

LE SUSSEX JAZZ MAG

Fortnightly Issue 2 Monday 16th - Sunday 29th September 2013



GYPSEY
JAZZ
SPECIAL



LE SUSSEX JAZZ MAG

Monday 16th - Sunday 29th September 2013

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Features



Paul Richards photo by Mike Guest

Award Winning Baritone Sax Player Plays The Verdict

American baritone saxophonist Gary Smulyan, who has recently won awards from the Jazz Journalists Association and JAZZIT magazine, performs at The Verdict in Brighton on Friday 27th September.

Known for his work with the Mingus Big Band, as well as the big bands of Woody Herman and Dizzy Gillespie, Smulyan appears with the Nigel Price Organ Trio.

See <http://www.verdictjazz.co.uk>

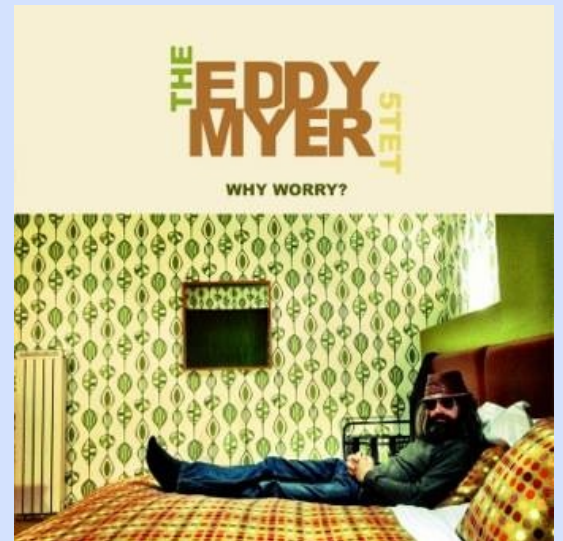


New Columnists for Sussex Jazz Mag

Acclaimed Brighton pianists and educators Terry Seabrook and Wayne McConnell will each write a monthly column for The Sussex Jazz Mag starting with this issue. Terry Seabrook will focus on theory and musicianship whilst Wayne McConnell will deal with the more philosophical issues. Eddie Myer also joins as a regular columnist.

Eddie Myer 5tet Launch New Album

Later this month, bassist and Sussex Jazz Mag columnist Eddie Myer launches a new album, entitled *Why Worry?*, with Ian Price, Frank Harrison, Luke Rattenbury and Tristan Banks. The album features original compositions from Eddie, Ian Price and Tristan Banks. The album will be available for sale at the launch gig, Saturday 21st September at The Verdict, Brighton. Tickets £8 or £6 concessions.



New Albums Expected

Expect lots of new material from Sussex-based jazz musicians in the future. Whilst Mark Edwards and Eddie Meyer have been working on new albums, pianist Joss Peach has also been busy in the recording studio and jazz vocalist Lou Beckerman has been recording new material with The Wayne McConnell Trio.

Mark Edwards New Album

Pianist Mark Edwards will be releasing a new album on October 7th. Entitled *In Deep*, it features guest artists Carleen Anderson, Liane Carroll, Claire Martin and others. The CD also features Andy Cleyndert on bass, Martin France on drums and was produced by James McMillan.

Messages

Thanks for sending the online mag.....good luck with your project.

You're welcome. Thank you for your support.

Excellent job! Really like it.

well done, great first issue!

Great mag!!

Amazing magazine, loads of info and things to read! Well done!
Keep up the good work!

Thanks to everyone who has given their support.

content is a load of self serving drivrel for some overachievers. please take me off subscribers list

Thank you for taking the time to read the magazine.

FANTASTIC!!! Well done. So very rich in content and beautifully presented.

I loved it all and have read it from cover to cover already which must surely be a good sign? You have some insightful interview stuff there and Eddie's column is particularly well put together.

Its a major masterpiece...what a huge amount of time and effort you've put into it...! Lots to read over the next few days.. Well done..

The Column: Eddie Meyer

JAM YESTERDAY, JAM TOMORROW



As we mentioned last issue, Brighton has been seeing the green shoots of a slowly emerging jazz boom for the last couple of years, partly driven by the establishment of some successful jam sessions across town. The jam session is a venerable jazz institution, loved and berated in equal measure and capable of delivering both the best and the worst of this remarkably enduring music. It's a form of musical presentation made possible by that central facet of real jazz, possibly the only constant factor in its endless protean evolution; improvisation. So what are jam sessions all about?

Back when the earliest form of jazz emerged blinking into the coal-smear light of the early 20th century, every performance was a sort of jam session; trumpeters, trombonists and clarinetists simultaneously performed wild syncopated group improvisations over chugging, mutated march beats, drawing on popular and folk melodies with basic harmonic accompaniments. The jam session as we know it today can probably be dated back to jazz's commercial heyday in the swing era, when jazz musicians, seeking to escape the strictures of the rigidly-arranged big bands, would gather together in the after-hours nightclubs and speakeasies of New York, Chicago or Kansas City to play with the freedom they were denied under the watchful eye of the MD. (It's one of the many contradictions endured by professional musicians that when they play music that's popular, they're not free to play as they'd really like, and when they play as they'd really like, the results are often not as popular). Musicians being what they are, these early jam sessions could be

as much competitive in spirit as collaborative, with the stronger players introducing ever faster tempos and byzantine harmonic substitutions to weed out the weak and unwary- a state of affairs that led eventually to the birth of be-bop.

The basic setup would be the rhythm section combo of piano-guitar-bass-traps that propelled the big bands, playing the harmonic progressions to popular songs of the day in a swung-quavers feel while various peripatetic hornmen would take turns to improvise over the top. This has set the jam session template to this day; a house band, usually a piano/bass/drums trio, employed by the venue, provide backing for whoever walks in off the street to do their thing. The basic foundations of the repertoire can be dated back to the popular songs of the long-distant swing era, with each succeeding generation adding a handful of tunes, so that jam sessions are a great place to acquaint yourself with the jazz songbook.

Jam sessions work because they offer a range of different things to promoters, participants and audiences alike. For aspiring professional musicians they provide an entry point, a way of cutting your teeth in front of an audience; they give amateurs a sympathetic public space in which to perform and express their passion for the music; pro players get a chance to meet and swap phone numbers, ideas and gossip; audiences get a varied and thrillingly unpredictable evening's entertainment; landlords get to feature a wide and ever-changing roster of performers very cheaply; participants with a variety of borderline personality disorders get a chance to act out their life

traumas before a captive crowd. Running a good jam session requires a firm but diplomatic hand; it's important that no-one feels left out or patronised, and the session shouldn't feel intimidatingly clique-y, but at the same time the music quality and entertainment factor have to be kept at a decent level or it'll be no fun for players or listeners.

The rules of jam session etiquette are really no different from the rules of civilised behaviour anywhere else; respect your fellow players, don't try to dominate the situation, wait for the host's invitation. Singers who ask for unusual keys without bringing charts, drummers who sulk when asked to play ballads, horn players with their own unique conception of pitch and bass players who don't know any tunes all present their own challenges- tap dancers, recorder players, harmonica specialists and mime artists add their own unique flavours to proceedings.

Jazz music is uniquely suited to jam sessions because of its tradition of group improvisation over a shared repertoire. You may hear complaints that they can be over-competitive, drearily predictable or simply inept, but there's a certain magic in seeing a group of players who may have been strangers to each other moments before coming together to create joyous music which sums up the essence of jazz, however you define it. Check the listings, get out your crumhorn or your accordion, prepare to expect the unexpected and get yourself along to one.

The Eddie Meyer Quintet play at The Verdict, Brighton on Saturday 21st September.

A BRIEF HISTORY OF GYPSY JAZZ

The history of gypsy jazz begins with Django Reinhardt, though many would argue that gypsy jazz *is* Django Reinhardt.

Django was born in 1910 into a Manouche-Romany family and although born in Belgium, Django spent most of his childhood in the gypsy camps on the outskirts of Paris where he learnt to play the violin and later the banjo-guitar. By the time he was a teenager he was able to make a meagre living from performing music on both the bango-guitar and the guitar.

When he was 18, his caravan caught fire and he suffered severe burns over half of his body, resulting in paralysis of his fourth and fifth fingers. Whilst recuperating, his brother bought him a new guitar and Django set about re-learning how to play the instrument.

On hearing American jazz music, Reinhardt's musical approach changed and he became fully absorbed with jazz, particularly the music of Louis Armstrong. Soon his interest in jazz led to him befriending the violinist Stephane Grappelli who had similar interests.

Grappelli and Reinhardt formed a group, *Quintette du Hot Club de France*, which made a number of successful recordings and toured countries around Europe. Grappelli and Django also performed at the artistic salon in Montmartre which became known as R-26. At the outbreak of WWII, Grappelli stayed in England whilst Django returned to Paris. Under the protection of Luftwaffe officer Dietrich Schulz-Köhn (Doktor Jazz) he was able to perform in France and Germany.

After the end of WWII, Reinhardt toured America with the Duke Ellington orchestra and performed to packed houses. He also performed in New York, including Carnegie Hall.



Django returned to France and continued to perform at the R-26 salon but by 1951 he retired to Samois-sur-Seine on the outskirts of Paris. He continued to play at Paris jazz clubs and one day, when returning from a gig in Paris, he collapsed outside his home from a brain hemorrhage and did not recover. He died at the age of 43.

Although widely mourned by gypsies across Europe, after a period of mourning he was largely forgotten by the gypsy community. (In Manouche culture it's traditional to go into a long period of mourning and remembrance but after that the deceased is largely forgotten and not talked about, so that people can move on and focus on day-to-day survival.) Django's brother famously gave up playing music altogether and only returned to it after being convinced by other musicians to continue Django's legacy.

Many of the musicians who played with Django were touched by the spirit and feeling that he put into the music and many continued to perform, even to dwindling audiences, in order to keep the music alive. The resurgence in Django's music only came about in the mid-late 1960s with the rise of the folk music and with the help of Stephane Grappelli and members of the Reinhardt family. In 1968 the first festival at Samois-sur-Seine celebrated Django's life and music. In 1978 Stephane Grappelli appeared in a cameo in the movie *King of the Gypsies*. Since then, actors playing Django have appeared in the movies *Sweet and Lowdown* (the Woody Allen film, with music by American guitarist Howard Alden), *Head In The Clouds* (portrayed by real-life gypsy jazz guitarist John Jorgenson) and in the Scorsese movie *Hugo* (portrayed by actor Emil Lager).

Django's music has frequently been used in movies, particularly by Woody Allen in *Stardust Memories*, *Sweet and Lowdown*, and in the film *Midnight in Paris*, which also features original music by gypsy jazz guitarist Stephane Wrembel. Django's music can also be heard in *The Matrix*, *Chocolat*, and *LA Story*, as well as in the video game *BioShock*.

In the Seventies, Boulou and Elios Ferre continued the gypsy jazz tradition and performed across France and recorded the influential albums *Pour Django* and *Gypsy Dreams*, and later recorded the album *Trinity* with Danish bassist Niels-Henning Ørsted Pedersen.

In 1980 a thirteen year old gypsy prodigy, Biréli Lagrène, recorded his first album, *Routes to Django-live at the Krokodil*. Lagrène became so famous that he soon left for America where he embraced fusion music, recording with American artists such as Jaco Pastorius and Larry Coryell.

In 1990, Channel 4 commissioned a documentary on Django Reinhardt and the Samois-sur-Seine festival, *Django Legacy*, with assistance from Django's son Babik Reinhardt and UK guitarist Ian Cruickshank. By 1992, gypsy jazz was further invigorated by The Rosenberg Trio (*Live at The North Sea Festival*) who later released the critically acclaimed studio album *Caravan*.

By 2001, Biréli Lagrène had returned to gypsy jazz with the virtuosic album *Gipsy Project*, followed by *Gipsy Project and Friends*. By this time, the town of Django's birth, Liberchies in Belgium, began to acknowledge Django with an annual music festival in his honour, which continues to this day.

In 2008 the Selmer 607 album was recorded which included some of the great new generation artists on the gypsy jazz scene. The album features Adrien Moignard, Rocky Gresset, Richard Manetti, Noé Reinhardt and Sébastien

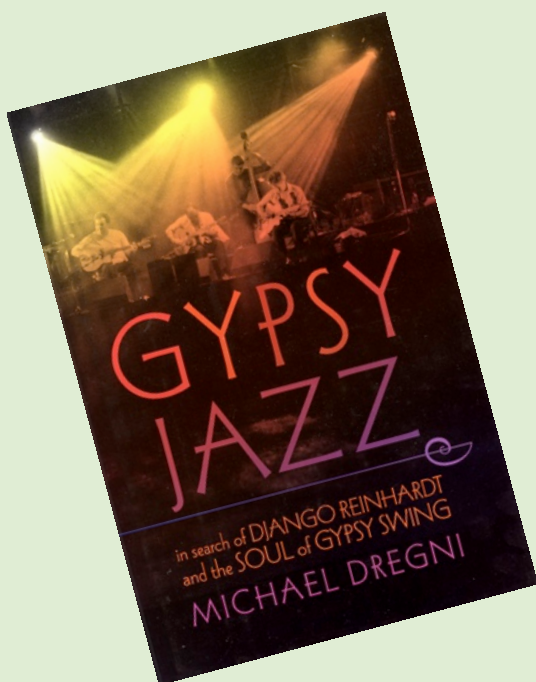


Giniaux, taking it in turns to perform on one of the few Selmer 'petite bouche' acoustic guitars still in playable condition, the Selmer #607.

Django's musical legacy continues to live on, both in the gypsy community and amongst non-gypsies from Europe to America, in the music of Biréli Lagrène, Frank Vignola and in groups such as The Rosenberg Trio, The Quintet of the Hot Club of San Francisco and Seattle-based Pearl Django.



To find out more about Django Reinhardt and gypsy jazz these books are recommended:
 Gypsy Jazz: In Search of Django Reinhardt and the Soul of Gypsy Swing by Michael Dregni
 Django: The Life and Music of a Gypsy Legend by Michael Dregni



These websites also feature a wealth of information on gypsy jazz:

<http://www.djangobooks.com>

<http://www.hotclub.co.uk>

An Interview with Guitarist Steve Aston

Charlie Anderson met up with guitarist **Steve Aston** to discuss gypsy jazz and some of the reasons why some people love it and some people hate it.



I met up with Steve Aston at The Paris House, a beautiful French café-bar in Brighton, and I asked him what he liked most about gypsy jazz as a genre. “I’ve probably got the same answer as a lot of gypsy jazz musicians. It’s incredibly personal, in terms of your approach both to the instrument and your relationship to other musicians. There’s nowhere to hide on either a personal level or on a musical level. It can be very exciting. It’s just incredibly personal.”

“The scene itself, although in certain pockets of it, it’s very cut throat and you’ve got to be able to ‘do it’. Generally, because it’s still a very small scene, it’s incredibly welcoming and the UK scene, we all know each other. Every year we go out to the festival Samois-sur-Seine. It’s just great like that. It is a big family. It celebrates what we’re doing.”

The gypsy jazz style is known by different names, ‘jazz manouche’, ‘hot club swing’ or ‘gypsy swing’. Steve clarified what these labels imply. “What has to be remembered, it’s only called

Reinhardt was a gypsy. The name of the genre is just a pigeon hole. The genre ‘gypsy jazz’ as a term is probably about thirty years old. What happened was, when Django was still alive, he wasn’t called a ‘gypsy jazz guitarist’, he was just a jazz guitarist. He came from musette and the French music of the time. And so his jazz was slightly more decorative and had a heavier use of arpeggios here there and everywhere but he was essentially a jazz musician. The only real raw gypsy stuff that’s within the genre today is there’s still a lot of emphasis of waltzes. Traditional gypsy waltzes - they’re still quite an integral part of the gypsy jazz repertoire. Apart from that, it’s a name.”

Casual listeners to gypsy jazz often think that it all sounds the same. Steve responded to this by saying, “If you’ve got your ears open, it’s not really the case. Like anything, you have to love a genre to be into it. I know a lot of people who hated it and found themselves getting into it and loving it. And then being able to notice the difference between this player and that player. Hearing the subtle nuances. If you’re willing to educate yourself on any given genre, you’re gonna find which nuances you love and which you hate.”

“In gypsy jazz everything relies heavily on *la pompe*, the rhythm guitar playing, so it’s easy for everything to sound the same. People say with

dance music it all sounds the same but if you're into dance music you would disagree. You have this same backdrop for everything. You are either going to love it or hate it. So they're able to take that as the backdrop and listen to whatever is being created over the top of it. It all depends on whether you have your ear open to it."

In gypsy jazz, not everyone is, or has to be, a virtuoso player. "Like with anything, there are people who are good at it, there are people who are bad at it. It's really important to make something swing. I know that gypsy jazz can be quite a brutal or brash swing sometimes. I know there's two little zones. There's those guy who get together. The better dressed the band, the worse they're going to be. The cabaret - that sometimes gets mixed into what's gypsy jazz. Gypsy jazz is slightly more perfectionist in what we're trying to do in making a solid sound. With gypsy jazz, everyone's heard of it but not everyone's heard it. The rhythm playing in itself is quite a subtle art form to get down and be able to enjoy playing. I enjoy just playing and I enjoy being part of that. And we're all having a good time.

I asked Steve if anything new was coming out of the gypsy jazz genre. "There's a lot of incredible guitar players coming out of it at the minute. Biréli Lagrène. He basically left gypsy jazz behind when he was about sixteen, after being



the child prodigy and stepped back into it. He really came back and reclaimed gypsy jazz about 12-13 years ago when he recorded these two new albums and he basically completely changed the face of what's going on in gypsy jazz. And you don't hear that everywhere at the minute because it's incredibly difficult. Basically it's gone from people playing over changes and doing this, that and the other. It's become a much more solid jazz form. It's still a very niche genre, so finding these players who are pushing the boundaries, they're few and far between but they are there and the genre is being re-moulded."

Steve was keen to talk about the recent developments in gypsy jazz and what the future holds. "It's really exciting. Essentially it is how everyone imagines it to be. Everybody's playing standards, Django standards and jazz standards in a very militant

Django fashion. In the 1970s probably the biggest guys to change anything were Boulou and Elios Ferre (their father was Matelot Ferret who was one of Django's rhythm players). Their uncle Baro Ferre was writing extraordinary music, even back in the days of Django. They really play out there. They recorded three incredible albums which is nothing like the gypsy jazz that is played now. Well worth listening to."



"Many players played the classic Django style until 2002. Then Biréli came back. He stamped on it. In one album

and a couple of gigs he said 'this is how we're going to play gypsy jazz now' and everyone went 'yeah'. and the whole of the French School changed. And the whole new generation of players, the big ones Adrien Moignard, Sebastien Giniaux, they took on the mantle. They're not even gypsies, they're gadjos. They became the next generation and that's what's made it all spill out now. There's a lot of people literally playing intelligent jazz music over the Django changes. And this is kind of the path it's taken now."



Above: Steve Aston performing at The Paris House with Nigel Broderick and George Berrills.
Previous page: Steve Aston with Sam Arts and Ian Price.

"People are starting to play with different time signatures a bit more. There's a lot more modern repertoire. For example If a new generation band are playing a set they are not going to play the classic repertoire, it's most likely to be new compositions, different standards and more heavily arranged tunes. That's the way it's going now. It's definitely changing if not

already changed."

"The whole genre is only just being discovered. It takes a long time for something to evolve. Django is still the master and Django recorded some of the most beautiful music that we've got. It always relates back to Django but there definitely is room for change and there definitely is change."



Find Out More

The Paris House is located at 21 Western Road, Brighton.

<http://www.the-paris-house.co.uk>

Steve Aston plays at The Paris House every Saturday 4-7pm

You can also see him every Sunday, 3-6pm at The Three Jolly Butchers, Brighton.

<http://www.steveastonmusic.co.uk>



Five Fun Facts About... Django Reinhardt

Hedgehog Eater

Manouche gypsies often caught hedgehogs by chasing them into cloth sacks and then clubbing them on the head. To remove the prickles they would puncture a hole in the hedgehog, then blow into it. The hedgehog was then cooked on a spit or put in a stew.

Poacher

Django Reinhardt, as a young man, was renown for his skill of stealing chickens and tickling trout.

Jewellery Makers

As a youngster, he dug out used artillery shells from WWI and his sister turned the brass into jewelry which they then sold.

Gang Leader

As a teenager, Django led his own gang who called themselves *Red Scarves*. They would go around stealing and fighting other gangs.

Leader

Duke Ellington invited Django and his band to tour America with his orchestra. Django accepted but didn't bother telling the other musicians in his band and went on his own.

Listings



Nigel Thomas photo by Mike Guest

Highlights

Saturday 21st September

The Eddie Meyer Quintet
at The Verdict, Brighton

A great band featuring Ian Price (sax), Frank Harrison (piano), Luke Rattenbury (guitar), Tristan Banks (drums) and Eddie Meyer (bass).

Also watch out for their new CD, *Why Worry?*, which will be available at the gig.

http://www.verdictjazz.co.uk/September_2013.html

<https://www.facebook.com/events/685591464802867/permalink/685612131467467/>

All BJS members past & present get a special discount price of £5 to get in..

Thursday 26th September

Riding High: All-Star Jazz Night at The Ropetackle, Shoreham

Another great line up featuring singer Verona Chard with Digby Fairweather (trumpet), Charlotte Glasson (saxes/flute), Mark Nightingale (trombone), John Horler (piano), Alec Dankworth (bass) and Felix Weldon (drums)

Don't be disappointed

If you are traveling a long distance, contact the venue before setting out, in order to confirm that it is still going ahead.

Details are assumed to be correct at the time of publication.

Be on time

The times listed are those given by the venue. This is normally the start time so you will have to get there about 30mins beforehand to get a seat and settle down.

Keep the noise down

Please remember to switch off your mobile phone and other mobile devices.

And don't talk during the bass solo (or any solo for that matter).

Nothing is free

Gigs that are advertised as free mean that they won't charge at the door, but the musicians will be paid by the venue who rely on income from the bar and/or kitchen. Please support artists and venues by buying a few drinks, and maybe having something to eat.

When should I clap?

When you're the only one clapping, it's time to stop.

Gig Listings

Monday

16

Jazz Jam with One Hat Trio

The Bee's Mouth, Hove
9pm Free

Geoff Simkins with Andy Williams and Nigel Thomas

The Snowdrop, Lewes
8-10:30pm Free

Tuesday

17

The Sylvia McEwen Quartet

The Hare & Hounds, Worthing
8:30pm Free

Jazz Jam Session

The Brunswick, Hove
8pm Free

Wednesday

18

Liane Carroll

Porters Wine Bar, Hastings
9pm Free

Wayne McConnell Trio + Jam

The Verdict, Brighton
8:30pm Free

Thursday

19

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free

The Bugle Jazz Jam

The Bugle, Brighton
8:30pm Free

Friday

20

Ben Castle Quartet

The Verdict, Brighton
8:30pm £12/9

Saturday

21

Imogen Ryall

Queen Victoria, Rottingdean
2-5pm Free

Eddie Meyer Quintet

The Verdict, Brighton
8:30pm £8/6

Sunday

22

Lawrence Jones All Stars

Lion & Lobster, Brighton
8-10pm Free

One Hat Trio

Forest Row Jazz Club
8pm

Straight No Chaser Big Band

The Brunswick, Hove
7:30pm Free

Gig Listings

Monday

23

Jazz Jam with One Hat Trio

The Bee's Mouth, Hove
9pm Free

**Quinto feat. Raul D'Olivera
and Tristan Banks**

The Snowdrop, Lewes
8-10:30pm Free

Tuesday

24

**The Simon Robinson Organ
Trio**

The Hare & Hounds, Worthing
8:30pm Free

Jazz Jam Session

The Brunswick, Hove
8pm Free

Wednesday

25

Liane Carroll

Porters Wine Bar, Hastings
9pm Free

Wayne McConnell Trio + Jam

The Verdict, Brighton
8:30pm Free

Thursday

26

**Riding High: All-Star Jazz
Night with Verona Chard**

The Ropetackle, Shoreham
8pm £15

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free

Friday

27

**Gary Smulyan & Nigel Price
Organ Trio**

The Verdict, Brighton
8:30pm £15/12

Saturday

28

Kjell Berglund Quartet

The Verdict, Brighton
8:30pm £10/8

Sunday

29

Lawrence Jones All Stars

Lion & Lobster, Brighton
8-10pm Free

Barb Jungr

The Brunswick, Hove
8pm £8

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
- Smalls**, The Caxton Arms (basement), 36 North Gardens, Brighton BN1 3LB
- 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 Bugle**, 24 St. Martins Street, Brighton BN2 3HJ 01273 607753
- 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 Ropetackle**, Little High Street, Shoreham-by-Sea, West Sussex, BN43 5EG 01273 464440
- 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

Add your gig to the listings: sussexjazzmag@gmail.com

In the previous issue of *The Sussex Jazz Mag* we neglected to mention Steve Thompson, one of the best bassists in Sussex. To make up for it, here is your very own cut-out-and-keep Steve Thompson. You can also check out: <https://myspace.com/stephenthompson>



Photo: Mike Guest

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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

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. Largely presenter-less and commercial free, these stations rely on automated playlists.

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.radioreverb.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 and Frank Harrison along with international stars Geoffrey Keezer, Joey Calderazzo, Joe Locke, Cathy Segal Garcia, Christian McBride, Gary Burton and Kurt Elling. Upcoming interviews include Ahmad Jamal and Ron Carter.

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

iTunes



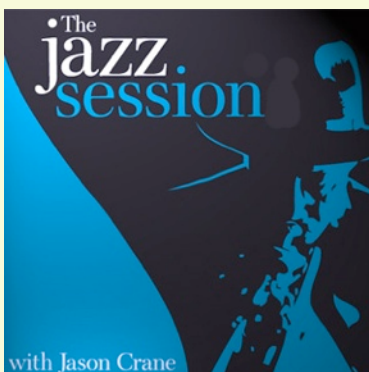
The Jazzwise Podcast

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

Jazz Hastings Review: Dick Pearce Quartet & Liane Carroll Trio



Dick Pearce started the evening off with a set of British bop, beginning with *Stella by Starlight*, played on flugelhorn. The original composition *Airships In A Cloud* was a Coltrane-style waltz which suited the powerful drumming style of Mark Fletcher. The standard *It's You Or No One* was a fantastic vehicle for some really cooking hard-bop playing from both pianist John Donaldson and the trumpet of Dick Pearce. They ended their set with a fantastic Art Blakey style blues with some great soloing by bassist Simon Thorpe.

I first saw Liane Carroll perform in Brighton in the mid-1990s when she was just getting to grips with playing the piano and singing at the same time. She had a keyboard that could transpose into different keys. As she started to sing a well-known standard, she realised that she had forgotten to transpose her keyboard. The result was her shouting the F-word, before realising that there was a small child in the audience (accompanied by a horrified mother).

She then said 'oh shit, sorry about the swearing. Bollocks, I've just done it again. I'll shut up now'.

For this gig, a fundraiser celebrating eight years of Hastings Jazz, she sat down at the piano and said, 'I hope there aren't any kids here, 'cos there's gonna be some fucking swearing tonight'.

Liane had been in the studio that day with the other members of the group BLINQ and brought with her the vocalists Brendan Reilly and Ian Shaw, together with flugelhornist James McMillan. All were fantastic, with Ian Shaw showing his vocal skills and Brendan Reilly going to town with his vocal gymnastics and soulful singing on the ballad *You Don't Know What Love Is*.

Liane sang the beautiful ballad *You've Changed*, which was then followed by a group rendition of the Carole King classic *You've Got A Friend*. The evening ended with a rousing blues, *Centrepiece*, to end a great evening of music. A good amount of money was raised and a good time was had by all.

Find Out More

<http://www.jazzhastings.co.uk>

<http://www.lianecarroll.co.uk>

Charlie Anderson

Andy Williams/Terry Pack Quartet

The Verdict, Brighton

Saturday 7th September

The audience at The Verdict were expecting an evening of good humoured banter and some excellent, relaxing jazz.

Beginning with a pensive and dreamy version of *Softly As In A Morning Sunrise*, the group quickly established a unique sound, creating a soundscape awash with colours and textures.

This was followed by a funky 4/4 rendition of the Miles Davis classic *All Blues*, in an evening that featured a number of great renditions of Miles Davis tunes, with the slow and haunting Blue and Green demonstrating the fluidity of Andy Williams' guitar work.

The original composition *Seven Sisters*, from Terry Pack's album *Palimpsest*, featured a beautiful introduction from pianist Joss Peach (I'm sure I'm not the only one who thinks he looks like Tom Hollander).

Line Up

Andy Williams - Guitar

Joss Peach - Piano

Terry Pack - Bass

Dave Trigwell - Drums

Set List

Softly As In A Morning Sunrise

All Blues

Dolphin Dance

Blue In Green

(Interval)

Sonnymoon For Two

Seven Sisters

Alone Together

What Happens Now

Jean Pierre

Encore:

Amazing Grace

I've heard a number of versions of the standard *Alone Together* at jam sessions around Brighton recently and it was refreshing to hear a band play it without anyone getting lost in the tricky form.

The other original in the set, *What Happens Now*, from the album of the same name featured some tight unison playing and a driving drum groove from Dave Trigwell. The night was completed with a unique version of the Miles fusion-era classic *Jean Pierre*.

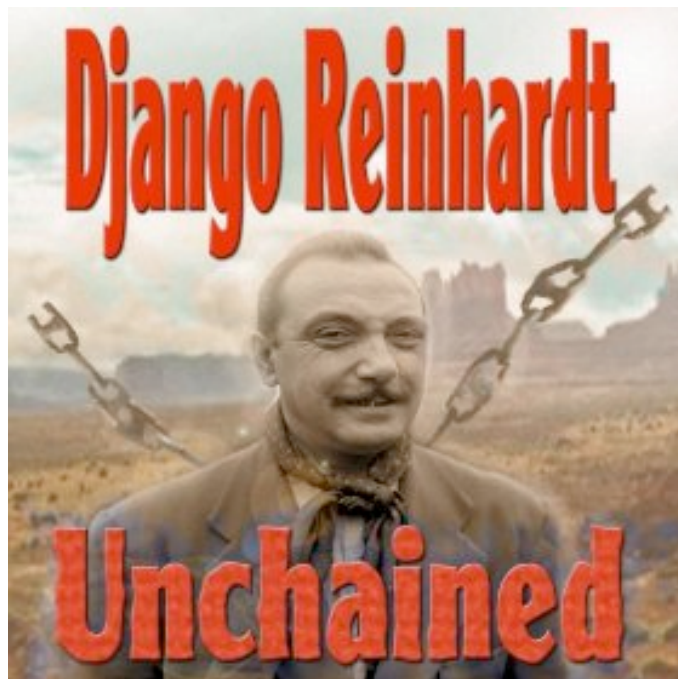
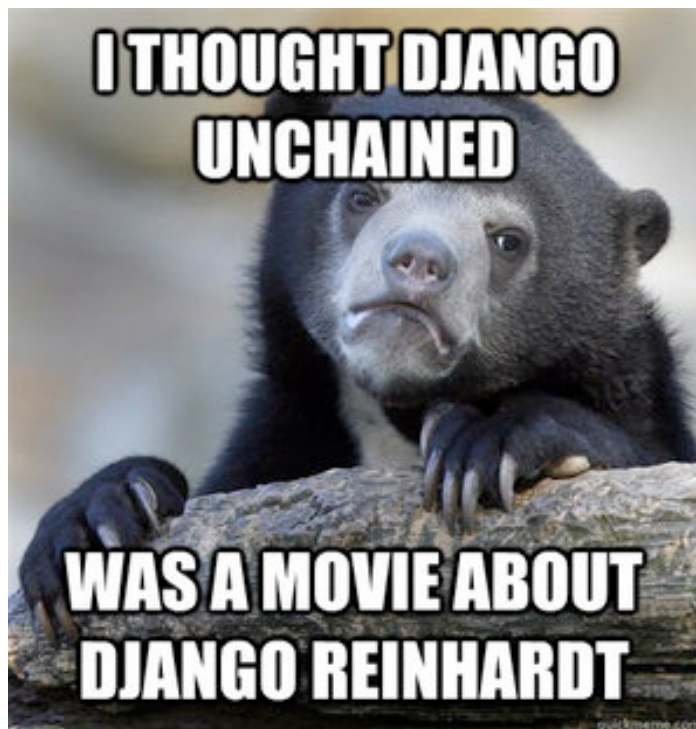
Those who were lucky to have attended the *Palimpsest* gigs that Terry Pack has put on over the past year or so would have expected the familiar encore - Terry's soulful arrangement of the traditional *Amazing Grace*.

It was certainly an evening of good humoured banter and some excellent, relaxing jazz.

Find Out More

www.josspeach.com

www.terrypackmusic.com



Improv



Nick McGuigan, photo by Mike Guest

The Jazz Education Section

JAZZ TIP OF THE MONTH

By Terry Seabrook

Some thoughts on Jazz and Improvisation and a tune to help you get started

In this column I'll be contributing a monthly tip or thought for readers of the Sussex Jazz magazine. This is something I actually started doing way back in 2006 when I started the Jazz in Brighton newsletter. The tips section faded out after a while as I wasn't sure who was benefiting from it. The newsletter continued to run for another 7 years mainly as a listings service for Jazz in the Sussex area.

So what I'd like to do here is present to offer players and non-players some things to do and think about to enhance the appreciation of jazz as players listeners.

Jazz is quite an open activity with an incredible history and one of the ingredients would seem to be improvisation (though not necessarily always). So what is improvisation? Well "you literally make it up as you go along" is the stock answer and while that's a pretty good description it's definitely not the whole story.

Improvisation is actually a big component of music from all over the world with the notable exception of European classical music. Although

many classical composers go through an improvisatory process to create a composition there is no real culture of including it in performance. As Wynton Marsalis has said about Bach being a renowned improviser, he still wasn't likely to have lean across to the first violinist to suggest a bit of a "jam" on the piece in hand. This is what a jazz musician can do even if they meet another jazz musician from the other side of the world who they have never played with before. There is in some sense a common language which has developed to enable this to happen. It is an interactive activity and when it's really good it is very interactive with musicians playing off each other and sounding unified (really swinging or grooving). It is much like a game or a conversation.

In fact verbal communication via conversation is an almost identical process because it is improvised. And every human being does it naturally nearly all the time. Sentences are "made up as you go along" and mostly come out making sense with good grammar and syntax because we know all the rules and vocabulary intuitively. And it is very interactive. There is no original vocabulary or grammar but

every conversation is unique and therefore creative. Similarly with jazz improvisation – the musical nuts and bolts have to be learned (in various ways) but every improvised solo is unique.

So here is a simple piece I wrote many years ago for my students to start improvising on. It's called Latino because of the cha cha cha like rhythm of the backing. The tune is only 8 bars and based on 5 notes (concert DEFGA) with 6 mini phrases. You can download the song from this link on terryseabrookmusic.com and learn it by ear – it is very simple and catchy – try singing it (make up some words and send to me) terryseabrook@hotmail.com. The track has 2 verses of the 8-bar tune followed by many "empty" choruses of the same 8-bar chord sequence without any tune. This is where you improvise – start with the same five notes but keep in time with the music. There is a rest bar every chorus on the eighth bar to mark the cycle. At the end the tune returns twice and then the very last phrase gets played 2 more times to make an ending. If you can't do it by ear then here is the tune in C concert in the treble clef (remember to transpose if you play something weird like a saxophone).

LATINO

NOTES:

DEFGA (for tune and improvisation)

♩ = 120

DEFG — GFED — DEFG-FGA REST

AGFE — GFED — DEFG-FED REST

LAST TWO BARS PLAYED 3x AT END

A Guide to Learning Jazz in Sussex - Part 1

Listings of jazz courses and workshops in Brighton and Hove.

The Brighton Jazz Co-op

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

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.

Upcoming tutors include Mark Bassey, Dave Black and Terry Seabrook.

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:
www.brightonjazzcoop.org.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.

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:
www.brightonjazzschool.com

Contact:
brightonjazzschool@gmail.com

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

A Guide to Learning Jazz in Sussex - Part 2

Listings of jazz courses and workshops around 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

Cost:

£7 per person

Contact:

imogenryall@gmail.com

For more information on Imogen Ryall visit:

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 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/

Geoff Simkins Jazz Course

A Saturday course run by Saxophonist and jazz educator Geoff Simkins:

"I've been running The Saturday Classes for over 20 years, until recently they were part of the Centre for Continuing Education at The University of Sussex, but when the University closed the entire department many students asked me to continue to run the classes independently.

They are now held at The Bridge Community Centre, Lucraft Road, Brighton and this year I'm running an Intermediate and an Advanced class on alternate Saturdays.

It's aimed at serious musicians who want to improve all aspects of their playing and so students sign up for a year's classes (5 classes per term, 3 terms) but the coming course is fully subscribed already and, like every previous year, there's a waiting list.

My teaching is based on the knowledge/experience acquired over nearly 40 years as a professional jazz musician and as a teacher at conservatoires, including The Royal Academy, Trinity Laban, and The Royal Welsh College of Music."

If anyone would like more information about the Saturday Classes or one-to-one lessons they can contact Geoff Simkins at geoff.simkins@ntlworld.com.

JAM SESSIONS IN THE BRIGHTON AREA

Mondays

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

Hosted by guitarist Luke Rattenbury
9pm - late.

Tuesdays

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

Hosted by guitarist Paul Richards
8pm - 11pm

Wednesdays

**The Verdict,
159 Edward Street,
Brighton BN2 0JB**

Hosted by pianist Wayne McConnell.
8:30pm - late.

**Thursday 19th Sept.
The Bugle Jazz Jam**

24 St. Martins Street,
Brighton. 8:30-11pm



A Guide to Learning Jazz in Sussex - Part 3

Listings of jazz courses and workshops around Sussex.

Jazz Smugglers, Bosham

The Jazz Smugglers regularly put on 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

Tel. 07533 529379

For more information:

<http://www.jazzenthusiasts.com>

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>

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:

www.chichester.ac.uk

THE BRUNSWICK JAM SESSION

Guitarist Paul Richards has been running the jazz jam session at The Brunswick in Hove since July 2010 and says “It’s good that Phil [the owner] agreed to put it on and a lot of the time he is at the back listening and doing the sound”.

I asked Paul about the wide variety of musicians that appear there. “It’s just me on guitar, a double bassist and a drummer who I change each time. The artists and musicians change so much. In one night someone thinks what jazz might be. People singing the old jazz standards, all the swing hits in the Sinatra style. Then you get all your beboppers coming up, tenor players and trumpeters doing all the Charlie Parker, Dizzy Gillespie and Blue Note-type stuff. Then you get all the funksters coming up. You get all the latin stuff which is particularly what I like. So, for example, if you’ve got in the house band drummers such as Sam Glasson, Tristan Banks, Tony Shepherd. You might get more of the Latin feel, especially if the conga player is in.”

“The old style swing, relentless High energy bebop, funky stuff and latin stuff. For example, we had Zee Gachette recently doing drum and bass grooves with her singing and scatting over the top. So there’s all that and you might get an old-school clarinetist turn up playing trad sort of stuff. When I play in the trio I might play some samba music and classical sort of stuff like Brazilian choro which still has improvisation in it. Also, we get tap dancers. Simeon Weedall from Stomp comes down, with his board, and trades fours with the drums, which is often good fun. We’ve had tap dancers, singers and every conceivable instrument that you can think of. Harmonica, sax, trumpet, trombone, everything. You’ll get people singing soft, gentle ballads and then the next person who gets up will do some crazy, off-the-wall music. It is very varied. You



The Brunswick Jazz Jam Session. Photo: Mike Guest

don’t know what’s going to happen. You turn up at the beginning of the night and you don’t know who’s going to turn up that night or what people are going to play and to be honest, the standard of the musicians who turn up is very high and that’s why we’ve got such a big audience, regular people there every week watching.”

Jazz jam sessions can sometimes be intimidating for beginners and Paul appreciates this. “We welcome all people. Beginners come and play and students from Sussex Jazz Guitar School. They might play stuff that they’ve been working on with me. And I’ll encourage them and they’ll get up. It’s not like a cutting contest or anything where you wipe the floor with people and see who is best, treating it like a sport. It’s more like all-inclusive and the audience are so warm and friendly. If there is someone who is struggling or they mess up or whatever people just applaud them anyway for having the guts to get up.”

“It’s not like a little jam session in the back room of a pub. It’s a proper venue. All the tables are there with candles on and if you get there at 8:15 the venue’s packed out and then through the night you can barely

get through the door. So it takes a lot of quite brave beginners and students to get up and play. But it’s good that they can meet others who are further on and get inspired. From my point of view it’s just really good fun being able to play with so many different people in one night There’s such a variety of different musicians. If you’ve been going to the jam for a few months regularly you can just walk in there and go down on your own and you’ll know everyone. It’s such a lovely place to be on a Tuesday.”

“It’s good when you get people that are passing through, maybe on tour. You’ll be there one night and Soweto Kinch will turn up and he’ll have a play. It’s just good to play with everyone. The main thing is it’s the community, the jazz community. It’s a community event. It’s just a good place to hang out, catch up and play some music. It’s always really enjoyable. The main thing is, you get all these singers and instrumentalists playing throughout the night, doing all their different styles, and then at the end you get all of them up to do a blues. The last number can get quite raucous. Really good energy. Long may it continue. It’s good being part of the Brighton jazz community. They’re all lovely people to hang out with and play with.”

RE:SOURCECES

Charlie Anderson surveys resources for musicians wanting to learn more about playing gypsy jazz

Online Learning

www.gypsyjazzacademy.com

These in-depth online lessons are taught by two prominent gypsy jazz guitarists, Lollo Meier and Fapy Lafertin. £50 for 3 months. Free sample lessons available.

www.gypsyjazzschool.com

A more basic site set up by Israeli gypsy jazz guitarist Yaakov Hoter

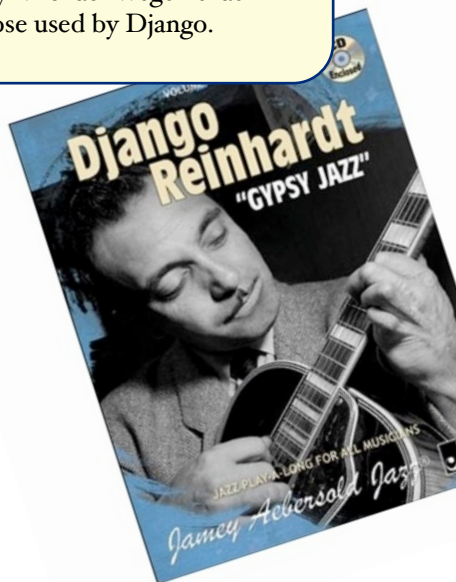


Equipment

Django mostly played the Selmer Maccaferri guitar, copies of which are favoured by today's gypsy jazz guitarists.

Most players favour the big-mouthed 'Grande Bouche' for rhythm playing and do solo work using the small-mouthed 'Petite Bouche', though both instruments are suited to either.

Django played using a plectrum made from tortoise shell. Before going out and buying a tortoise, it's worth considering the synthetic guitar picks made by Michael Wegen that closely resemble those used by Django.



Repertoire

Minor Swing

A classic easy tune suitable for beginners

Nuages

A gentle ballad that all gypsy jazz musicians should know.

Standards

Many of the older jazz standards are part of the gypsy jazz repertoire: Sweet Georgia Brown, All of Me, Honeysuckle Rose and Limehouse Blues

Djangology

A very modern sounding introduction leads into this quirky Django original.

Dark Eyes (Les Yeux Noirs)

Not for the faint-hearted, this uptempo classic often gets faster and faster as it's played.

And not forgetting...

Django classics such as Coquette, Daphne, Hungaria, Minor Blues, Swing 42 etc.

Books & Playalongs

Django Reinhardt: Know the Man, Play the Music by Rod Fogg & Dave Gelly

Jazz writer Dave Gelly writes the section on Django's life whilst guitarist Rod Fogg guides you through how to 'Play like Django', with advice on how to play octaves, tremolo, glissandi etc. in the style of Django Reinhardt. The book also contains a CD of re-recordings of six classic tunes, with transcriptions of each part, including notation, guitar tab and chord charts ('grille') for each tune.

Aebersold Vol. 128

Thirteen Django classics but does not include Djangology or Nuages.

Hal Leonard Vol. 144

Eight classics including Djangology and Nuages.

<http://stephanewrembel.com/lessons/>

Free playalong tracks for much of the gypsy jazz repertoire.

The Credits

Photography Credits

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

Eddie Myer courtesy of Mike Guest

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

Jazz education photographs courtesy of their respective organisations/artists



The Sussex
JAZZ
MAG

THE SUSSEX JAZZ MAG

Issue 2

September 16th-29th 2013

www.sussexjazzmag.com

Editor

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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...

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Listings

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

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