

# *The Sussex* JAZZ MAG

Fortnightly Issue 3 Monday 30th September - Sunday 13th October 2013



Jazz Photography Special:  
John Easterby at The Verdict



Benjamin Gilman

Second row:  
Johnny Griffin  
Chubby Jackson  
Art Blakey  
Hilton Jefferson

Third row:  
Toby Jordan  
Earl Clayton  
Dickie Wells

Fourth row:  
Red Allen  
Lobby Longton

Fifth row:  
Tyron Green  
Sonny Jones  
Sonny Greer

Sixth row:  
Charles Mingus  
Jay C. Hoggard  
Bill Hale

Seventh row:  
Ola Johnson  
Gene Krupa  
Jo Jones

Eighth row:  
Buster Bailey  
Pee Wee Russell  
Bud Freeman  
George Walling  
Max Kaminsky

Ninth row:  
Sonny Rollins  
Lil'ah Shihab  
Ernie Wilkins  
Bill Crump  
Samella Brown

Bottom row:  
Count Basie (kneeling)  
Dizzy Gillespie  
Ray Hildridge  
Gerry Mulligan  
J.C. Hannon  
Bass Sp  
L...

# JAZZ MAG

Monday 30th September - Sunday 13th October 2013

## CONTENTS

click or touch the blue links to go to that page

### Features

**The Column:  
Eddie Myer**

**An Introduction to Jazz  
Photography**

**Profiles:  
The Jazz Images of...**

**The Interview:  
John Easterby**

### Listings

**Jazz Listings for  
Mon 30th September -  
Sun 13th October**

**The Venue Guide**

### Reviews

**Radio Programmes  
Podcasts**

**CD & Gig Review:  
Eddie Myer 4tet: Why Worry?**

### Improv

**The Jazz Education Section**

**Improv Column:  
Wayne McConnell**

**A Guide to  
Learning Jazz in Sussex**

**The Verdict Jam Session**

**Resources Column:  
Mike Guest on Photographing  
Jazz Musicians**

# Features



Paul Richards photo by Mike Guest

# The Column: Eddie Meyer

## FREE ADMISSION



photo by Mike Guest

This year's stupendous Love Supreme Festival line-up presented it's audience with a commendably catholic interpretation of Jazz as the genre is understood today. There was one notable absence from the feast however ... the bookers didn't feel that a truly comprehensive overview of what's happening in jazz-and-related-musics needed to include any players from the Free scene.

Things were very different thirty years ago. The jazz section in my copy of "Rolling Stone Record Guide" from 1978 lists discographies full of 5-star reviews for Anthony Braxton, Roscoe Mitchell, and Cecil Taylor, while Grant Green, Sonny Clark and Hank Mobley don't even get a single entry between them. Jazz in the 70s was polarised between free and fusion, The Art Ensemble of Chicago and Return to Forever, and anyone playing swung-quavers-feel solos over rhythm changes was just so hopelessly square as to be beneath mention. In the 1980s Wynton Marsalis led the charge to reinstate the values that he felt defined jazz and set it apart from other music, and however you feel about his particular brand of artistic puritanism, his impact has been massive and lasting. Virtually all of the fusion giants of the 70s and 80s like Herbie Hancock to Wayne Shorter have returned to the acoustic-standards format they started their long careers with, while from the other end of the spectrum Archie Shepp, Pharoah Sanders and Sun Ra all began playing 'inside' over a regular beat on their later records. So what was 'Free', and where has it gone?

We can trace it's origins back to the early 60s, when social and cultural upheavals led to a general self-conscious rejection of any existing authoritative norms, so that unconventionality became the new convention. As a large part of the market for jazz was amongst socially aware hipsters, the jazz scene was especially susceptible to this kind of

thinking, and the most progressive musicians began stripping out, in quick succession all the elements of jazz that had once been central to the genre's identity, starting with the repertoire, then dispensing with harmony altogether, and finally losing any regular rhythmic pulse; the resulting sound being so far from Art Blakey that you could only identify an Albert Ayler record as 'jazz' because the band were still playing saxophones, trumpets and double basses while wearing suits in nightclubs. John Coltrane took a leading role in this transition in the last years of his life, personally ensuring that the wealthy Impulse/ABC label released a catalogue full of magnificently unlistenable albums by the likes of Marion Brown in glossy gatefold sleeves; critics scrambled to get on board, but unfortunately the target hipster audiences started to desert towards the now intellectually respectable rock music, as the new jazz, while challenging, raw, visceral and unfettered was not that easy to listen to for protracted periods of time. Free Jazz, which had once seemed like the unchallenged future of the music, started to seem like a creative cul-de-sac, and the surviving albums of the movement, often sporting covers featuring the players glaring out from amongst their afros and dashikis in gritty urban settings, now have an almost kitsch appeal.

It's hard to realise today the extent to which audiences for the small-combo post-bop jazz of "Milestones" or even "Kind Of Blue" were swept away by the unstoppable ascendance of rock music to cultural respectability, forcing a whole generation of classic-era players to flee into Free Jazz to try and preserve some relevance, or into Fusion to preserve some sales, or simply into retirement. Here in the UK, the likes of Evan Parker, Lol Coxhill, Tony Oxley, Keith Tippett, Chris McGregor and John Stevens championed Free Jazz as a politically-aware form of

self-expression, defiantly opposed to prevailing commercial artistic orthodoxies. As Free Jazz was by definition free of specific cultural baggage, a lot of european players felt more able to 'own' it than they did with more historically african-american forms, so that Free Jazz played an important part in invigorating the UK scene and helping it to develop an identity of it's own. With the 80s came Marsalis-led change, 'classic' jazz rediscovered it's relevance and it's chutzpah, and nowadays people going to see a jazz gig are more likely to expect some variation on the post-bop formula described above, (or an ECM-styled euro-jazz- but that's another article). So is Free dead?

Marginalised it may be, but it's still an essential part of contemporary jazz. At it's best, free playing allowed players to inject directness, excitement, danger and emotional honesty into jazz, countering a tendency in the music to become too cautious and mannered. It really did free up musicians from the tyranny of the approved standard licks and changes, and continues to inform the vocabulary of many of the UK's leading creative jazz musicians, such as Liam Noble, Empirical and Shabaka Hutchings, while here in Brighton the indefatigable Gary Cove continues to fly the Free flag with his busking in Pavilion Gardens. If this article has piqued your interest, you can find out more right here in Brighton by checking out the genre-busting Safe House/On the Edge collective <http://safehousebrighton.co.uk/> who stage a fantastic series of gigs with some of the leading names in the field as well as spontaneous musical happenings in the best traditions of the genre..... a Free Jazz tradition? Now there's an oxymoron for you.

Anyone interested in purchasing a copy of my album "Why Worry" can e-mail me at [eddie.myer@googlemail.com](mailto:eddie.myer@googlemail.com).

# An Introduction to Jazz Photography

In the early days of jazz, musicians went to photographic studios to pose for pictures. During the 1920s there was a craze for 'doing something zany', so some of the photos involved musicians doing unusual things, kind of like a still version of the Harlem Shake.



Other than the posed group photographs, individual musicians often had the classic Hollywood-style headshot taken for publicity purposes.



There are very few photographs of legendary cornetist Bix Beiderbecke, most of which are publicity photos from the 1920s.



Glenn Miller often tried to look cool by smoking a cigarette. (Incidentally, you are more likely to die from a smoking-related illness than from a plane crash.)



# The Iconic...



© Herman Leonard

## Herman Leonard

(1923-2010)

Herman Leonard photographed most of the jazz greats, often with atmospheric lighting and smoke.

<http://www.hermanleonard.com>

## Art Kane

(1925-1995)

Like Herman Leonard, Art Kane was a fashion photographer who also took iconic photos of musicians such as Bob Dylan. In the jazz world, he is most famous for the Harlem 1958 photo which can be seen at The Verdict, Brighton.

<http://www.artkane.com>



© Art Kane

## Roy DeCarava

(1919-2009)

Roy DeCarava, an African American photographer from Harlem, documented America during the civil rights era, and also took some iconic photos of Billie Holiday

<http://iconolo.gy/archive/roy-decarava-1919-2009/651>

© Roy DeCarava

## William Claxton

(1927-2008)

Claxton is most famous for his iconic images of Steve McQueen, as well as for pictures of Chet Baker and Donald Byrd.



© William Claxton

## Francis Wolff

(1907/08-1971)

A co-founder of Blue Note records, Wolff took thousands of photos over a thirty year period, mostly recording studio photos and images for Blue Note cover art. (The Blue Note recording studio was actually Rudy Van Gelder's mother's living room and early photos show the sofa and TV in the background.)



© Mosaic Images



© Blue Note Records

Note: low quality thumbnails have been used for illustrative purposes. To view better quality images or order prints please visit the copyright holder's website.

# Out of the Shadows...



## William P. Gottlieb

(1917-2006)

Many of Gottlieb's images were used for Downbeat magazine until his retirement from photography in 1948. Although his contribution was largely forgotten, in his will he left all of his jazz photographs to the public domain after his death. Now his images are more well-known, particularly his portrait of Thelonious Monk.



© Michael Peto

## Michael Peto

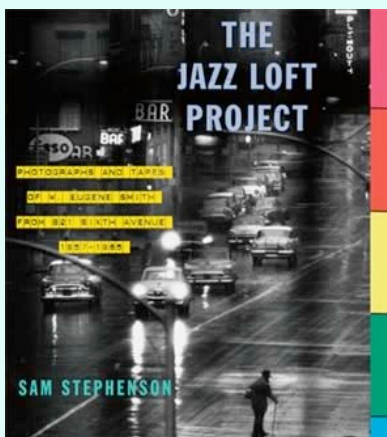
(1908-1970)

A Hungarian born photojournalist who moved to Scotland before the outbreak of WWII, Peto photographed a wealth of post-war celebrities, including Louis Armstrong on his visit to Scotland. After his death, his son donated all of his photographs and negatives to Dundee University where they languished in an archive room for decades. Recently restored, many of his photographs are on display at The National Portrait Gallery, London until 31 May 2014.

## The Jazz Loft Project

Photographer W. Eugene Smith lived at 821 Sixth Avenue throughout the late 1950s and early 1960s, sharing the building with many of the jazz greats of New York. During that time he documented the jazz scene with photographs and reel-to-reel audio recordings of jam sessions in his loft space.

The Jazz Loft Project, under the supervision of the Center for Documentary Studies at Duke University, is committed to preserving this unique archive through radio shows, exhibitions and a book by archivist Sam Stephenson.



<http://www.jazzloftproject.org>



© Robert Campbell

## Bob Campbell

Bob Campbell, who died homeless, left behind a legacy of photographs from the 50s and 60s jazz scene. In 2012, photographer Jessica Ferber began a kickstarter campaign and successfully raised funds to preserve and promote his work.

[Link to Downbeat article](#)



# Contemporary...

## Brian O'Connor

To see Brian O'Connor's photos, go to  
[www.imagesofjazz.com](http://www.imagesofjazz.com)

Brian has taken photos of many of the big names in jazz from Sonny Rollins and Dexter Gordon to Stan Getz and Dizzy Gillespie. His catalogue also includes photos of Sussex musicians such as Liane Carroll, Mark Edwards and Geoff Simkins, together with photos from Love Supreme, including Jack Kendon, Laura Impallomeni, Luke Rattenbury and Eddie Myer.

## Juan Carlos Hernandez

To see Juan Carlos Hernandez's photos, go to  
<http://juancarloshernandezjazzphotographer.blogspot.co.uk>

The contemporary jazz photographer has already produced a large number of striking images of musicians young and old, from Kenny Barron and Ahmad Jamal to Gerald Clayton and John Aram.

"We should embrace the current greats like Ned Radinsky, Michael Garcia, Adriana Mateo, Frank Stewart and Juan Carlos Hernandez while we still can. They need encouragement to use their art to propel this generation of musicians into the spotlight. This surely isn't a bad thing."

- [Cicily Janus, Huffington Post, 2010](#)



## Find Out More

William Claxton's jazz photographs are collected in the book *Jazz Life* (Taschen) and Herman Leonard's jazz photos are collected in *The Eye of Jazz* (Viking). Also see *Blue Note: The Jazz Photography of Francis Wolff*.

Historian Benjamin Cawthra has also published a history of jazz and photography in his book *Blue Notes in Black and White* (UoCP).

The documentary *A Great Day in Harlem* explores the background to the Art Kane photo and is available to rent from LoveFilm.

# The Jazz Images of Mike Guest

“Every picture should tell a story and with that in mind, when I set out to produce an image, I try very hard to capture a feeling of the sound being produced as well as the musician performing it. Sounds a bit funky I know, sometimes it works sometimes it doesn't. I have been asked to provide a few favourite images with comments for the magazine, a daunting prospect with several thousand to choose from! To be honest I don't have favourites but the images I have chosen will hopefully illustrate one photographic technique or another.”



“I like this image for several reasons. It could work as a portrait although that was not my intention. The guy stepped up, played on three numbers then disappeared. I have not seen him since! The lighting lent itself to a low key effect, there was a predominantly brown colour palette across the picture and he had a thoughtful and somewhat enigmatic expression. To my mind this all worked in perfect sympathy with the deep dark sound he would have been producing from his instrument.”



To read Mike Guest's article on with tips on how to take better jazz photographs, click or touch [here](#).

“This image lends itself to the point that I emphasise in my article, the critical importance of time as an element in the photographic process. OK, I dare say that if I had squeezed the shutter earlier or later I would no doubt have still got a reasonably exposed image but all the fire, magic and excitement of this musical moment would have been missed. I say again, it’s all about timing!”



“Most folk seem to get fixated on photographing their subject deeply involved in the process of producing some sound or other. All good Jazz musicians are as capable of listening as they are of performing. I felt that this image portrayed the point well, with my subject deeply engaged in the story unfolding in someone else's solo.”



“I chose this image to illustrate how little light you need to take a striking photograph. This effect is what’s known in the business as contre-jour, french for 'against daylight' although in this case against stage light but you get the point? It can be a powerful tool for separating your subject from it’s background. Give it a try.”

### **Find Out More**

To view more of Mike Guest’s images of local jazz musicians go here:

<http://www.flickr.com/photos/16672622@Noo/>

# The Jazz Images of Lynne Shields

“I don't do ‘band shots’, I'm a portraiture kind of girl.”



“Jack Kendon at The Bristol (Thursday nights) I guess this one because of the intensity of his expression whilst playing. I like to get "up close and personal" in most of my shots. I never use flash for the sake of the musicians and the punters - nothing worse than a self-centred photographer spoiling it for those who have come to listen to the music.”



“The second one I have selected is Julian Nicholas with Eddie Myer in the background. I often like to have two players juxtaposed they may be in the same place musically but sometimes they are caught in a different place emotionally or moodwise.”



“Jonny Hepbir at the Verdict. I am in no way comparing myself to Velazquez - but I like the Spanish feel to this from the Spanish guitar to the thoughtful gaze.”

### **Find Out More**

You can view more of Lynne's photos at  
The Verdict in Brighton.

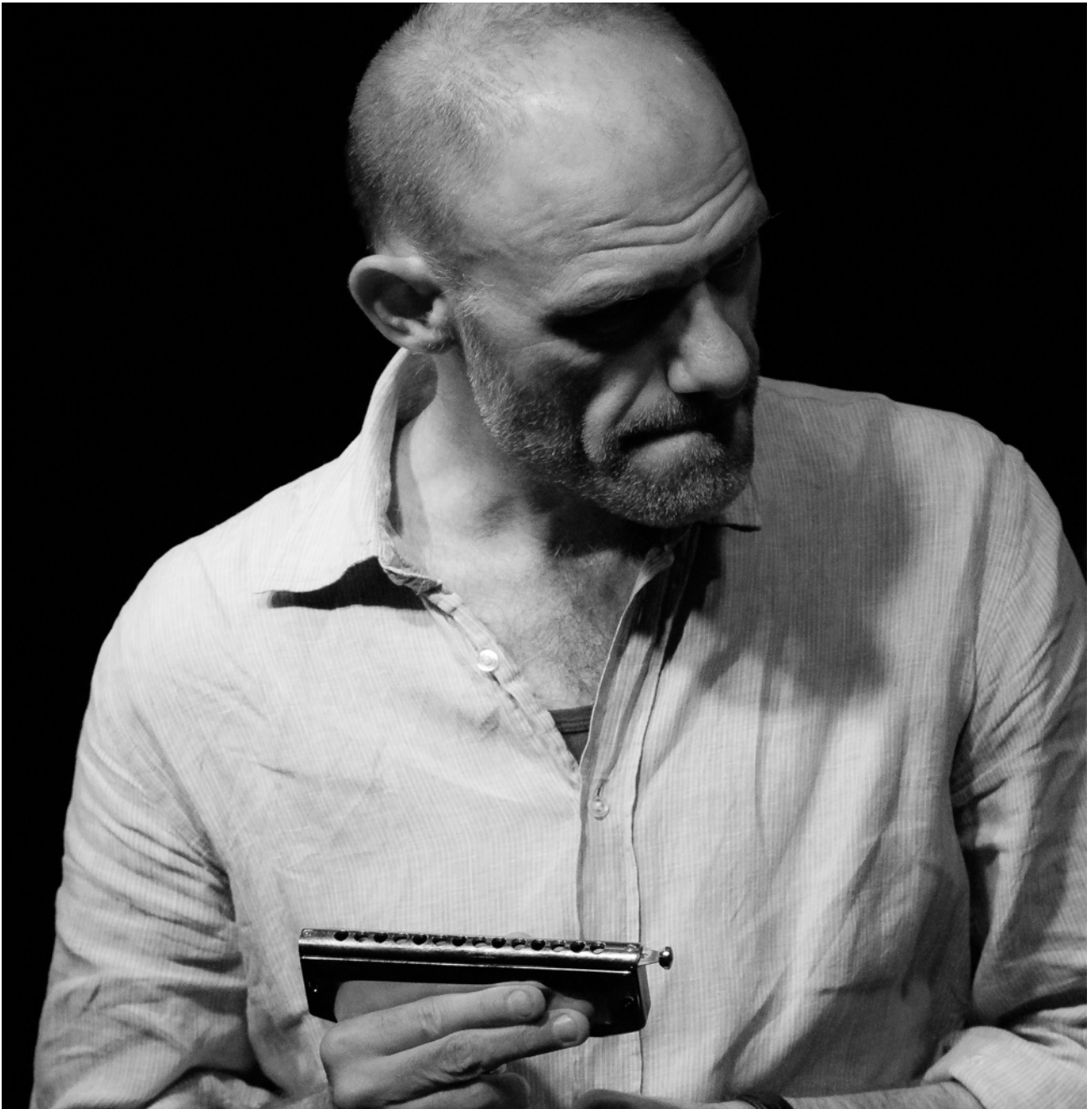


# The Jazz Images of Wayne McConnell

Jazz pianist Wayne McConnell is also a keen photographer.



“Joe Hunter is a rare breed of player that, despite his humorous onstage antics, always seems to put his heart and soul into the music. When he plays, people sit up and take note, he draws in the audience with his lyrical and thoughtful lines. OF all the photos I've taken of Joe, this one somehow conveys not just the moment but a summary of all he has done musically. The poise and lighting give an insight into his rich musical past. Just from the picture you can tell, he has had a very interesting musical life.”



“Bill Bjorn was a regular down at the Brunswick Jam session until he left for Spain some years ago. He is wonderful to photograph because of the wide range of expressive stances and postures he gets in to. This picture speaks to me because it gives a very contemplative feeling. The shadows across the face give a mysterious air to it and his head position reveals some intense listening. Has he taken a solo, is he about to take one, is he mid solo? The hidden eyes leave much to the imagination.”



“Cathy Segal-Garcia is a wonderful singer from LA and graces the Brighton Jazz scene at least once a year. She has often done masterclasses for Brighton Jazz School and did a podcast episode with us. As a performer she is first rate, able to really connect with her audiences and bring a wide range of emotions. As well as a great performer, she is also an excellent composer. This image captures the thoughtful nature of her performances, she is engaged in a higher state of consciousness, drawing on her past, present and future to captivate her audience.”

### **Find Out More**

You can see more of Wayne's images  
at his photo website:

<http://miragephotostudios.com/>

# The Interview

Sussex Jazz Mag editor Charlie Anderson sat down with **John Easterby** to talk about food, photography and jazz.

With a long and distinguished career in the photographic industry, John Easterby has recently taken on the job of chef at The Verdict cafe in Brighton. I started our conversation by asking him how it all started.

“I did a degree in photography, film and television when I was 18, 19 at The London College of Printing, as it was then called. And then I had a career working as a picture editor. When I started, I was part of the team that opened the first Magnum Photos office in London back in the early Eighties. I was the Archive Director there. I was the custodian of one of the greatest collections of modern reportage photography in the world. My first job out of college. Magnum is the most famous collective of photojournalists in the world. It was started by Cartier-Bresson, Robert Capa, George Rodger, David Seymour. They were responsible for reporting on all the main international events from the Spanish Civil War onwards. As long as Magnum covered it, I’ve got an extraordinary knowledge of modern history, but it’s all utterly dependent on whether they sent a photographer to that event. I did that for ten years. I loved every minute of it.”

“Then, I was given the opportunity to open my own agency doing similar things to Magnum but with British-based photographers. The Independent Photographers Group, which I ran for 15 years. Photographers such as Tom Stoddart, Alastair Thain, David Modell, shooting, much like Magnum, world events.”

“I had a chance to move



away from looking after an archive, all be it a great archive, to working in the front line, I guess, in researching and sending photographers to cover the main stories of the day. For instance, Tom Stoddart, one of my key photographers, documented the siege of Sarajevo for the five plus years of the war. Others were going to various famine zones in Africa. We specialised in stories that took a long view at any given news event. We weren’t doing spot news, although we were there at the beginning of a lot of stories, but we were the photographers that tended to stay on after the press corp had

disappeared to the next ‘shooting match’. We looked at the aftermath and the people who were ‘caught in the crossfire’. It was a very serious, very successful agency for a while. We won multiple awards at the very highest levels. It was a dream for me.”

“And then there was a company called Getty Images reared its head. Getty Images and Corbis. Two kind of asset-stripping, extremely wealthy organisations who decided they wanted to corner and dominate the picture market, which they duly did. And they did so by paying photographers to leave their existing agencies and giving

them joining fees and incentives.”

“And IPG, my agency, was one of the agencies that suffered from that process. My key photographers were lured away by offers that I couldn’t match and we ended up going through a whole process of rather aggressive takeover bids until eventually...The writing was on the wall and I realised there was no future and we couldn’t really compete. The whole marketplace had been decimated by these two very powerful and cynical organisations. They drove down their prices because they were in control of the market. They drove down their prices so that it became very difficult for organisations such as my own to survive. And once they’d cornered the market (very much like how a drug dealer operates) they had their clients eating out of their hand and then they started to increase their fees. That was the end of an era for me, working with agencies. I chose to move on. I spent some time producing outdoor exhibitions for well-known photographers such as Tom Stoddart and doing exhibitions for organisations such as Oxfam.”

To see some of  
photojournalist  
Tom Stoddart’s work:

<http://www.tomstoddart.com>

“Then I was invited to become course leader on the MA in Photojournalism at the London College of Communication, which is the same college I went to as an 18 year old, and I’ve been doing that for the last five years with a varying degree of satisfaction. There were some issues that I wasn’t happy with, most importantly, I felt increasingly uncomfortable taking ever greater sums of money from young, optimistic photographers who wanted to make it in an industry that, I could see, simply couldn’t support that quantity of people coming through a programme, such as my own, each year. I became thoroughly

disenchanted with the whole principle of what I was doing and, to a certain extent, slightly disenchanted with the effectiveness of photojournalism over the last thirty years and more that I’ve been involved with it.”

“I was extremely idealistic, as were many of my counterparts, photographers and people in the editorial world, and felt that photography was an incredibly powerful device for mainly bringing about change. But latterly I’ve come to the conclusion that it really isn’t that powerful. It’s maybe bitter and twisted of me, but I think that it actually fulfills a need that many of us have to see and feel a little pang of guilt or conscience, to see difficult situations, but is essentially entertainment. People like the Sunday Times magazine which kind of pretends to be concerned about issues around the world. They don’t, in my view, actually use photojournalism as a campaigning, mind-changing genre. They use it because it’s a little bit cool and it makes their magazine, which is otherwise full of trivia and celebrity-based lifestyle nonsense. It gives it a little bit of a sharper edge but it doesn’t actually really achieve very much.”

“I still think that  
photography is  
going to be a huge,  
big part of my life.”

“With an ever-growing sense of disenchantment, I was looking for other things. And I happened one night to walk into this place [The Verdict]. I was going to see my good friend Riley Stone-Lonergan play sax with Dave Drake’s band and I’d never been here before. I tried to order some food and everyone looked rather worried, there wasn’t any food and as I talked to Andy (the owner) I realised that the catering side of the club had been a thorn in his side for some time - a real problem.”

“Catering is something that has always been very close to my heart. I trained, before going to university, I started training as a chef in Paris at the Intercontinental Hotel where I was taking time out, hiding from A level results, and it felt like unfinished business. I really always wanted to be involved in some way in cooking and making people happy through food and coffee and things like that. So I offered my services for free. Worked for a month, free of charge, to see if I could actually deliver and whether I enjoyed it. I did and I’m here and I’ve never been happier. I still think that photography is going to be a huge, big part of my life. And I want to keep connections with Brighton University. They have a fantastic photography department. I want what takes place here to be properly photographed, the club in particular.”

“Catering is  
something that has  
always been very  
close to my heart.”

“I came here a jazz virgin, really. I came here with no knowledge of jazz at all, apart from the absolutely blindingly obvious - I’d listened to some Miles Davis and I’d been to a few pubs where jazz was playing. It was just a certain kind of music in the background.”

John was keen to talk about the gigs that he had been to recently at The Verdict. “Eddie Myer, who I thought was absolutely amazing, was original, fresh and funky. It was cool. He is one hell of a dude. He’s brilliant. The best that I’ve ever seen here, in terms of it’s freshness, originality and it’s groove. It was groovy. That’s the kind of thing I like. It felt utterly new and it was more melodic than a lot of music that I hear. I came here a jazz virgin, really. I came here with no knowledge of jazz at all, apart from the absolutely blindingly obvious -

I'd listened to some Miles Davis and I'd been to a few pubs where jazz was playing. It was just a certain kind of music in the background."

"Jazz. It's a joy. I'm really enjoying the process of learning about it. Notwithstanding the fact that my contract with Andy demands that I have jazz playing at all times, I've genuinely seen and enjoyed some 'jazz moments' as Andy calls them. Here, at The Verdict, downstairs listening to some unbelievable music. If I'm brutally honest, the whole Dave Drake thing for me was absolutely mind blowing. To see a guy that was still at school, producing his own composed work and playing with such virtuosity and with such a fresh band. He's one of the great highlights of watching music in my life. I've seen him three or four times now and each time has been better than the last. It sits in stark contrast to some lightly more negative observations about jazz. Maybe it's just in this city, but I suspect not, the audience tend to be rather elderly. I don't know enough about the genre to really understand why that might be but it seems fairly clear to me that there's a disconnect between a younger generation and the sort of jazz that a lot of the older listeners want to hear. For me it's quite interesting to be able to look at this with a very different perspective from others. It seems absolutely wrong. It's a tragedy. Almost like a determination to hold on to the past and very little

evidence that there's a future other than through people like Dave Drake and to a different extent Eddie Myer who I heard at the weekend. Who was, probably for the first time in months, playing something that was completely fresh and original and invested with a kind of energy that I hadn't really come across for a while."

On Dave Drake:  
"He's one of the great highlights of watching music in my life."

"Whilst I like it, it really mystifies me that jazz seems so determined to root itself in the past and I think a lot of that is down to a kind of cliquey culture that exists within the audience itself who are resistant to change, resistant to new people even coming in to enjoy the music. I see it as my job, as the person that's running the cafe that as many new faces come in as possible. They'll come in whether the old fogeys like it or not. We've got a university right outside our doors here. If we're not finding a way to connect with that generation somehow, in a way we're derelicting our duty to move the art form forward. It sounds a bit grandiose but it does come from a very recent experience in education and I am fascinated as to what interests young people and what doesn't interest young people. And clearly

at the moment jazz is completely missing that opportunity. And I suspect it isn't the same in America. Dave Drake is jamming with some of the world's most famous and respected musicians. There's no elitism. He's attracting young audiences. It just seems that in the home of jazz things seem a little bit more healthier than they are here."

"I don't think it's because the music isn't appealing. If they were to witness some of the things that I've seen downstairs they'd love it. Another thing I find interesting is Jack Kendon, he has this sort of schizoid musical profile. He's a pure, one solo after another jazz performer, doing stuff that the older audience want to hear and doing it very well. Then there's this more youthful side to him where he plays with a different group of guys and they're packing the Mesmerist every Monday night, 2-300 people dancing to his swing band. And I've heard them practicing downstairs with the swing side to his persona, it's just amazing. I'll turn the music down and just throw open the doors and let people hear it because it's just fantastic. Full of energy and life and makes you want to dance. And I think it's people like Jack, and maybe that kind of music, that might start bringing a younger audience towards the more traditional jazz world. I hope so. It's a shame we haven't got more space for people to dance downstairs because that sort of stuff would pack the house."



The Verdict Café is open Monday-Friday 8am - 5pm.

Live jazz gigs are on Friday and Saturday with food served beforehand 7-8:30pm.

See Listings section for more details.

The Verdict Jam Session is every Wednesday from 8:30pm. See Improv section for more details.

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

# Five Fun Facts About... Henri Cartier Bresson



© Cartier-Bresson/Magnum



© Cartier-Bresson/Magnum

## Small Is Beautiful

All of his most famous photographs were taken with a small Leica camera that he concealed under his coat. He covered the shiny parts with black paint and gaffa tape to make the camera less obvious.

## Needle & Thread

Henri Cartier-Bresson was born into a wealthy family, his father's company produced the popular Cartier-Bresson thread.

## The Prisoner

He was a POW in WWII and escaped on his third attempt, returned to Paris and secretly took photographs of the German occupation to help the French resistance movement.

## Red Snapper

In May 1937 he was employed by French Communist newspaper Ce Soir. He was sent to London to cover the coronation of King George VI. Of all the pictures he took that day, none of them featured the newly crowned king. All of his photos were of the crowd.

## Jazz Fan

A keen jazz lover, he often spent his evenings in the jazz clubs of Paris. When he finally reached America after WWII he spent his evenings in the jazz clubs of New York.

# Listings



Nigel Thomas photo by Mike Guest



# Highlights

## Saturday 5th October

The Julian Arguelles Quartet  
at The Verdict, Brighton

With a line up that includes Kit Downes on piano, Sam Lasserson on bass and James Maddren on drums, this is set to be a great gig.

## Thursday 10th October

Joss Peach, Nigel Thomas  
and Dave Trigwell  
at The Ancient Mariner

Bassist Nigel Thomas continues his Thursday night residency at The Ancient Mariner with another great line up of local musicians.

### 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

30

**Jazz Jam with One Hat Trio**

The Bee's Mouth, Hove  
9pm Free

**Terry Seabrook Piano Trio**

The Snowdrop, Lewes  
8-10:30pm Free

Tuesday

1

**Jazz Jam Session**

The Brunswick, Hove  
8pm Free

**Bobby Wellins Quartet**

Jazz Hastings, Hastings  
8:30pm £7

Wednesday

2

**Liane Carroll**

Porters Wine Bar, Hastings  
9pm Free

**Wayne McConnell Trio + Jam**

The Verdict, Brighton  
8:30pm Free

Thursday

3

**Jack Kendon + Guests**

The Bristol Bar, Brighton  
8pm Free

**Enrico Tomasso/Robert Fowler Quintet**

Smalls, Brighton  
8pm £13

**Ian Price, Simon Robinson, Nigel Thomas**

The Ancient Mariner, Hove  
8:30 pm Free

Friday

4

**Jason Henson's Wes n' Benson**

The Verdict, Brighton  
8:30pm £10/8

Saturday

5

**Imogen Ryall**

Queen Victoria, Rottingdean  
2-5pm Free

**Julian Arguelles Quartet**

The Verdict, Brighton  
8:30pm £15/12

Sunday

6

**Lawrence Jones All Stars**

Lion & Lobster, Brighton  
8-10pm Free

# Gig Listings

Monday

7

**Jazz Jam with One Hat Trio**

The Bee's Mouth, Hove  
9pm Free

Tuesday

8

**Jazz Jam Session**

The Brunswick, Hove  
8pm Free

Wednesday

9

**Liane Carroll**

Porters Wine Bar, Hastings  
9pm Free

**Wayne McConnell Trio + Jam**

The Verdict, Brighton  
8:30pm Free

Thursday

10

**Jack Kendon + Guests**

The Bristol Bar, Brighton  
8pm Free

**Joss Peach, Nigel Thomas,  
Dave Trigwell**

The Ancient Mariner, Hove  
8:30pm Free

Friday

11

**Matt Ridley Trio + Jason  
Yarde**

The Verdict, Brighton  
8:30pm £12/9

Saturday

12

**Martin Speake Trio**

The Verdict, Brighton  
8:30pm £10/8

Sunday

13

**Lawrence Jones All Stars**

Lion & Lobster, Brighton  
8-10pm Free

# Venue Guide

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- 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 Ancient Mariner**, 59 Rutland Road (off Portland Rd.), Hove BN3 5FE
- 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 Paris House**, 21 Western Road, Brighton BN3 1AF
- 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
- Three Jolly Butchers**, 59 North Road, Brighton BN1 1YD
- 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](mailto:sussexjazzmag@gmail.com)

# Reviews



Eddie Myer, courtesy of Lynne Shields

# 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.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



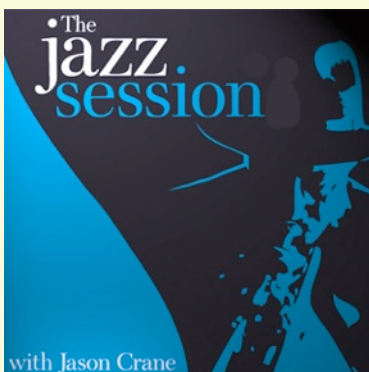
## **The Jazzwise Podcast**

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



# Eddie Myer 4tet at The Verdict, Brighton

## Line Up

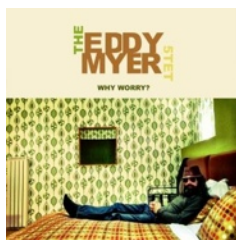
Ian Price - Tenor Sax/Flute

Luke Rattenbury - Guitar

Frank Harrison - Piano

Eddie Myer - Bass

Tristan Banks - Drums



How do you write a review about a fellow contributor to The Sussex Jazz Mag? What if you don't like it and then have to piss on his parade with a bad review?

To start off with, the line up is amazing. Top class musicians. And both the gig and the CD feature original compositions from Ian Price, Eddie Meyer and Tristan Banks. As well as launching the CD, the gig at The Verdict was also on Eddie's birthday.

They started off with the first track from the CD, *Time Flies*, a tune reminiscent of *Josua* from Miles Davis' *Seven Steps To Heaven*. Frank Harrison's piano solo also had shades of Sixties Herbie Hancock.

Whilst saxophonist Ian Price sounded more confident soloing on his own compositions (*Lithuania*, *Stars* and *Moon Tune*), he made the Tristan Banks original *Capelinhas* shine with some fantastic flute playing.

The low point of the gig had to be the distorted sound coming from Eddie's bass, maybe a dodgy pickup/connection, particularly in the lower register (sort it out, Eddie!). However, this didn't disguise the beautiful, woody sound that Eddie gets from the middle register of the instrument.

The standards were confidently played, with the bass feature, *My One and Only Love*, being particularly memorable.

The gig was great, the CD is great, but it's much better seeing the group live so you can see and hear the group interplay.

**Charlie Anderson**



Eddie Myer, photo by Lynne Shields

## Set List

Time Flies

Lithuania

Naptime

My One and Only Love (Wood/Mellin)

Capelinhas

(Interval)

Speak Low (Weill)

Stars

Moon Tune

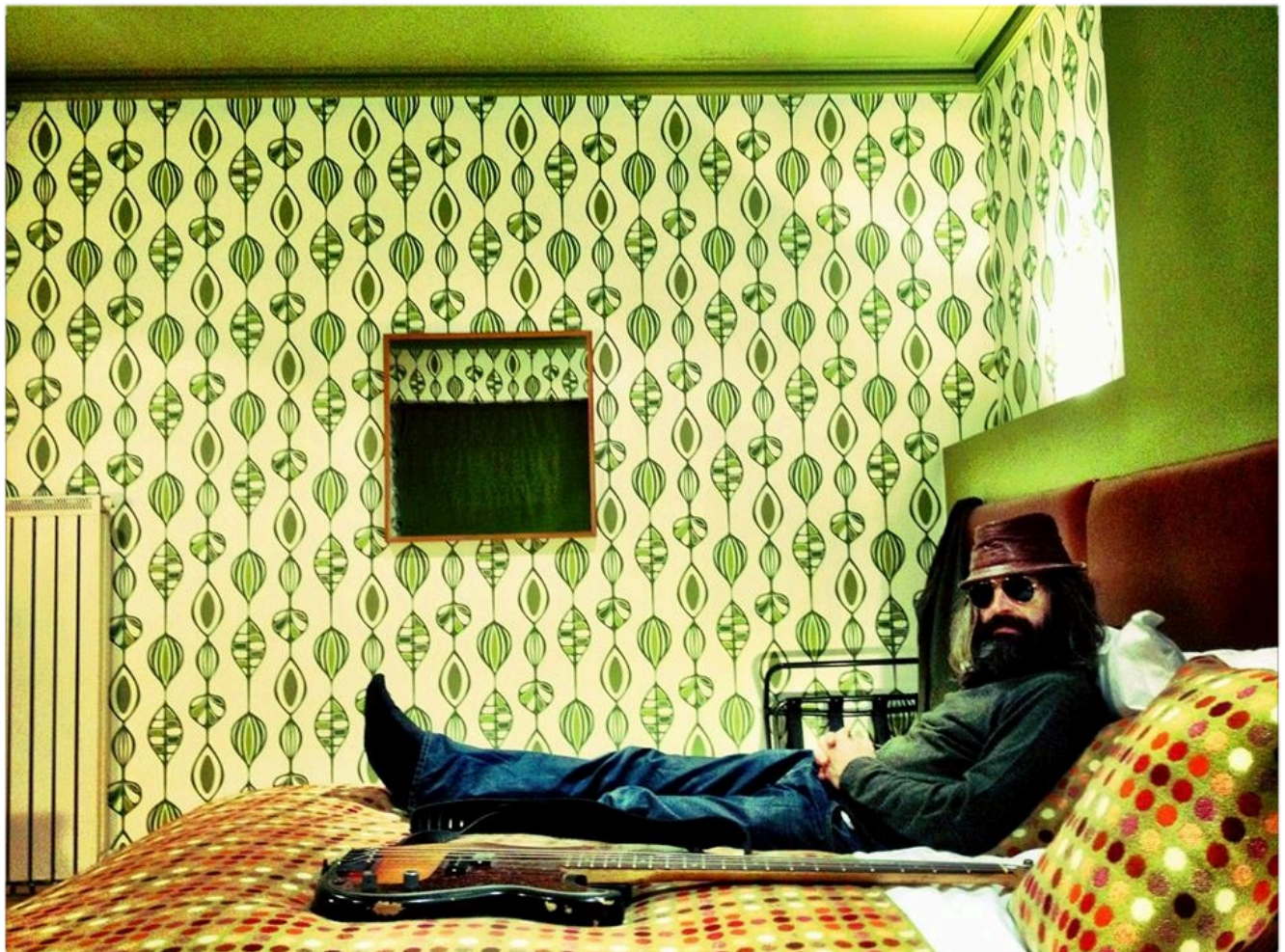
Frisberry

Why Worry?

Encore:  
Invitation (Kaper)



Pianist Zoe Rahman prepares for photoshoots by blow-drying her hair.



Bassist Eddie Myer prefers to chill out.

# Improv



Nick McGuigan, photo by Mike Guest

The Jazz Education Section

# THE IMPROV COLUMN

## Wayne McConnell: Why TV is Bad for Jazz

I'm sure every one of us has used YouTube at some point to check out video footage of the jazz greats. I'm a bit of a YouTube junkie myself but I have often pondered on the notion of the new generation of jazz musicians who have mostly only heard the greats through YouTube videos. On the one hand they are very lucky to be able to see footage rescued from obscurity from around the world, but are they missing the point about what the music is really about? As someone who has a lot of contact with younger jazz musicians (as an educator), many of them solely use YouTube as their number one source of listening to music. There are tracks up there without video but they tend to choose links that they can actually watch. It is a well-known fact that our vision is our primary sense and so when stimulated, it overrides other senses. Since improvised music is all about listening, what effect is this visually enhanced way of 'listening' having on the younger generation of musicians? Before we talk about that, let's talk about the advantages of 'seeing' music.

### Learning from Watching

When I was in my acute stage of practising during my early teens, we didn't have YouTube and getting hold of decent video footage of jazz greats was difficult (and expensive).

I remember listening to albums with my eyes closed, trying to imagine what the stage and performers looked like as they played. I would listen to the music and try and guess about

visual clues for making the music. To a large extent, the music itself and the maturity of the performers govern the pathway of the music but at times it is necessary to visually or verbally cue the band. That is why it is important to go and see live music; it is much more than just sound. Now with YouTube we are able to instantly see an entire concert for free with amazing camera angles and perspectives with first-class audio. It is fascinating to watch the Wayne Shorter Quartet unfold their music and give the audience a once-in-a-lifetime experience.



### Access to Live Concerts

Many towns now have no or very little live jazz and so on a student budget, it may be difficult to see good-quality live jazz. Many jazz concerts (especially high-calibre artists) are very expensive and many only play in large concert halls usually found in the larger cities of the world. I'm certainly not trying to discourage seeing live jazz for there is no substitute. But the next best thing is YouTube. With the recent advances in broadband and video encryption, they are able to digitise VHS



[Use this link to watch Phineas Newborn performing at Overton Park, Memphis: http://www.youtube.com/watch?v=0c72IU7mPKc](http://www.youtube.com/watch?v=0c72IU7mPKc)

recordings and archived footage of many of the jazz greats. In a recent search on YouTube I found some video footage of the great Phineas Newborn. I knew the video existed (from Overton Park, Memphis) but also knew that it would probably never be published. I set up an automated search on YouTube for Phineas Newborn in the hope that it would magically materialise on there. And bingo! After five years of searching, there it was! Very rare – some of the only existing colour footage of him. I was overjoyed. Seeing amazing footage certainly has advantages for students of the music and it certainly has advantages for musicologists and historians.

As a teacher, I am constantly trying to find new ways of explaining concepts in jazz education. I use video extensively for Brighton Jazz School and it is an incredible way of getting across information to students. They of course have the luxury of viewing the videos as many times as they like (with played examples) in the comfort of their own homes.

So there are many pros for YouTube in the forum of jazz education.

## Story time:

A hypothetical 15 year old has just discovered jazz. His mum and dad go away for the weekend and he goes through his dad's record collection. 'Hmm,' he thinks, 'who's this Charlie Parker?' He puts the record on and hears this new and exciting music called bebop. The music grabs him by the ears and he gets that hungry feeling in his stomach to listen and to find out more. He fires up the family computer, starts up Spotify, opens up the YouTube homepage and while that loads he is reading about Bird's life on Wikipedia. In the space of about 10 seconds he has a good proportion of Bird's recorded output, some video footage of him in action and a complete biography in text, not to mention pictures. The boy spends two hours reading about, listening to and watching Charlie Parker. He looks at his watch and says, 'Oh man, its 2am! I'd better go to bed.' Loaded with information, he goes to bed. In the space of three hours, all of his Christmases have come at once. He has discovered someone he loves, someone who has inspired him beyond all belief. The ultimate role model – if it weren't for Bird's bad habits. Habits aside, the boy has made a start on the most amazing journey – a journey into the discovery of the music of Charlie Parker. He wakes up the next day feeling fully satisfied about his discovery. He is overloaded with information. He watches another video with his breakfast. 'Why listen to audio when you can 'see' a concert?' he thinks. After breakfast he chats with his friends online, updates Facebook and tweets about his amazing night with Charlie Parker. His friends write back laughing at him for listening to such 'old' music. They give him a link to 'cool music' – a song about drugs

and violence by an emerging hip-hop artist (mentioning no names)...



Charlie Parker, by William Gottlieb

So here's my 50 cent(s). Kids today are bombarded with information. Any subject that requires attention to detail is sadly becoming less important in the minds of the kids. You only have to read the average essay or, worse, an email by a 15 year old. As a university lecturer I read essays written by 18–23 year olds and even some of those contain 'text', ahem, I mean 'txt' language. Jazz is no exception.

Used in the right way, the internet and all of its facets is an amazing tool for any subject area. As musicians we can now listen to the music of Indonesia or Mongolia, whereas 10 years ago it was much more difficult to get hold of. However, music by its very nature is centred on sound rather than sight. It is true that one can enhance the experience by seeing the music performed live, without doubt. You could argue that one would learn more from seeing the creative process in action. This is the subjective area that I would like to explore more. It has long been recognised that reading music during a performance could have negative implications on the delivery of the performance. I know from my own experience that I play much better when I'm not reading. Many concert pianists prefer to memorise the music

and not have any notation to distract them from the sounds. Videos of the jazz greats reveal that hardly any of them used notation in any form unless playing with a big band and even then, not many did. Their reason is that visual input can distract from auditory input. I've not looked into the science of how this functions within the brain. But I know from my own experience that when I'm reading notation, my brain somehow adapts and uses some of its power from other areas. This may mean decreased creativity and awareness of sound. Why else would I play better without notation?



Charlie Parker bit my finger...on YouTube

My point is, when learning jazz the student MUST listen for hours and hours (over years) in order to internalise phrasing, swing and the language of jazz. By watching video, our visual senses are stimulated and therefore our auditory sense is diminished in order to compensate for the extra stimulation. That diminution of the auditory sense may be a disaster for the aspiring jazz student. Over time the student may miss out on really hearing the finer details of a nuanced performance. If you watch any professional performer, at some point during their performance they are likely to close their eyes. It's not for the visual benefit of the audience but rather so the performer can focus more on sound without the distraction of a visual stimulus. The study of the negative impact of the use of video in jazz education

is an area of untouched research. When used in conjunction with pure audio, video can be incredibly beneficial. In this configuration, video will enhance the student's learning. The added visual stimuli will inspire the student. Seeing what your favourite player looks like while they play is a tremendously exciting experience. I can vividly remember the first ever time I 'saw' Keith Jarrett play. The same with Charlie Parker, John Coltrane and Thelonious Monk. The people behind the music are just as important as the historical and social impacts of the music. Students should learn about all the facets of the music. Jazz is unique in that it grew out of social, political and racial issues; one cannot ignore where it came from and the figures that helped shape it.

To summarise, I strongly believe video should not be a substitute for audio. Its use is

optimised when used as an extra resource alongside pure audio. Video should never be used as a substitute for attending live jazz concerts but it is useful when students are unable to go to gigs because of limited funds and/or transport. Video remains a very important resource for musicologists and historians and that area is only going to get better as time goes on. Services like 'Jazz on the Tube' (jazz videos emailed straight to your inbox) are wonderful for fans, historians and music students. But care must be taken, as it is very easy to become addicted to seeking video and this could be counterproductive when that time could be better used listening intently to audio or practising. There is no substitute for sound despite the attractive and exciting nature of video. Learning jazz through videos is like learning to speak through watching someone's lips. You

will learn but the process is limited. Why don't we all lip-read? Because more details are acquired through sound. Tone and inflection can completely alter the meaning behind a sentence. It's the same in jazz. Imagine watching Charlie Parker play without sound. We can learn from looking at scores and transcriptions, but we are limited by the lack of being able to notate all the information. Strings of eighth notes in a transcription of a Parker solo are ultimately useless. All of the important information – such as phrasing, rhythmic displacements, accents and tone – is missing. These are things that are only available through sound. Video or visual stimulus may distract the student from these elements and thus affect their authenticity not just as musicians but as ambassadors for the music.



# Brighton Jazz School

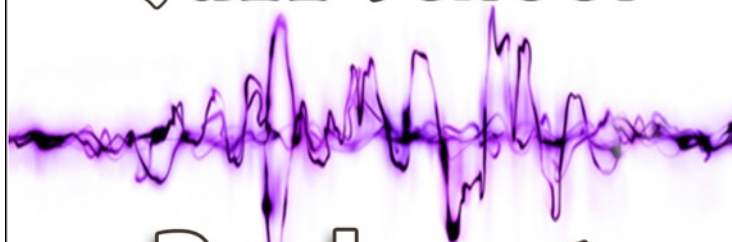
[brightonjazzschool.com](http://brightonjazzschool.com)

## Learn to play authentically

We are now recruiting for Term 2 starting on the 21st of Jan 2014. Subject areas include: Minor II-V-I's, Diminished and Altered Harmony, Lydian and Quartal Harmony and much more! Get access our online material! Students also get extensive opportunity to perform in a real jazz club on a weekly basis! Come on, jump in with us!



# Brighton Jazz School



# Podcast

Possibly the best Jazz Podcast ever, now downloaded in 75 countries. Packed with interviews with world class giants of the music, Reviews, Improv Tips and more, but don't take our word, listen for yourself!



Subscribe through iTunes or listen live on the Brighton Jazz School website:

[brightonjazzschool.com/podcast](http://brightonjazzschool.com/podcast)

# 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](http://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](http://www.brightonjazzschool.com)

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

## 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](mailto:geoff.simkins@ntlworld.com).

## JAM SESSIONS IN THE BRIGHTON AREA

### Mondays

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

Hosted by guitarist Luke Rattenbury  
9pm - late.

### Tuesdays

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

Hosted by guitarist Paul Richards  
8pm - 11pm

### Wednesdays

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

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

### The Verdict Jam Session





# 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](mailto:jazzsmugglers@yahoo.co.uk)

Tel. 07533 529379

For more information:

<http://www.jazzenthusiasts.com>

## Ropetackle, Shoreham



Renowned jazz trombonist Mark Basseley 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](http://www.chichester.ac.uk)

# THE VERDICT JAM SESSION

The Sussex Jazz Mag interrogates Wayne McConnell about the Wednesday night jam at The Verdict

## How did it start out?

“The Jam started as an integrated gig for Brighton Jazz School Students. My trio played each week with special guests (my friends from the local scene). Eventually more and more people kept coming down to sit in and so it made sense to turn it into a jam session. Now, some of the students are getting up and playing with us which is fantastic. It's a great chance to play in the wonderful space that is the Verdict. It's a very relaxed atmosphere where the emphasis is on fun!”

## What's the general ethos of the jam session?

“I guess the ethos of the jam is just to have fun and make some music. We also encourage beginners to get up and jump in. I learnt by sitting in with people and making mistakes... lots of mistakes. It really is the best (and quickest) way to learn. We encourage people in that position to ask questions or ask for advice so that the next time they sit in, they'll grow that bit more. Quite often, people will sit in and teach us a thing or two as well. It's a place where we all get together and share the love for this music, we are all students at the end of the day.”

## How is it different from other jam sessions?

“Well for starters, the Verdict has a decent piano which

very few places do. The Brunswick is also a great venue that has a decent piano. We all try to play as acoustically as possible, the sound is so great at the Verdict (except for phone signals finding their way to the bass-amp). We have had a whole host of excellent players come and sit in, I guess you never know who might turn up. Especially so as the Verdict continues to make a name for itself as one of the hippest spaces to play.”

## What sorts of players do you get turning up?

“The level is generally very good but we really aren't concerned with 'level' and I speak for myself when I say, I'm not qualified to judge someone's level. We have everyone from complete beginners to professional jazz musicians. A wide variety of instruments and material from Fats Waller to Wayne Shorter. The most important thing though is that we all strive to make it enjoyable for all no matter what level or standard they are at. If people come un-prepared or don't know the etiquette then we will educate them (in a nice way)

and hopefully encourage them to come back.”

## What have been the best and worst moments?

“Hmm, the worst moments have to be either when people forget to turn their phones off and that annoying phone signal sound ruins the bass solo. Or perhaps it is Terry Pack's badger jokes, I don't know. There have been many great moments at the jam; I've really enjoyed playing with the trio and playing regularly means we reach some fun areas musically speaking. If I want to take the music in a particular direction, I know that Terry and Dan and now Mattia will go there with me. I will also go with them, there is a lot of freedom to be had knowing we aren't restricted. That only works if you have musicians who listen. We've also had some great moments with special guests: John Altman, Eddie Myer, Ian Price, Paul Greenwood, Jan Ponsford, Annie Whitehead and many more. It really is a wonderful night of great music and best of all, it costs the public nothing. So get down there and support live jazz!”



Guitarist John Harris at The Verdict Jam Session

# RE:SOURCE

Experienced photographer **Mike Guest** gives tips to readers on how they can best photograph jazz musicians in their native habitat.

I think most dedicated photographers have this insatiable appetite for seeing and capturing the image wherever and whenever that might be. I have been behind a camera on and off for close on fifty years both as a professional and for my own pleasure in a non earning capacity and in the majority of instances the latter have been the most interesting and rewarding. I would like to share some of my hard learned knowledge in an attempt to help you get more out of your photography when shooting musicians yourself.

Please don't get all geeky and obsessed over equipment and cameras. Cameras don't take photographs, photographers do that. The camera is merely a tool used to record the unique moment in time and most of them will do that job, which brings me to my second point.

The moment in time is possibly the most crucial element in any photographic creation, miss that moment and the shot will never exist. This reminds me of the press photographer who returned to the editorial office with the news that he had nearly, but not quite, captured an amazing scoop photo for the newspaper. To which the editor replied: "Then you nearly but not quite had a job to come back to!"

Photograph comes from the Greek *photos* (φωτος) and *graphos* (γραφο) which roughly translated means light writing, so light is the other crucial element in this process. You need some light to record the event and a critical moment (in time) at

which to record it. This might be a 1000th of a second or less but that moment will be like no other before or after.

Sorry for the long winded preamble but I earnestly hope that you will take these nuggets of wisdom to heart and keep them close whenever or wherever you end up taking photographs.

Right, back to the task in hand, taking photographs of musicians in their natural habitat. Well if that's what you were hoping to do then you have bitten off a mighty big chunk because these jazz musicians tend to lurk around in dim and dark places thus depriving us of one key element in the photographic process, light! It's tough. So how can we cope with the situation? Whoever shouted out "Throw some more light on the subject", go to the back of the class. We need to retain the feeling and look of the subject. Any extra lights would kill the atmosphere stone dead!

OK, in that case how can you get a decent exposure? Two solutions immediately spring to mind, one is to use a slower shutter speed or wider aperture than normal and the other is to use a faster (more sensitive) film speed. At this point you are probably scratching your head wondering what the hell I am talking about. You have a sexy little compact camera that is fully auto, you have never had to worry about any of this. You just press the button and it takes the picture. That's fine and indeed works well for 95% of situations out there in the sunshine but you have chosen to

dig into one of the most hostile photographic environments there is!

If you have a fully specified SLR camera with interchangeable lenses and all the bells and whistles then you are in a good place from the outset. If on the other hand you have a compact auto point and shoot camera then you need to dive into the menu and look for the [MANUAL] setting. Once in Manual mode you will have the ability to change the shutter speed and aperture (the size of the hole in the lens that lets in light) and looking at the display on the back of the camera you will be able to watch the image appear out of the gloom before your very eyes. You are now in control of the situation.

A couple more quick tips, be sure to take a white balance reference image (a bit of white paper perhaps) at the start of any shoot, If you don't, all your images will come out orange! You are no longer in auto mode so you will also be deprived of auto white balance. Grab the user manual for your particular camera and check out how to do this. Different cameras have different ways of achieving Custom White Balance but it's an absolute must.

Secondly you will soon notice that, in order to let in more light during the exposure, your shutter speed has now dropped to a ridiculously slow setting and as a consequence you will be prone to loads of camera shake blur. In order to still capture sharp images in this state you will

definitely need to brace yourself against something immovable before firing the shutter. An elbow on a table or leaning up against a wall or pillar, two solutions frequently employed by myself. Don't even think about using a tripod! This is not a camera club outing, you are ducking in and out up and down in a room packed with other people all intent on listening to the music and they won't thank you for interfering with that pleasure!

With this in mind you should always check with the management that photography is in fact allowed, some venues forbid it. Try taking a photo in Ronnie's and see how long it takes for them to show you the door! Then again a lot of places have an arrangement whereby photographers are permitted to

do the business for the first couple of numbers and must then keep out of the way.

Lastly, and without wishing to get geeky I suppose I should give you just one or two tips on equipment. If you are using a phone for photography then you are on your own. I have never used such a device 'in anger' for this kind of work so I can't help. If you have a point and shoot automatic then I have already given you the best advice for coming out on top. Do read the section on working in Manual Mode for your particular camera, the information will be invaluable. And finally, if you have an SLR then I would suggest investing in a decent fast telephoto lens. You will be able to get close up and personal with your subject in conditions where

you might be stuck way back from the performer.

I think that is pretty much all I want to say on the subject except to encourage you to always look for something a bit special and different in your work, a low angle looking up perhaps? I have even shot the band from behind looking out into the auditorium for something a bit different. Think about expression, composition and mood and when you get that funny feeling inside that the shot has everything in place then squeeze that shutter! That said, I don't want to put ideas into your head, this is a creative process, it's very personal and will hopefully reflect your own unique perspective on the subject.

Good luck and happy hunting!



“What’s the use of having a great depth of field if there is not an adequate depth of feeling?”

W. Eugene Smith,  
photographer and jazz fan

“I used to tell cats that Herman Leonard did with his camera what we did with our instruments”

Quincy Jones,  
musician and composer

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**THE SUSSEX JAZZ MAG**

*Issue 2*

*September 16th-29th 2013*

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

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6. Everyone makes mistakes - we aim to correct any serious errors/omissions asap
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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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