of artists aimed at aficionados, the latter was determined to reach out to

the broadest cross-section of fans of Jazz-and-related-musics; between them they've been responsible for a higher count of top-quality Jazz artists performing in the area in the last 12 months than for many years. The education sector seems to be catching on as well, with both Chichester College Jazz Course and the Brighton Jazz School expanding their intake. And whatever your personal feelings about Electro-Swing, its popularity also feeds into the general plethora of unabashedly jazzy sound now echoing about the city.

However, the sad disappearance of the well-attended Wednesday Jazz nights at the bastion of hipness that is the Green Door Store is an indication of the fragility of the scene. It's bereft not only of media support but also of stable funding; the bijou Verdict, the mammoth Love Supreme Festival and the Monday night gig at the bar down the road from you are all relying on commercial viability to survive, and there's scant coverage from print or radio. Which is where you come in...

if you're reading this, you must have some interest in Jazz-and-related-musics. If you don't get to these gigs, they'll fold and we'll be back where we started. So buck the media trend, find out what's on and go out and support live Jazz. If you can afford to spend freely at the bar while doing so, then so much the better for everyone.

# Sunday In The Park With George

On a warm sunny day, editor Charlie Anderson wandered down to a bowling club in Hove to have a chat with bassist George Trebar.

I caught up with bassist George Trebar at a busy time. As well as studying for a postgraduate degree at Trinity under the guidance of Simon Purcell and bassist Steve Watts, George is preparing for his upcoming wedding.

George played classical bass from the age of twelve and studied up to grade 8, playing in orchestras as a teenager. Although he listened to plenty of jazz when he was younger he didn't begin playing it until he was in his twenties. After doing a degree in languages he was at a loose end and a friend needed a bass player in their band.



Over a strong cup of coffee, he talked about his favourite jazz recordings and what he'd recently been listening to.

To find out more  
about George Trebar visit  
<http://georgetrebar.co.uk>



George Trebar at The  
Bunswick jam session  
Photo: Mike Guest



“I do like to listen to a lot of bass players but I like listening to horn players.

My favourite album at the moment that I keep on revisiting again and again is *Stan Getz And The Oscar Peterson Trio*.”



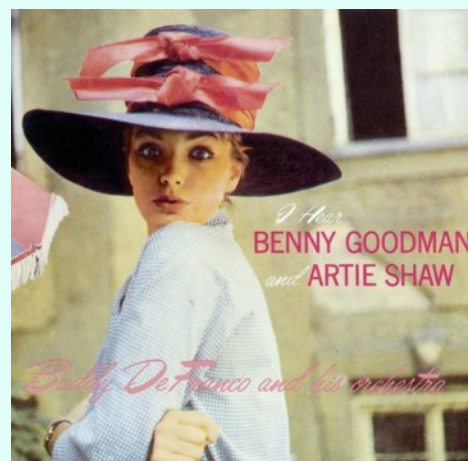
“The ones that I go back to time and again are *Lester Young With The Oscar Peterson Trio* and *Sonny Stitt, Personal Appearance* along with Oscar Peterson trio recordings e.g. *Night Train*.”



“I also love Herbie Hancock, *Speak Like A Child* and *The Blow Up Extra Sessions* are really funky.”

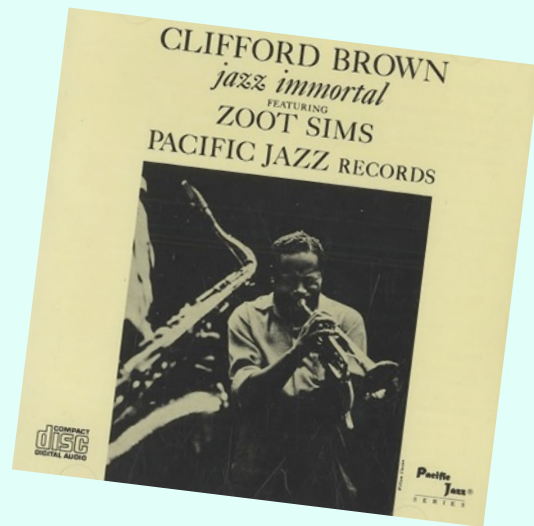


“I also listen to quite a lot of old jazz. I play quite a lot of New Orleans and swing stuff. Buddy DeFranco, *I Hear Benny Goodman and Artie Shaw* with Leroy Vinegar on bass. That great thing of swing meets bebop. It's the Fifties, all the great swing outfits being supplanted by beboppers.”





“Clifford Brown, *Jazz Immortal*. I’ve listened to that album and worn it out.”



“Alice Coltrane, *Journey to Satchidananda*. There’s a lot of blues on that album and *Transcendence* has lots of Buddhist chanting. Beautiful music.”



“I have to mention Christian McBride. For me, he’s unsurpassed. My favourite albums with Christian McBride aren’t the ones where he’s leading, it’s the ones where he’s a sideman. I actually like the ones he does with Diana Krall, like *Love Scenes*. As a sideman there’s something really going on there. He’s doing that thing that I really like. There’s two fundamental aspects. Listening to what he’s doing when he’s comping with other musicians and then checking out what the hell he’s doing when he’s doing a solo. He’s as virtuosic or as lyrical as a horn player when he solos and yet he’s still playing the bass like a bass player.”





# Agnes Keplinger

Agnes Keplinger, a youthful cellist from Austria, has only recently become interested in learning the double bass. She started learning the cello at the age of six and was classically trained at the Bruckner Konservatorium in Linz, Austria.

She was about 14 when a guitarist friend of hers first introduced her to Django Reinhardt, who she still loves to this day.

“I wasn’t exposed to a lot of jazz in my childhood so I didn’t discover bass-oriented jazz until a lot later. In February 2012 my violinist housemate insisted I join Brighton Jazz School. Although even the idea to improvise was, and still is, so hard for me, I couldn’t give up on it.”

“Recording with a few bands in Brighton and particularly playing with Brighton Jazz School got me back into music, reminding me how creative music playing can be. Being involved with jazz I soon started admiring the bigger upright string instrument. Finally, a few months ago I started learning the double bass.”



When asked why she chose the double bass Agnes said that she fell in love with the sound of the instrument.

“I also admire its role in jazz, providing part of the ‘foundation’. I would love to accompany as well as solo and I am hoping it will give me a deeper understanding of this music. Of course the similarity to the cello is a convenience too and helps me to pick it up faster.”

On her future plans, she says “I want to keep learning and growing, as a musician as well as a person. Jazz has taught me so much more than just playing music and I am hoping it will be a lifelong affair.”



Agnes Keplinger on stage at the Kempton Carnival



Agnes also runs her own business *Fuzzy Folk*, who will be at The Mini Maker Faire, Corn Exchange, Brighton on Saturday 7th September.

“I didn’t actually start playing until I was nineteen. I always loved music but I didn’t come from a musical family, and I had no musical understanding whatsoever.

When I got to university, studying Anthropology and Theology I moved in with a musician and he had a load of instruments in his room. I was starstruck. It was a completely unique experience to be around someone who made music. I chose the instrument with the least number of strings, thinking that’ll be easier.

I took it into my room and messed around with it. It was really nice and relaxed because I wasn’t doing it to be a musician, I wasn’t doing it for any reason. I was just doing it to make noises and enjoy what I was doing. It kind of gave me a unique approach, I guess. I wasn’t regimented. I wasn’t learning bass lines, I was learning to get the instrument to make a sound. And that was all.

And then because I didn’t view it as anything serious, I took every opportunity I could get.

Within a couple of months of playing bass guitar I’d been to a recording studio and I’d done my first gig.

Because I knew it was crap. I was playing punk music at the time, so first it didn’t matter and secondly I wasn’t thinking ‘Oh no, I’ll wait ‘til I get better and then I’ll begin’, because I thought ‘this is just

for this period in my life, I’m never going to do it again so I’ll go out and do it. And I’ll take any opportunity that I can at the time and at least I can look back and say I’ve done those things’. And then I carried on taking those opportunities and it opened up this creative realm that I hadn’t had since college. And all this creativity came back.

And within a year it just overtook my studies at university and I just lost interest in what I was studying. Music became what it was about.



I’d been doing singer-songwriting stuff. When I had enough money I decided that I was going to get a double bass. So I bought a double bass. I started just playing it a little bit every

day, and integrating it into the original music that I was making. And then I started really enjoying playing double bass. My last original band split up. I invested so much energy into it that I didn’t know what to do with it. I wanted to continue learning and growing.

I was either going classical or jazz. And in my explorations into the two I came across Brighton Jazz School. Before I knew it I was at the Brunswick playing jazz without really thinking about it. All the forums said

‘you’ve just got to be around jazz people’. As soon as I started I found it so difficult and such a learning curve. That’s what really appealed to me. I was in at the deep end.”

# Bass On Top

A close-up photograph of a man with long, wavy white hair and a white beard. He is wearing a blue t-shirt and is focused on playing a double bass. His eyes are closed, and his expression is one of concentration. The background is a plain, light-colored wall with a window or doorway visible on the right side. The lighting is soft and natural, highlighting the texture of his hair and the wood of the instrument.

Bassist Terry Pack has been making music for more than forty years. He recently met up with *Sussex Jazz Mag* editor Charlie Anderson to talk about his love of jazz and teaching

I arrived at Terry Pack's home in Hove just as he had kittens, two white ones to be precise. We were soon joined by musician, composer and friend Phil Thornton, a friendship dating back to the Seventies and the beginning of Terry Pack's career in music.

I began by asking Terry what first drew him towards jazz. "It's hard to know. I think when you're a young musician there's some music that just captivates you and it just becomes part of the way you want to play. You hear people and you think 'I'd like to be able to play that, or like that'. Phil agreed, "Right from when you were young, you were drawn towards the jazz end." After a brief pause, Terry had honed in on the area that attracted him the most. "I think it's the interplay, more than anything else."

**"When there's improvising involved, it goes where it goes."**

Having played progressive rock during the Seventies Terry understands the clear difference between the two genres. "In rock, the soloing is over a platform that doesn't alter. I think that's generally true in most rock playing, the rhythm section grooves away and the soloist plays as though playing along with a tape. And I think often on recordings, even recordings I love, like Steely Dan records, they record a rhythm track and then they get three or four different soloists to solo on it and then picked the one they like. So the element of interaction is not there. The soloist can interact with what they hear on the track but the accompanists can't react to them. And I think it's the conversational dialogue element of it that most appeals to me."

"And it's never the same...twice. Even if you set out to make it similar (that's true with all music) but when there's improvising involved, it goes where it goes. Sometimes to the point where it meanders along without going anywhere in particular. And that can be a problem too." Phil Thornton agrees, "I'm not a jazz player but I completely agree with Terry. When you've got the interaction of people actually playing together it can't be beaten."



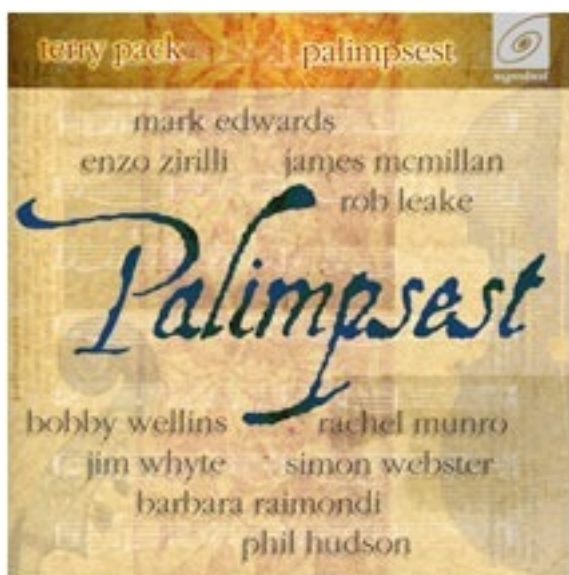
Terry Pack performing at The Brunswick jam session, Hove [photo courtesy of Mike Guest]

Terry continued, "The best music is when people really listen to each other and don't just try and get their notes right. But there is a stage in your development as a musician where you have to be just preoccupied with getting your bit right. And we all have to go through that, I think. But it's when people can't get beyond that. It think that's probably the difference. The really good players are in charge of what they're doing to the extent that they're really interested in everybody else."

Phil, an experienced band leader and musician, has seen this at first hand. "There's a personality thing as well that goes on. And it's not always the obvious social grouping that comes out in the music. I've been in bands where there's been the leader and everything but when it actually comes to jamming and actually improvising, sometimes

it's the quiet one in the corner that's actually the leader."

Terry was quick to point out the changing roles that players have within an ensemble. "I think that when the music is to some extent improvised the leader changes. There's a baton change. The soloist is the leader at that moment. And you know, this jazz etiquette thing. Less experienced players don't know. So singers just plough in on the bridge. The piano player could be launching into the most brilliant idea but because it's the bridge the singer goes 'well, I come in there cos on that Ella Fitzgerald record I've heard she comes back in on the bridge. It's like bad actors, they're not actually listening to other people.



Phil pointed out "There's a difference between the spirit of jazz and the musical genre of jazz". Terry thought about his recent experiences and agreed, "Yes, just because people profess to play it doesn't mean to say they've actually understood the concept. I've played with Indian flute player Deepak Ram a couple of times recently. He comes out of a completely different tradition. But he and the tabla player are in a sense jazz players. They've got a scale and they've got a time but that's all they have. And so, thereafter, for me and Andy Williams who are playing with them, we're trying to respect their

traditions and feeling hopelessly inadequate all the time. But they like playing with us because spiritually we feel we're on the same page as they are. We see music in the same way. Even if the language and the noises are different." Phil agreed saying, "It's a language all on it's own". Terry continued, "It is a beautiful language though and the thing about it like all music is that you can end up having dialogues with people whose language outside of music you don't speak at all. You could communicate with people ultra-linguistically through music. That makes it special too. It's a bit like dancing with someone. You cut through an awful lot of stuff. You learn an awful lot about someone if you dance with them. You soon work out whether this person is an empathetic partner. I think that's why dancing is so important in all cultures. You can't deceive anyone.

"For me, practice always precedes theory."

"Especially recently in teaching, I'm more and more pre-occupied with the primacy of rhythm. I even call it the 'tyranny of the wrong note', that would-be improvisers are terrified of playing a bad note. And I say 'don't worry about notes, just play phrases that are rhythmic'. You can have a two note phrase that's really powerful. That'll do you to start with and then you can work with that. You only need a punchy rhythmic statement to get going and the problem is, if you're terrified of a bad note, your rhythm will be poor because you'll be timid about it. And I think that cripples. And the older people get the more they're crippled by it. It's rather like learning a new language, they're so frightened of making an error that they can't begin the phrase."

Terry Pack is also well known as a teacher and from September will be a tutor at Brighton Jazz School. I asked him what he has gained as a musician from teaching.

“Teaching anything is of great benefit to the teacher because it causes you necessarily to reflect on your own practice so that something you may have been doing (well or poorly) unconsciously becomes conscious”.

“So few people ask me about rhythm. And it’s the thing they need more than anything else.”

“A question posed by a student causes me to reflect very self-consciously on ‘how do I do it?’ and ‘how do the people I like and admire do it?’ And for me, practice always precedes theory. And I was talking to Mark Edwards about this. And Mark said ‘I was playing those sounds because I heard McCoy Tyner play them or I heard Oscar Peterson play them and I liked them when I was a teenager. Years later, I discovered that the name for that sound was this-or-that, the altered scale or the diminished scale or whatever it was. I was playing those sounds for 10-15 years before the name of them occurred to me’.”

“So few people ask me about rhythm. And it’s the thing they need more than anything else. I did a lesson the other day and the student in question had said ‘I want to work on rhythmic phrases’ and there was a phrase in a piece they had to learn. It was on the offbeats. The last of the three notes hits the ‘and of four’. Because this person is classically trained it got rationalised to the one.

“This is often what happens with European players when they try to play syncopated rhythms. I saw a lecture by Leonard Bernstein and he was talking about jazz. It was 1957 so he’s talking to a very middle class, white audience in the USA and he says ‘A key factor in jazz is syncopation and that means playing on the wrong beat’. And it’s hard for me to believe that syncopation was ever not there. But when I did a little bit of playing with an orchestra I didn’t realise that *everything* was on the downbeat. All the phrasing. It’s all downbeat heavy.”



Terry Pack has a reputation as a great listener and he is always reliable, always keeping the music on track and always listening and reacting to the other musicians. His recent gigs have all proved fruitful. “On Sunday night I played with Jan Ponsford, Winston Clifford, Steve Lodder and Diane McLoughlin and it was everything you want a gig to be. Really good musicians, really listening to each other. Fantastic interplay. There have been a few occasions with Joss Peach with Full Circle where we’ve transcended and playing with Mark Edwards is always a thrill because he always comes from the right place”.

And with the upcoming gig at The Verdict with Andy Williams, Joss Peach and Dave Trigwell, Terry says “I think it will all be about interaction”.

Terry Pack/Andy Williams appear at The Verdict, Brighton on Sat. 7th September

For more information on Terry Pack visit:  
<http://www.terrypackbass.co.uk>

# Five Fun Facts About... Badgers

European badgers are the largest of all badgers.

Badgers get drunk by eating rotten apples that have fermented.

Contrary to popular belief, a badger's bum is not striped. The underside of a badger is a light brown colour.

In Britain, Badgers are the only predators of hedgehogs.

When badgers get drunk they often sing songs about Terry Pack.\*

Source: Wikipedia

\* This is speculation rather than an actual fact.

No badgers were harmed in the making of this magazine.

# Listings





# Gig Listings

Monday

2

**Imogen Ryall Quartet**

The White Horse Jazz Club  
Steyping, 8pm Free

Tuesday

3

**Simon Spillett Quartet**

The Hare & Hounds, Worthing  
8:30pm Free

**Liane Carrol Trio/Dick  
Pearce Quartet**

Jazz Hastings  
8:30pm £10

Wednesday

4

**Bobby Wellins & Kate  
Williams**

All Saints Church, Hove  
1pm Free (suggested donation)

**Liane Carroll**

Porters Wine Bar, Hastings  
9pm Free

Thursday

5

**Jack Kendon + Guests**

The Bristol Bar, Brighton  
8pm Free

Friday

6

**Cubana Bop Plays West  
Side Story**

Steyping Jazz Club, The  
Steyping Centre, Steyping  
8:30pm Members £10

**Bobby Wellins Quartet**

The Verdict, Brighton  
8:30pm £12/9

Saturday

7

**Mike Hatchard**

Underground Theatre,  
Eastbourne  
10am Free

**Imogen Ryall**

Queen Victoria, Rottingdean  
2-5pm Free

**Andy Williams/Terry Pack  
Quartet**

The Verdict, Brighton  
8:30pm £8/6

Sunday

8

**Lawrence Jones All Stars**

Lion & Lobster, Brighton  
8-10pm Free

**Nicolas Meier Group**

The Brunswick, Hove  
8pm £8

# Gig Listings

Monday

9

**Jazz Jam with One Hat Trio**

The Bee's Mouth, Hove  
9pm Free

Tuesday

10

**Lawrence Jones Quartet**

The Hare & Hounds, Worthing  
8:30pm Free

**Jazz Jam Session**

The Brunswick, Hove  
8:30pm Free

Wednesday

11

**Liane Carroll**

Porters Wine Bar, Hastings  
9pm Free

**Wayne McConnell Trio + Jam**

The Verdict, Brighton  
8:30pm Free

Thursday

12

**Jack Kendon + Guests**

The Bristol Bar, Brighton  
8pm Free

Friday

13

**Brigitte Beraha/John Turville/Bobby Wellins**

Under Ground Theatre,  
Eastbourne  
8pm £11

**Enzo Zirilli's Let it Beatles + Jim Mullen**

The Verdict, Brighton  
8:30pm £12/9

Saturday

14

**Imogen Ryall**

Queen Victoria, Rottingdean  
2-5pm Free

**Orgmental with Terry Seabrook**

The Verdict, Brighton  
8:30pm £8/6

Sunday

15

**Lawrence Jones All Stars**

Lion & Lobster, Brighton  
8-10pm Free

# Venue Guide

---

- All Saints Church**, The Drive (corner of Eaton Road), Hove BN3 3QE Tel. 01273 733331
- Casablanca Jazz Club**, 3 Middle St., Brighton BN1 1AL Tel. 01273 321817
- Charles Dickens**, Heene Road, Worthing, West Sussex, United Kingdom. BN11 3RG  
Telephone: 01903 820972
- Chichester Jazz Club**, Pallant Suite, 7 South Pallant, Chichester PO19 1SY
- Coach and Horses** Arundel Road, Worthing. Monthly jazz 01903 241943
- Forest Row Jazz Club**, The Forest Row Social Club, End of Station Rd, Forest Row, RH18 5DW Tel: 01342 822856
- Hand In Hand**, 33 Upper St. James's St., Brighton BN2 1JN Tel. 01273 699595
- Jazz Hastings**, The East Hastings Sea Angling Association, The Stade, Hastings TN34 3FJ (near Jerwood Gallery and the Lifeboat Station) Tel. 01424 250221
- Lion & Lobster**, 24 Sillwood St., Brighton BN1 2PS 01273 327 299
- Porters Wine Bar**, 56 High Street, Hastings TN34 3EN Tel. 01424 427000
- Queen Victoria**, 54 High Street, Rottingdean BN2 7HF, England Tel. 01273 302 121
- Ropetackle**, Little High Street, Shoreham-by-Sea, West Sussex, BN43 5EG 01273 464440
- Steyping Jazz Club**, Steyping Centre, Fletchers Croft, Church St., Steyping BN44 3YB  
Tel. 01903 814017
- The Albion** 110 Church Road, Hove, BN3 2EB
- The Bee's Mouth**, 10 Western Road, Brighton BN3 1AE Tel. 01273 770083
- The Bristol Bar**, Paston Place, Brighton BN2 1HA Tel. 01273 605687
- The Brunswick**, 1-3 Holland Raod, Hove BN3 1JF Tel. 01273 302 121
- The Denton Lounge**, Worthing Pier, Worthing Tel. 01903 218 250
- The Dome**, Church St., Brighton BN1 1UE
- The Hare & Hounds**, 79-81 Portland Road, Worthing BN11 1QG Tel. 01903 230 085
- The Mesmerist**, 1-3 Prince Albert Street, Brighton BN1 1HE Tel. 01273 328542
- The Snowdrop Inn**, 119 South Street, Lewes, BN7 2BU Tel: 01273 471018
- The Verdict**, 159 Edward Street, Brighton BN2 0JB Tel.01273 674847
- Under Ground Theatre**, (below the central library), Grove Road, Eastbourne BN21 4TL
- White Horse Jazz Club**, White Horse Smokehouse & Grill, 23 High Street, Steyping, BN44 3YE Tel. 01903 814084

## Listings

If you would like to add your event/gig to the listings section in

The Sussex Jazz Mag then please email

[sussexjazzmag@gmail.com](mailto:sussexjazzmag@gmail.com) with the subject heading 'LISTINGS'.

# Reviews



# Radio programmes



FM radio

DAB digital radio

<http://www.bbc.co.uk/radio3>

BBC iPlayer

*Geoffrey Smith's Jazz*, Sat evening. at midnight

*Jazz Line-Up*, Sun. 11pm

Claire Martin presents a show featuring UK jazz artists.

*Jazz On 3*, Mon 11pm

Jez Nelson presents contemporary jazz.

*Jazz Record Requests*, Sat. 5pm

(time subject to change depending on Wagner's Ring Cycle)

Alyn Shipton plays listeners' requests.



DAB digital radio

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

Sky channel 0202

Freesat 729

Jazz FM smartphone app

There's still some great jazz to be heard on Jazz FM, particularly with the veteran presenters Helen Mayhew (*Dinner Jazz*, 7-10pm) and Mike Chadwick (*The Cutting Edge*, Sundays 10pm-midnight).

In February 2012 the station accidentally broadcast the soundtrack to a gay porn movie (given Jazz FM's history of playing 'smooth jazz', you'd think it would be the other way round).

Jazz FM does a great job in sponsoring and promoting live jazz, including the Love Supreme Festival.



<http://www.ukjazzradio.com>

The Modern Jazz Show with Peter Slavid is one of the best shows on UK Jazz Radio.

There are also other Contemporary Jazz shows such as *Europe Jazz Nordic Sound* with Jesper Graugaard and UK and *Europe Jazz Showcase* with Brian Soundy

Also worth a listen are *Women In Jazz* with Verona Chard and *Vocal Zone* with Juliet Kelly.



NPR have a fantastic collection of radio broadcasts, including *Piano Jazz* with the late Marian McPartland and *JazzSet* with Dee Dee Bridgewater and live broadcasts and recordings from the Newport Jazz Festival.

<http://www.npr.org/music/genres/jazz-blues/>



JazzRadio.com have 31 different stations covering different genres and instruments, including Avant Garde, Bass Jazz, Bebop, Bossa Nova, Gypsy Jazz, Hard Bop, Straight Ahead, Trumpet Jazz, Vibraphone Jazz and Vocal Jazz. Although largely presenter-less and commercial free, these stations rely on automated playlists.

[www.jazzradio.com](http://www.jazzradio.com)  
or iTunes Radio

## **Radio Reverb 97.2 FM, Brighton**



The Mystery Lesson  
Playing free jazz and improvised music  
Sunday 9-10pm

*Trainspotters*  
An eclectic mix of genres, some jazz  
Monday 1pm, Wednesday 6pm, Friday 2pm

*Ears Wide Open*  
'Jazz and Obscurity Skanks'  
Wednesday 7-8pm

Shows are often repeated during the week.  
Check website for details:  
<http://www.radioververb.com>

# Podcasts

## The Brighton Jazz School Podcast



Wayne McConnell has been presenting his Brighton Jazz School podcast since January 2012. So far he has interviewed local jazz musicians Paul Richards, Dave Drake, Terry Pack, Steve Thompson, Frank Harrison along with international stars Geoffrey Keezer, Joey Calderazzo, Joe Locke, Cathy Segal Garcia, Christian McBride and Gary Burton. Upcoming interviews include Kurt Elling, Ahmad Jamal and Ron Carter.

<http://brightonjazzschool.com/episodes/>

iTunes



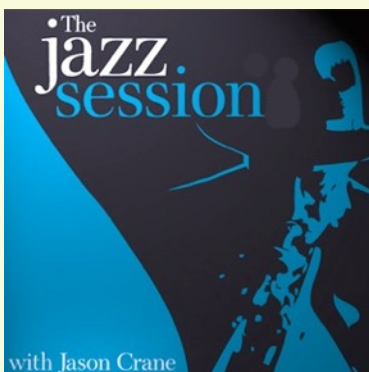
## The Jazzwise Podcast

The Jazzwise Podcast is a monthly podcast linked to the content of Jazzwise magazine for that month.

Hosted by editor Jon Newey and presenter Chris Philips, the show plays music from the featured artists as well as music from the review section of the magazine.

<http://www.jazzwisemagazine.com>

iTunes



Jason Crane, a jazz fan and saxophonist from Massachusetts, began *The Jazz Session* in 2007 and went on to interview Sonny Rollins, Gary Burton, Ron Carter, Christian McBride and numerous others. Jazz podcast fans mourned the final episode of *The Jazz Session* back in October 2012 but thanks to a Kickstarter campaign *The Jazz Session* returns on 1st October 2013.

<http://thejazzsession.com>

iTunes

# Festival Review: Love Supreme Jazz Festival

The first thing to say about the Love Supreme Jazz Festival is that it's a fantastic idea. An outdoor jazz festival in a beautiful setting with lots of music and fun things to do.

Whilst the headline acts weren't jazz and many of the other bands were loosely what you would call 'soul jazz' or 'jazz-related', there were some real gems to be found, including some great local talent.

The Festival kicked off with Brighton band Xtet that featured tightly arranged grooves and the trumpet of Matt Ellis.

Saturday saw an array of great music, often on at the same time and overlapping one another. Whilst I would have liked to have seen Troyka with Kit Downes, I was glad that I chose to see hard bop groovers the Jack Kendon Quintet instead.

One Hat Trio, a group that has a great chemistry all on their own, were joined by the masterful Alan Barnes.

By the time pianist Dave Drake took to the stage, it was becoming clear to the audience that the Bandstand was the place to see some great modern jazz. A day of great music was topped off by the ever-popular Flash Mob Jazz.



On Sunday the Bandstand continued to host more great music and there was a real buzz surrounding talented vocalist Clementine Douglas.

Although not really my thing, The Neil Cowley Trio have successfully created their own unique blend of contemporary jazz and the trio really gel together and interact well to create seemingly complex grooves and lyrical lines.



Brighton Jazz School and The Verdict joined forces to promote local jazz.

The highlight of the festival, for me, was the Branford Marsalis Quartet, one of the tightest and hardest swinging bands around. Bassist Eric Revis was locked in with drummer Justin Faulkner whilst Joey Calderazzo exhibited a soulful fluidity of ideas. During Branford's soaring solos everyone interacted as a single unit. Not surprisingly, their latest album is entitled *Four MFs Playin' Tunes*.

The only other ensemble that came close to matching the virtuosity of Branford's band were the Terence Blanchard Quintet which was modal, bluesy, funky and hard-swinging all at the same time.

All in all it was a fun weekend with a lot of great music played by some really talented musicians, many of whom are on our own doorstep. With over 15,000 people across three days it must surely become an annual event.

## The Review of Reviews

### The Guardian

A disappointing review of the Love Supreme Festival from Guardian jazz critic John Fordham.

There's no mention of the local talent but plenty about Bryan Ferry, Chic and Snarky Puppy.

Were we at the same festival?

### The FT

"There was a club-size arena tent and, tucked away in a corner, a bandstand presenting vibey bands from the nearby Brighton area."

"With Courtney Pine's big-top gig overflowing, it was the local bands who delivered most uplift until Snarky Puppy's mix-and-blend take on jazz-funk history."

### The Huffington Post

An upbeat and realistic review from jazz vocalist Andrea Mann mentions "the bandstand showcasing fine locally sourced jazz acts" and discusses the wide range of jazz that was on offer.

Her review also includes the thoughts of Festival Director Ciro Romano.



# Festival Review: The Rye Jazz Festival



Walking around Rye on a summer bank holiday Monday it was clear that the Rye Jazz Festival was in town. Even if you missed the large banners and signs everywhere, you couldn't mistake the sound of saxophones and guitars filtering down through the cobbled streets and alleyways.

The Paul Richards Latin Trio performed at The Buttery, an intimate alcove within Rye Town Hall, complete with Town Crier, an enthusiastic audience and a steady stream of curious passers-by.

Further down the hill the Terry Pack Trio assembled under a gazebo outside the Old Borough Arms and played a few sets of relaxed laid-back standards. The intersection where they were posted was a little bit too busy - an SUV rolling past just as the bassist launched into a beautiful solo. The group were very much in tune with each other and in tune with the relaxed vibe of the festival.



The Paul Richards Latin Trio performing at The Buttery in Rye with Paul Richards (guitar), Steve Thompson (double bass) and Tony Shepherd (drums & percussion)

The Rye Jazz Festival, now in its second year has succeeded in bringing in funding from a wide variety of local businesses and has put together a festival that combines both local, national and international talent.

The festival has a real close-knit community vibe to it which is often hard to find and it's great to see an entire town embrace the spirit of jazz wholeheartedly.



If I Were A Bell  
The local Town Crier was happy to pose for photos with jazz fans



The Terry Pack Trio with Rob Leake (saxophone), Terry Pack (double bass) and Andy Williams (guitar)

**Find Out More**

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

# Kyle Eastwood, Rye College Theatre

Kyle Eastwood, the son of jazz fan Maggie Johnson and her actor husband, was the headliner at this year's Rye Jazz Festival and most of Rye were in attendance, along with a few pet dogs, including a beautiful large brown poodle. But there was nothing fluffy about the opening number. It was clear from the count-in that Kyle Eastwood was in charge. Standing at the front of the stage with the horn section, he gave clear directions with an assured manner. By the second number he switched to double bass, a 'Czech-Ease' instrument with a truncated body, specially designed to fit in the back of a New York taxi cab. Members of the audience were heard whispering 'Is that a cello?' but Eastwood responded with some deep, resonant notes as if to say 'This is not a cello!'.



## Line Up

Quentin Collins - Trumpet  
Richard Beesley - Tenor Sax  
Andrew McCormack - Piano  
Kyle Eastwood - Bass  
Chris Higginbottom - Drums

On Herbie Hancock's *Dolphin Dance*, Eastwood switched to a third instrument, fretless bass guitar. The warm tone of the upper register brought out the beauty of the melody, matched only by an expressive flugelhorn solo by Quentin Collins. Eastwood has the 'something for everyone' approach, so fans of older swing tunes were pleased to hear the beginning of the classic *Big Noise From Winnetka*, which, like the arrangement on the album *Paris Blue*, transforms into a funky groove via *Giant Steps*. Eastwood's film music credentials were also on display with the fruitful combination of piano and fretless bass on the pensive *Letters From Iwo Jima*. The funky grooves returned with the composition *Luxor* with an obvious Middle Eastern scale and the world music theme continued as the concert finished with an original, *Une Nuit au Senegal*, which enticed the adoring crowd to clap along to the drum solo. The crowd enjoyed the show so much that an encore was inevitable. Even the poodle stood up for the standing ovation at the end.

Those who have seen Eastwood perform before would have guessed that the encore would be the Horace Silver composition *Blowin' The Blues Away*, by far the jazziest tune of the evening.

Although Eastwood's arrangements change very little, sometimes leading to a lack of spontaneity, there is an obvious slickness to every performance, which went down very well with the audience. And whilst his virtuosity is obvious, sometimes it makes you feel as if he's still trying to prove himself.

## Set List

From Rio To Havana  
Samba de Paris  
Dolphin Dance  
Big Noise From Winnetka  
(Interval)  
Marciac  
Letters From Iwo Jima (theme)  
Luxor  
Une Nuit au Senegal  
Encore:  
Blowin' The Blues Away

## Find Out More

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

Big Noise From Winnetka  
at Marciac, 2012:  
<http://www.youtube.com/watch?v=7zmi2LJqfrQ>

# Around the Web

The screenshot shows a YouTube video player with the following details:

- Video Title:** Cyrus Chestnut Live in the KPLU/Jazz24 Studios
- Channel:** KPLU FM (183 videos)
- Views:** 5,821
- Subscribers:** 2,205
- Engagement:** 53 likes, 1 dislike
- Actions:** Like, About, Share, Add to, Playlist, Watch later

On the right side of the player, there is a list of recommended videos:

- 3 Tips To Lose Belly Fat** by sixpackshortcuts (347,920 views, Ad)
- Joe Henderson, Dave Holland and Al Foster - Muenchner Klaviersommer 1993** by Leonardo Alcántara (12,115 views)
- Christian McBride trio my favorite things** by keks izum (4,759 views)
- Cyrus Chestnut Trio Live at the Litchfield Jazz Festival 2008** by Litchfield Performing Arts (15,652 views)
- Swing Low, Sweet Chariot. Cyrus Chestnut. Solo Piano** by Carl Franklin (19,327 views)
- shakira Speaking 5 Languages** by shakiraEVUniverse (Recommended for you)
- Joe Pass & Ella Fitzgerald - Duets in Hannover 1975** by RochestersEarl (302,330 views)

**Bottled Bebop...**

**BROTHER THELONIOUS™**  
belgian style abbey ale

**“Think of One”**

**“Raise Four”**

INTRODUCING BROTHER THELONIOUS in a handy new 12 oz. 4-pack as a companion to the big 750 ml bottle. This rich, robust beer is released in association with the Thelonious Monk Institute of Jazz. For every case of Brother Thelonious Belgian Style Abbey Ale sold, North Coast Brewing makes a contribution to the Institute in support of Jazz education.

[www.monkinstitute.org](http://www.monkinstitute.org)    [www.northcoastbrewing.com](http://www.northcoastbrewing.com)

The advertisement features a central illustration of Brother Thelonious, a monk with a beard and glasses, holding a chalice of beer. A skull is placed on a tray in front of him, with the Latin phrase "CARPE DIEM VITA BREVIS" written below it. To the right, a large bottle of beer and a tulip-shaped glass filled with beer are shown. The background is a warm, golden-brown color with a subtle pattern of piano keys.

# Improv



The Jazz Education Section

# THE IMPROV COLUMN

*The Sussex Jazz Mag* asked bassist Terry Pack for advice he would give to musicians who are just starting out.

## What's the best advice that you can give to a musician just starting out?

Listen, listen, listen.

*Listen to recordings.* When I was 14, 15 I only had a handful of records. By the time I was 16 I had *Empyrean Isles* and *Maiden Voyage* by Herbie Hancock, which had led me to *Kind of Blue* and a few other Miles Davis records, but *Kind of Blue* was the one that hit me, which led me to *A Love Supreme* and *Blue Train* by Coltrane and I played those recordings pretty much endlessly for a couple of years. And there was a McCoy Tyner album in there as well, *Sahara*.

Listening is the key, but *really* listen. Don't just have it on in the background. Put the record on, turn the lights off and listen repeatedly.

*Listen to yourself and listen to your fellow musicians.*

You hear in your own head, ideas. And the difficulty is to execute those ideas coherently, in real time. If you focus your energy on playing this or that pattern then you're not listening and what will result will be like the monkey writing a book. Just because it's right doesn't mean to say it's any good.

## How important is it to understand the role of the bass?

There's an argument for everybody learning what bass players do.

Bass players are concerned with clear movements from this chord to that chord over a sequence, bearing in mind the overall tonality of either the whole piece or the section in the piece that you're playing. And they have to do it not only in real time but with a steady pulse.

But it's significant that, until you get to a very high level, bass players have to put up with some pretty uncomfortable attempts at accompaniment because when they stop playing, the very thing that they've been providing, stops happening. And the other musicians have to provide something that is comparable. So the drummer has to provide a pulse which is easy to play with, that's quiet but has energy and drive and that's interactive and isn't just keeping time. The pianist or guitar player has to play chords, in a rhythmic, musical way, which don't mess up the rhythmic ideas of the bass player. And that's a real art.

## Is how you play important?

I'd rather hear someone play a really bad note but from the right place than either blather on or be too timid to play for fear of getting it wrong.

The being 'too timid to play' thing is more painful for the person concerned. But the blathering on is more painful to listen to.

But there is a way. If I've got an area to practice I'm prepared to slow right down to nothing. In order to get right into the harmonic movement from chord V to chord I, I might have to, for the sake of study, turn the metronome off, stop attempting to give any kind of performance and just work on that sound, those notes, this movement. And internalise that information.

But then, in the moment when it comes to playing, that has to be forgotten (in a creative sense). It's not forgotten but it can't be self-conscious.



# A Guide to Learning Jazz in Sussex - Part 1

Listings of jazz courses and workshops in Brighton and Hove.

## Sussex Jazz Guitar School



Guitarist Paul Richards has only been running the school since June this year but it has already become a popular course for aspiring jazz guitarists. The course covers everything from technique and how to practice effectively through to chord voicings, soloing ideas and learning repertoire. Students are given prep work to practice before classes as well as a recap on what was covered in previous classes.

Although the course is not designed for total beginners, Paul offers one-to-one lessons for those wishing to learn jazz, latin or classical guitar.

**Dates & Times:**  
One Saturday each month.  
11am - 1:30pm

**Location:**  
The Brunswick, 1-3 Holland Road,  
Hove BN3 1JF

**Cost:**  
£20 per class / £55 for 3 classes

**Website:**  
<http://paulrichardsguitar.com>

**Contact:**  
[LatinGuitarPaul@hotmail.co.uk](mailto:LatinGuitarPaul@hotmail.co.uk)



## Brighton Jazz School

Jazz pianist Wayne McConnell has been running Brighton Jazz School for nearly 3 years and the school continues to grow and develop as a place to learn jazz in an authentic way.



September sees a new beginners course starting at The Verdict, together with a second tutor added to the popular Learn To Play course.

Brighton Jazz School students are eligible to perform each week at The Verdict and the school also runs masterclasses with world-class jazz musicians. Wayne McConnell is also the host of the BJS podcast every month.

**Dates & Times:**  
Beginners, Saturdays 11am-2pm  
Learn To Play, Tuesdays 11am-6pm.  
Jazz Extensions, Mondays 3-6pm

**Location:**  
Beginners Course: The Verdict, 159  
Edward St., Brighton BN2 0JB  
Learn To Play & Jazz Extensions: The  
Brunswick, 1-3 Holland Road, Hove  
BN3 1JF

**Cost:**  
Learn To Play £250 for 10 weeks  
Beginners £150 for 10 weeks  
Taster Days available.

**Website:**  
<http://brightonjazzschool.com>

**Contact:**  
[brightonjazzschool@gmail.com](mailto:brightonjazzschool@gmail.com)

## The Brighton Jazz Co-op

The Brighton Jazz Musicians Co-operative has been running since 1986. Basically, local musicians get together once a week and pay a top-class tutor to give a workshop.

Friendly and helpful local musicians such as Geoff Simkins, Mark Bassey, Terry Seabrook and Julian Nicholas are always very popular tutors.

Tutors often teach for two consecutive weeks but expect a different set of students each week, along with a few of the regulars.

The summer months usually see a friendly jam session where students get together and play through the tunes learnt in previous workshops as well as other tunes that students are interested in.

The new season begins on Tuesday 3rd September and will be taught by saxophonist Julian Nicholas.

**Dates & Times:**  
Every Tuesday 8-10:15pm  
Students are encouraged to arrive a few minutes earlier to set up their instrument(s).

**Location:**  
The Good Companions (upstairs room), 132 Dyke Road, Brighton BN1 3TE

**Cost:**  
£7 per class / £4 concessions  
Cash payments are collected during the break.

**Website:**  
<http://www.brightonjazzcoop.org.uk>

# A Guide to Learning Jazz in Sussex - Part 2

Listings of jazz courses and workshops outside the Brighton area

## Jazz Singing Workshops with Imogen Ryall



Dates & Times:  
Saturdays, 10:30am-12:30

Location:  
Rottingdean, contact Imogen for more details  
[imogenryall@gmail.com](mailto:imogenryall@gmail.com)

Cost:  
£7 per person

Contact:  
[imogenryall@gmail.com](mailto:imogenryall@gmail.com)

For more information on Imogen Ryall visit:  
[www.myspace.com/imogenryall](http://www.myspace.com/imogenryall)

As well as teaching vocal students on the Chichester Jazz Course, Imogen teaches at these other courses:

'Swing While You're Singing' at Evolution Arts, Brighton on three Saturdays starting from 14th September.

Visit [www.evolutionarts.org.uk](http://www.evolutionarts.org.uk) for more info and booking.

Jazz Singing for Beginners/ Intermediate at Chichester College is taught for ten Wednesdays (7-9pm) from 19th September onwards.  
[www.chichester.ac.uk/Course/Adult-Education/](http://www.chichester.ac.uk/Course/Adult-Education/)

## Lewes Jazz Workshop

Guitarist Piers Clarke runs this workshop and asks for instrumentalists only (meaning no singers).

Dates & Times:  
Alternate Mondays, 8-10:30pm

Location:  
The Lewes Arms, 1 Mount Place,  
Lewes, BN7 1YH  
(The upstairs room)

Cost:

Contact:  
Piers Clarke 01273 554504

## Bexhill Jazz Workshop

Dates & Times:  
Tuesdays.  
8pm - 10pm

Location:  
St. Barnabas Church,  
Sea Road,  
Bexhill  
TN40 1JG



Cost:

Contact: Rob Leake 01424  
439659

## Geoff Simkins Jazz Course

Saxophonist Geoff Simkins is also a highly experienced jazz educator who offers classes for both intermediate and advanced musicians.

Courses start in October so more information will be available at a later date.

# A Guide to Learning Jazz in Sussex - Part 3

Listings of jazz courses and workshops around Sussex.

## Chichester Jazz Courses



HND Jazz (Level 5)  
for advanced musicians

Diploma in Music - Jazz (Level 3)  
for intermediate musicians

Diploma in Performing Arts -  
Jazz (Level 2)  
for beginners

Dates & Times:  
Courses start every September,

Location:  
Chichester College, Westgate  
Fields, Chichester PO19 1SB

Cost:  
Variable fees depending on  
status.

Website:  
<http://www.chichester.ac.uk>

## Ropetackle, Shoreham

Renowned jazz trombonist Mark Bassey leads this workshop for intermediate to advanced level jazz performers. The focus is primarily on contemporary jazz and student's original compositions and arrangements.

Organiser Steve Lawless says: "Mark's popularity has meant that we have been continually full. We keep a balance between rhythm instruments, and vocal / horns and have a waiting list for the piano seat".

Dates & Times:  
Dates vary depending on Mark's busy schedule.  
Fridays 2-4;15pm  
Two one-hour sessions with a 15min break in between.

Location:  
Ropetackle Arts Centre, Little  
High St., Shoreham-By-Sea,  
BN43 5EG  
(First Floor, Mezzanine Room)

Cost:  
£15 per workshop, to be paid in  
blocks of four.

Website:  
[http://  
www.ropetacklecentre.co.uk](http://www.ropetacklecentre.co.uk)

## Jazz Smugglers, Bosham

Workshops that focus on musicianship skills which can only be learnt in a group setting.

Dates & Times:  
Starting on Sunday 8th  
September Sundays 7-9pm

Location:  
Bosham

Contact:  
[jazzsmugglers@yahoo.co.uk](mailto:jazzsmugglers@yahoo.co.uk)

Tel. 07533 529379



# RE:SOURCECES

Bassist Steve Cook reviews

Artistworks' Online Jazz Bass School.

My first impression of the artistworks.com website is that 'I can't believe that he's really doing this!' But John Patitucci really is! The artistworks.com website (bass campus) currently offers online tuition by three top class (legendary even) bass players. John Patitucci, Nathan East and Missy Raines.

The course offers you an abundance of videos that each artist has prepared, on a variety of topics. I guess the biggest selling feature, though, is that the students are invited to send in videos of themselves playing particular lessons and the artists then post their video 'response' to this, critiquing the video and offering suggestions. If the website/artist can guarantee that they will be able to offer this kind of service to everyone that joins then I believe they are onto a sure fire winner.

The course costs \$90 for 3 months or £150 for 6 months or \$240 for 12 months. There is a 30 day no risk money back guarantee.

I'll concentrate on [John Patitucci's course](#) as that is the one that interests me the most (being an aspiring jazz double bass player).



His response to the '[Blue on the bottom](#)' video sent in is wonderful. Full of great tips and exercises. John is very comfortable in front of a camera. Very relaxed.

He's obviously taking it seriously. He's made notes about the student's playing and has posted a 6 min 22 sec video in response. As I said, if he does this for everyone (regularly?) then I'm seriously considering joining. Very seriously!

Of course you're not only paying for a reply to your video, as I said before, you're also getting access to a 'lifetime of learning' collection of videos made by John (or whoever your preferred teacher is).

The website lists the number of topics covered by John's videos as follows:  
160 beginners topics, 53 intermediate and 45 advanced.  
Click [here](#) to see the complete lists.

It doesn't say how many videos that equates to or how much running time it amounts to. Obviously, if upon registering, you are unhappy with the material that is available then you can cancel your membership with the 30 day 'cooling off' period. So I guess you can't really lose can you?

online  
**JAZZ BASS SCHOOL**  
with John Patitucci



# A Guide to Sussex Jam Sessions



The Bee's Mouth, a pub in Hove

## THE BEE'S MOUTH - THE WHO, WHAT, WHERE

### Who runs it?

The jam is run by guitarist Luke Rattenbury and features the other members of One Hat Trio, Eddie Myer on double bass and poetry, Loz Thomas on drums and headwear.

### What kind of music do they play?

Modern jazz, bebop, hard bop with some Latin grooves.

### Where?

The Bee's Mouth,  
10 Western Road,  
Hove BN3 1AE

### When?

Monday nights.  
9pm - late

### What To Expect

Fine beers and one free drink for those who perform.

JAM SESSIONS  
IN THE SUSSEX AREA

## Weekly Jams



### Mondays

#### The Bee's Mouth

Hosted by guitarist Luke Rattenbury  
9pm - late.

### Tuesdays

#### The Brunswick, Hove

Hosted by guitarist Paul Richards  
8:30pm - 11pm

### Wednesdays

#### The Verdict, Kempton

Starting up again on 11th September, after a summer break, this jam is hosted by pianist Wayne McConnell.  
8:30pm - late.

### Next Issue

A half-arsed attempt to describe the jam session at The Brunswick in Hove

# The Credits

## Photography Credits

A special thanks to Mike Guest for allowing us to use his photographs.

All photographs are part of The Sussex Jazz Mag library unless otherwise stated.

Bobby Wellins courtesy of Trio Records

Wayne McConnell & Gary Burton courtesy of Wayne McConnell

Eddie Myer courtesy of Mike Guest

George Trebar playing bass courtesy of Mike Guest

All album cover art courtesy of [www.jazz.com](http://www.jazz.com)

Agnes Keplinger photographs courtesy of Agnes Keplinger

Palimpsest artwork courtesy of Terry Pack

Nigel Thomas (Listings) courtesy of Mike Guest

Claire Martin & The Montpellier Quartet courtesy of RJcreative.org & Linn Records

All radio and podcast logos are courtesy of the respective broadcasters

Love Supreme artwork courtesy of The Love Supreme Festival

Rye Festival logo courtesy of The 2013 Rye International Jazz Festival

Kyle Eastwood courtesy of [www.kyleeastwood.com](http://www.kyleeastwood.com)

Cyrus Chestnut screengrab from YouTube and KPLU FM

Brother Thelonious courtesy of [www.northcoastbrewing.com](http://www.northcoastbrewing.com) and Inside Jazz magazine

Nick McGuigan (Improv) courtesy of Mike Guest

Terry Pack (Improv Column) courtesy of Mike Guest

Paul Richards courtesy of <http://paulrichardsguitar.com>

Jazz education photographs courtesy of their respective organisations/artists

John Patitucci courtesy of Artistworks

The Bee's Mouth courtesy of [www.company.co.uk](http://www.company.co.uk)

Jam preserve photograph courtesy of <http://www.vivienlloydpreserves.com>



**THE SUSSEX JAZZ MAG**

*Issue 1*

*September 2nd-15th 2013*

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

### **Editor**

Charlie Anderson

### **Columnist**

Eddie Myer

### **Technical Director & Education Contributor**

Steve Cook

### **Marketing Manager**

Dave Hill

### **Public Relations**

Carmen & Co.

### **Photography Consultant**

Mike Guest

### **Financial Consultant**

Chris Sutton

# Our Core Principles

FROM THE EDITOR

1. To promote jazz in Sussex
2. To make a positive contribution to the local jazz scene
3. No cover price - The Sussex Jazz Mag will always be free
4. No print - The Sussex Jazz Mag will only be available to download or view online
5. No corporate advertising. Just local people and local businesses.
6. Everyone makes mistakes - we aim to correct any serious errors/omissions asap
7. No staff freebies - no blagging free tickets, CDs, drugs, instruments etc.
8. No bitching or back stabbing (Why can't we all just get along?)
9. No bragging and showing off. (Okay, maybe just a little.)
10. I can't think of a tenth one and nine is an odd number...

## Contact Us

### Listings

If you would like to add your event/gig to the listings section in The Jazz Mag then please email [sussexjazzmag@gmail.com](mailto:sussexjazzmag@gmail.com) with the subject heading 'LISTINGS'.

### Subscriptions

If you would like to subscribe to The Jazz Mag visit [www.sussexjazzmag.com](http://www.sussexjazzmag.com) and click on 'subscribe' or you can email [sussexjazzmag@gmail.com](mailto:sussexjazzmag@gmail.com) with the subject heading 'SUBSCRIBE'.

### Comments & Letters

Please email [sussexjazzmag@gmail.com](mailto:sussexjazzmag@gmail.com)

## Next Issue

Sunday 15th  
September

Gypsy Jazz Special

News  
Features  
Columnists  
Interviews  
and more!