

The Sussex **JAZZ MAG**

Fortnightly Issue 5 Monday 28th October - Sunday 10th November 2013



Jazz Vocals Special:

Liane Carroll

Imogen Ryall

Sara Oschlag



Sara Oschlag, who recently visited New York, sent us her [Letter From America](#).



Imogen Ryall sings every Saturday at The Queen Victoria in Rottingdean, where she was interviewed by [Charlie Anderson](#) and [Anabel Alegre](#).

Liane Carroll at Porters in Hastings, where she has played for twenty-five years. Parts of the original piano were used by local artist Lee Dyer to make this work of art which hangs on the wall.

She was interviewed at Porters by vocalist [Lou Beckerman](#).



JAZZ MAG

Monday 28th October - Sunday 10th November 2013

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Features



Dave Drake, photo courtesy of Mike Guest

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The Wisdom of Phronesis



photo by Mike Guest

The Brighton Jazz Club ran at the Komedia for a number of years before rising charges forced them out, to the welcoming sanctuary of the Verdict. One of the last gigs I saw before the move was Jasper Høiby's redoubtable Phronesis. They started right off the bat with a furious yet utterly controlled intensity that hardly abated over the course of two hour-long sets. Echoes of the work of Avishai Cohen and Ari Hoenig were clearly audible, as well as a certain austere rigour to the compositions which seemed to me to derive more from the ECM school of euro-jazz, and before that from the European art music tradition, than the Afro-American sources usually ascribed (by Wynton Marsalis and Stanley Crouch in particular) to jazz-and-related-musics. It certainly felt very far away in time and space from Satchmo singing Tin Pan Alley, and my own sources tell me that Høiby has disavowed any interest in the Ellington/Basie tradition as a source of inspiration. The prominent devices used here are long, convoluted unison lines, fast unswung 8th-note patterns in odd-number signatures, long solos over bass ostinatos punctuated by off-beat accents; all devices typical of 70s fusion à la Mahavishnu - in fact, if you replaced double bass and piano with bass guitar and synths you'd have something sounding very like prog-rock. What places Phronesis in the jazz tradition is their background and their adherence to classic piano-trio line-up, with Høiby sticking firmly to the double bass to demonstrate his formidable technical skills - electric instruments, in a curious twist, just aren't as hip as they used to be 20 years ago.

Phronesis are undoubtedly somewhere very close to the cutting edge of modern jazz practice, where the torch of innovation is being carried forward in the field of rhythm rather than harmony. They're being placed by promoters and their record label firmly in the jazz arena, supporting elder statesman and living repository of jazz history Wayne Shorter at the Barbican earlier in the year. But the qualities identified by many listeners with jazz - swing, soul, funk, however you define those intangibles - seem to be absent from much of their music, as they do from the music of highly touted players like Vijay Iyer. The latter's award of the prestigious and very valuable MacArthur prize has provoked some heated discussions in the US jazz community, to judge from Kenny Drew Jr.'s Facebook feed. All these artists play with matchless skill and passion, their standards of performance speak of a fanatical dedication to their art, and all of them seem personally warm, charming and funny people. Yet their music shares a certain unapproachable quality, an aura, even if undeserved, of being consciously pitched above the heads of the average listener, and the emotional intent of their compositions can be difficult to determine. Of course, since the Bebop 40s a certain element of jazz has sought to place itself outside the cultural mainstream. Even the unimpeachable John Coltrane could be said to have compounded the difficulties of the music by deciding to solo, for half an hour at a time, over a single chord, or endlessly improvise over an extract from "The Sound Of Music" while high on LSD; a state of affairs that led directly to Rufus Harley

releasing a jazz version of "Chim Chim Cheree" on the bagpipes, at which point a large section of the audience got up and left, never to return. A lot of the jazz audience still seems to find that the current new wave challenges more than it rewards the listener, which may partly explain the resurgent popularity of the jazz singer.

From Harry Connick to Kurt Elling, Madeleine Peyroux to Norah Jones, then onwards to Melody Gardot and Gregory Porter, the profile of the singer within jazz has grown and grown. Of course, many would question the jazz credentials of some or all of these artists, as they questioned Sinatra's, and the likes of Michael Bublé may not cut much ice with a purist crowd, who may also wince at Rod Stewart or Bryan Ferry's stabs at the genre. In the case of Norah Jones, it's chiefly the presence of the upright bass and acoustic piano that identifies the music as part of the jazz continuum, these instruments being as much signifiers of a tradition for her as they are for Phronesis. Gregory Porter may sound at times closer to Bill Withers than King Pleasure or Jon Hendricks, but he gets a lot of press and sells records while identifying strongly as a jazz artist, and using great jazz players on his recordings. It seems as if vocal jazz, by maintaining its adherence to the song, has kept a lot of the qualities that instrumental jazz, with its rejection of the song, has left behind. In the world of Jazz Academia, and the opinions of the more high-minded critics, vocal jazz may be out on a bit of a limb, but in terms of audiences it's possibly the healthiest sub-genre out there. And without audiences, where would the music be?



Lou Beckerman in conversation with Liane Carroll

World-class jazz vocalist, pianist and composer Liane Carroll has been interviewed at length in the media and yet I received a characteristically warm response ('Yes, yes and thrice yes, darling') to my request for this interview from a singer's perspective.

I went to meet her in her beloved home town of Hastings, which has witnessed the blossoming of her impressive career. I have long admired Liane, not only for her prodigious talent but also the remarkable and engaging persona behind it, and I was looking forward to gaining insights into her approach, which other vocalists /instrumentalists might find valuable.

How fortunate are we to have prize-winning Liane here on the South Coast. With equal measures of great technique, vocal agility and superb interpretation she has won many awards including Best Female

Jazz Vocalist, Ronnie Scott's Award; was twice winner of BBC Jazz Awards and more. She performs widely, collaborates with universally famous musicians and has recorded several albums to critical acclaim from her first *Billy No Mates* in 2003 to *Ballads* in 2013. She teaches in the UK, France, Portugal and Hawaii.

Liane, although you have a natural talent, this level of musicianship doesn't just happen – you've obviously worked hard at your craft. Have you learned from listening mostly to vocalists or horn players and were there any particular musical influences and inspirations?

"I started learning piano at three because I loved the idea of it – pianos used to make me go funny. We didn't have one – couldn't afford one until I was six but I started learning seriously from about five years old, learning from the really sweet

John Thomson books. Very simple techniques together with harmony and my brain got it. So I had that going on parallel to listening to all sorts of singers and horn players. Lots of people influenced me early on – the singer Vic Damone. He was amazing – incredible. I loved his work. He did lots with the Count Basie Orchestra. My mum had lots of different music on all the time from Stan Kenton to Sibelius, Motown, Beatles, everything. I loved all kinds of music. But the big band stuff that I heard then was the one. I was about six and I used to stop and really listen rather than it being just background. I think it's a really good thing to play as much different music as possible to your kids and then they might just suddenly click with one or two things. All the influences that I had were from that collection."

Did your family recognise your

musical talent and encourage you?

“They were incredibly encouraging. We were a musical family anyway. My nan played the piano; my mum and dad were both singers – they met playing in Eastbourne. My sister, Linda, five years older than me, was singing too. My nan was a real matriarch and like a terrier she would make sure I did my practising.”

“I had piano lessons to grade eight. And then when I was about sixteen I preferred playing jazz. None of my teachers were really interested in jazz so therefore they weren't that interested in me – I wasn't a budding concert pianist and I didn't have the talent for that. So the jazz is self-taught. I just loved to play and I played well enough to accompany myself. Still learning that bit! I get very nervous playing the piano in front of other pianists.”

You are not afraid to sing through tears or show your vulnerability. Is such raw emotion ever too much for you? Do you ever feel there is a fine line between allowing the emotion to give voice to a song and it actually sabotaging your performance?

“No – though I have been in that position. About ten or fifteen years ago, when I was really quite raw, if I did a Tom Waits song I was finished – it took it all out of me. Someone said to me ‘Why do you put so much into a song?’ Why not! No matter how painful it is just keep doing it. I've had students who are crying and can't get through a song so I just make them sing it again and again so it's still there, but you can get through it. There's a really famous scene in Shadowlands with Anthony Hopkins as CS Lewis where he finds his wife is dying with terminal cancer. He had to do this scene eleven times before he

could just be crying rather than on the floor in a completely paralysed state and I think it's like that...if a song makes you feel this way just keep playing it. I've managed to control it a bit now but in earlier years I didn't want to. I didn't really worry about what the consequences might be. I don't think it would ever sabotage my performance. When I listen to things I want to hear someone's heart overflowing into the song – then the deeper it affects me.”

What motivates you?

“The thought of being paralysed if I don't do something motivates me. I've been through my demons and had depression in the past. I'm still physically not moving as fast as I'd like to move and sometimes my brain works a lot faster than my body does and then I feel like a puppy falling over itself. Even if I feel not well physically and I feel I can't do a gig, once I sit down at the piano and start singing I feel all right. It still might hurt but I just feel more natural to be there than not doing it.”

“And the actual idea of doing it motivates me – not the ambitious side of it. I've probably frustrated a few people along the way with my lack of ambition but I'm not swaying from that. I'm really happy with my lot. I'm happy with where I live. I love my family and my friends. I've been all over the world playing and I hope to do more. That's all I hope to do – to carry on doing what I'm doing and getting better on the piano.”

You've been a professional performer since aged 15 and you are now, at 49, at a high in your career. You have so much experience and there are still many chapters of your life and career to come. It appears the world is at your feet...

“I've been really lucky as well as working hard. It's a

wonderful place to be and it means working with lots of different musicians which is lovely. But it doesn't stop me getting really scared of playing in front of them which is great – I like that. I think I'd be a bit arrogant if I didn't.”

“I don't get scared to sing in front of anyone but I do get scared to play the piano. I just have a different head on when it comes to playing. With the singing I know that I can pretty much do it. I don't mean that in an arrogant way but I know I can pretty much get to where I want to be quite quickly – through practice – through years of work. With the piano I just go blind now and then and my fingers turn into concrete.”

You have an immense loyalty to Hastings. You and the town appear to have a mutual love/love relationship. Has growing up in Hastings influenced your music or you as a person?

“I feel passionately protective of Hastings. It's a beautiful and strong town with such rich history. It's such a social as well as artistic melting pot with poets /writers/ painters /sculptors and musicians together with the fishing community – a whole celebration of a town. It's not precious and just gets on with it in a lovely way. It's definitely influenced me as a person and I'm proud to be part of it. I've been playing at Porters for an incredible twenty-five years now!”

*You can hear Liane at
Porters Wine Bar, 56 High Street,
Hastings Old Town,
on Wednesday evenings
when she is in town.
www.porterswinebar.com*

What's so special to you about jazz?

“Jazz is so enormous – it’s very embracing. It’s also real and you have to put the work in. The romantic notion of what jazz is isn’t how it is at all. It can be so rewarding in as much as you can improvise and play with people and create something as you’re playing whether it’s within a form or whether it’s free-form. If you can get that communication going with each other and with the listener that’s the be all and end all. THE SONG IS THE BOSS and you have to respect that. Learn it inside-out, back-to-front and upside-down. You have to work hard at a song. Why perform it if it’s half-arsed! I find that difficult to be patient about. Some people don’t realise how hard it is to work but it’s there for everyone who wants to work hard. Even if you think you have a talent and don’t have to work so much that’s rubbish – you need to work harder to get the song in a comfortable place in your heart and soul so that it’s real and feels authentic to you when you sing it. It then becomes your story – even if you think in the third person – you have to connect with the lyrics. There are certain songs like *Ain’t Misbehaving* where you don’t necessarily have to connect with the lyrics – some are light, airy and beautiful – but then there are deep and beautiful ballads which I think were written for people to be moved by. These songs, to be portrayed in your own way, were so brilliantly written.”

Your voice has such a rich and raw quality. You can dig deep into the depths and leap to the heights. Do you have any strategies to keep your voice in shape? Is your vocal health ever a concern or have you ever considered that your voice might not always be there for you?

“Yes, I have nightmares about that. It’s only recently that I’ve taken more care of my voice. I went through the nineties and

the noughts quite a wild thing – burning the candle at every single end – and then some. But I enjoyed that and have no regrets and my voice got through it. I remember starting a week at Ronnie’s once – headlining – and on the Monday night I was so excited it just all came out – I shot my load – everything – the week’s lot. And then on Tuesday I had a really husky voice but I managed to get through the rest of the week and pull it off. It’s about resourcefulness. You make use of what you have got. But I don’t really want to do that any more. I do tend to have honey now and I don’t drink alcohol any more so that’s a good thing. (I’ve had time off sometimes but I won’t stress myself about that.) I’ve noticed that I’m enjoying my singing so much more.”

You are a consummate storyteller in your songs. Is the most important thing for you to tell the truth and convey the emotive content of a song?

“People are looking to be moved – to have an experience and to believe you. If they can trust you that’s the best thing. That’s why I get quite frustrated if I don’t believe a singer and it unfortunately has quite a negative effect on me. I don’t like it. I think ‘I don’t believe what you’re singing’. I can tell they don’t – they’re more worried about what they sound like. Which is fair enough – I’m not expecting everyone to be like me or do exactly what I say – it’s different for everyone but I do find myself becoming a bit finicky about this.”

“The most important thing is to tell the truth in a song; to do it in a way that people won’t forget (not me – but the way I’ve done the song). I just respect the song so much that when it comes out it’s as honest as it can possibly be. It’s the absolute and not a show. It seems like a dichotomy. We are in

a business where we have to go up on stage and there are lights and people looking at you – you have to present yourself and talk to people and I find it very easy to talk to an audience as long as I can just be honest. I can be quite funny but I don’t mean to be. I’m really comfortable as soon as the song comes along – I’m in that mode. That’s how it is.”

And what is it that you wish your audiences to take away from your performances?

“Whether there are three people in the audience or thirty thousand it doesn’t matter – I want them to love it – not to love me but to love the experience and to be part of it. I like people to be moved. I like people to feel quite joyous. I like them to feel happy that they’ve come out to the gig. I get quite a lot of people coming up to me saying they didn’t really like jazz until tonight and I love hearing that. They suddenly realise that jazz is much bigger than they imagined it to be. Jazz can be so pigeon-holed and there are lots of different pockets but, on the whole, the jazz experience is ongoing. It’s perpetual and it has been since the birth of the blues and jazz. The suffering throughout the history of this music – of black people struggling – is so overwhelming and can’t be ignored. If you can put some of that soul and struggle that people have had over the years into a song and someone in the audience goes ‘I didn’t realise that was jazz’ – I like that.”

What do you draw on to enhance this – your own life experiences or your imagination and your obvious ability to empathise? Or all of these?

“All three come into it equally and it means that it opens up to interpretation. And I love that – being given a free hand as long as you keep the respect. I read through the lyrics

while reading the music for the melody. And I see how the song has been written and what it means. Imagination comes into it as does life-history. Obviously I've had some things in my life that I can relate to – that's usually when I start making weird noises! If I haven't had it happen to me I know there are people who have had these things in their lives so it becomes a third party and empathy thing. I do have a very vivid, brilliantly bright imagination which I enjoy. I don't want that to disappear. Sound and vision is the thing for me. I do some library music and I like writing for things you can see."

You are held in very high regard as an accomplished pianist.

(Liane: 'Am I really? I don't really understand that'.) **As a singer, are you happier when accompanying yourself or when accompanied?**

"Both – I'm so greedy in both respects. I like to do it myself because I know where I am going and I can completely control the situation of pianist and singer. And if I decide to fly off I am lucky that my hands and brain nerve endings are all attached and work at the same time. I am comfortable enough to accompany myself and I'm not letting anyone down – or only myself if I mess up. But I am also greedy for playing with these incredible pianists, as I have done over the years, and there are so many of them. So many and too many to mention all of them. More recently I've sung with Gwilym Simcock, Mark Edwards and Brian Kellock - all just incredible. That becomes a complete joy as there is a lot of trust as well. They trust me to know what I'm doing so that they can do what they want. We'll make the good music together. So it's about communication and trust and I trust them implicitly. Even if it goes somewhere that I wouldn't

have gone it's 'Ah yes!' And then I don't try and copy that because I don't know their chords. But that's fine with me. I like the fact that lots of people play different styles or substitutions. I'm greedy for different players."

You easily stand alone as a musician but how important to you is musical collaboration?

"Collaboration is incredibly important. I think collaboration is a wonderful part of jazz – or any music. For instance the amazing Mark Edwards – who just sweats goodness and love and passion and beauty – has been kind enough to play on two of my albums, and it's also been an honour to sing on his new album *In Deep*."

It seems to me that you are an enthusiastic champion of people's artistic / creative endeavours and you create opportunities for them. I've seen you, as a teacher, draw out with loving encouragement the very best in people. I also see that you are much-loved by all from young students just about to begin their musical studies to very seasoned professionals – all happy to and feeling that they can learn from you. How important is teaching to you?

"I am passionate about teaching. It's become more important as the years go by. I'm really grateful to be able to offer something. It really matters to help. I'm not a qualified teacher; I've never been to teacher training college and that's why I deal mostly with interpretation - because I know that from experience."

"Speaking from a singer's perspective, there's been so much slightly messy history of a divide between instrumentalists and singers; bad open mics when there's no communication. That's what gets me. It happens equally on both sides. So I've been on a

mission in a way to try to bridge that gap - communicating and talking about bringing everything together."

"I know some stage nerves can take over but if you are prepared enough nothing will go wrong. What's the worse that can happen? Make sure you've got charts for whoever is playing with you. It might be a house band that you've never met before. Get it off to a good start by looking them in the face. A lot of people are so nervous they become socially paralysed. They are thinking just about their song, and the pianist, bassist and drummer are just like nameless, faceless people who are just going to play their song. It shouldn't happen and it's not a good start. They are not going to go away thinking they've had the best communication. Know the song backwards. Know how to count it in and what tempo you want. Take your time with the tempo. Wait until you are comfortable. Don't feel rushed by anyone. Just say "One minute, please – I know how I want to count it in". Then sing it as well as you can for you, for the audience and for the people you are playing it with. They are not just backing you; you are playing with these people to make this music so it all becomes a really nice together thing. That doesn't always happen, but it would be nice if it did."

"So I keep striving to get inside the song. People have been told they can't sing. They've been told to shut up in their past. I've noticed with a lot of women and men and it digs really deep. It stays there. I work a lot with musicians Sophie Bancroft and Sara Coleman. We love working and teaching together as a team as we have different strengths to offer in terms of general content. One project is a summer school in France which I would never dream of missing."

We are running a weekend workshop in Hastings, 7th – 9th February, 2014, with a performance at Porters Wine Bar on the Sunday lunchtime. (See details at end of article.)

There is always a buzz of energy about you; you gig almost continuously and go on tour. There must be times when you are tired and have to perform, and performing can sometimes be a lonely place. What sustains you and how do you maintain your energy?

“I’m not doing as many long tours now as I used to. I’m finding as I get older I get homesick a little more quickly – which is a lovely feeling as well.”

“I’m very lucky - for some reason there’s a chip in me that as soon as I start the first song I’m there. Even if I’ve been crying - when I was depressed – and I’ve suffered from depression. I’d be not really sharing it with anyone but feeling so horrible and worthless to go up on stage. I’d go up and think ‘Right, let’s get this over and done with’ – really cynically – and then half-way through the first song all those negative feelings just disappeared. I was the same person but all those feelings dispersed and maybe the protective calm embrace of the music took over and I let it. That happens. I don’t want to rely on it or think about it consciously because then I might wait for it one day. It’s like if you want to get drunk you can’t get drunk. I used to find that in my Olympic drinking days (when it wouldn’t even touch the sides). My head is in a much better place now – chemically more properly balanced and I don’t mind talking about all that. I’m pretty open about all that. There might

be other people out there as well who feel like this.”

How do you balance your music work-load with other obligations – family/ friends? Do you keep them separate or are your music and life interwoven?

“My family life is great and we all get along so well. Everyone knows I’m married to Roger (*Roger Carey – bassist*) but we manage to keep a very private life which is great. Obviously I’m not the sort of person that people want to intrude on. Everything else I share completely. I don’t feel worried about that. I’ve never suffered from embarrassment - not often anyway.”

“It’s never been straight forward though. Looking back I could have been there more. There’s nothing I can do about that. It’s been hard to balance and hasn’t been perfect. We’re getting there now. My daughter and I get on really well. My mum lives just ten minutes down the road. Roger and I are learning things that I have taken twenty-six years to realise. Things are starting to get OK now with everything so I’m really looking forward to this age thing - this whole life thing that we have. I’m realising that I am enjoying getting older. I’m embracing it and really liking it. I’m feeling more comfortable the older I get. Comfortable in my skin. I was jumping out of my skin for so many years but I’m back in there now.”

You are spontaneously quick-witted and can be very funny. You can make us laugh and cry in a split second. Of course laughter and tears are very closely woven...

“Yes – that’s probably why I’ve done it – protecting myself and then it just became a habit. I have that awful, really bad habit of laughing at my own jokes that I think are hilarious. And even

the fact that no-one else laughs makes me laugh because then I can talk tumbleweed and bring out even older jokes. So I’ve got a slightly perverted angle on humour. I can’t pretend to be anything. Maybe it was a protection thing for me when I was depressed and I hadn’t realised that yet. Now I’m not depressed and it’s funny trying to make people laugh in-between songs just with a really random joke I’d heard. And I think ‘well I’m up here and I might as well have a go at a joke’ and that makes me laugh – just the whole ridiculousness of it.”

Do you ever feel the pressure to be funny or present a particular persona, or can you always be your authentic self?

“If someone says to me, ‘We need you to be funny for ten minutes’ I would probably sit in the dressing room crying. I can’t do that. There’s no way I could go on stage and just be funny – I wouldn’t know how to do it. As soon as someone asks me to be funny I suddenly become a petulant teenager and I refuse to smile.”

What about composing? Are you writing generally?

“Not at the moment. I have a discipline problem with that. I can’t sit down and start writing. I accidentally wrote some lyrics when I was writing a lot with Tony Coleman from Hospital Records and London Elektriccity. He gave me a tune and on the train I came up with these lyrics. They were just flowing out and he said “Oh these are great.” It turned out they weren’t mine – they were just from the back of my mind – subliminal - from a song I’d done fifteen years previously. That upset me so much that I don’t think I’ve written since because I’m terrified of that happening again. That’s the power of the

subliminal brain. It really freaked me out. This was over ten years ago and so I haven't really written in ten years. I'm not that interested in writing at the moment. Maybe one day I will. I like writing with people but just having to write lyrics on my own I'm so scared that's going to happen again. It was a horrible feeling. I started thinking about everything else I'd written. I went through everything and luckily they were genuinely from me."

And the piece *Billy No Mates* which is piano with a tiny bit of vocal input. Such a painfully and beautifully moving piece without words...

"That was just an instrumental improvisation in the studio – I just thought of a Billy no mates and it was the first thing that came out. I love it that you love it – that's brilliant."

James McMillan of QM Recording Studio feels it is important to document, by recording, the phenomenon that is Liane Carroll for the jazz world. Do you have this sort of belief in yourself?

"No – obviously I don't. That's very nice of him. James is wonderful and we've made some lovely records together. First I must say that Roger inspired me to play better and sing better both just by his being and by my being in love with him. He's such a ridiculously talented player. And the fact that we're together I still pinch myself about it because I was really quite in love with him very early on and I just thought he was out of my league. He's remarkable and plays all over the place and I think he's the one that's most talented. He's really helped me and I've found him very inspirational."

What creative process do you use for your song choices? Is it primarily emotionally or

musically driven? Do you have favourite song-writers?

"It's just what I like. All Cole Porter. Of course Laura Nyro – I think she's my favourite. And some of Tom Waits. There's some Bob Dylan I love and Jimi Hendrix. I love lots of different things in different people. I'm really glad I don't have one particular thing. That's why I'm greedy again. I like loads of it. It just has to touch me. I've got some lovely CDs at home that I haven't even listened to yet. Just old LPs I've been given – Dinah Washington, Shirley Horne – I'm just trying to make some time to listen to them."

How do you handle "mistakes" in a performance? Do you ever consider that there are "mistakes" on stage?

"Yes – I let them become little butterflies. They just fly around the stage like glow worms. I have no worries about it unless I'm playing with someone else and doing a professional job - then hopefully you don't fuck up. But if it happens on my watch, as it were, with my band I quite relish it. I think it's fun. It's part of the process."

You appear equally at ease in both intimate and enormous gig settings.

"Absolutely I don't know where that confidence has come from but yes, it's calmness. That's absolutely fine."

Do you have a preference?

"No there's the old greed again – I love doing everything. Porters is my favourite gig in the world. I'm so comfortable there and there are always amazing people."

Are you ever shy or nervous and what do you do to handle nerves?

"Nerves can suddenly kick in when just don't expect them.


Those are the ones I hate. I don't get it often now and I've had lots of people ask me how I deal with it and there are certain ways. Breathing helps (just breathing – not even deep breathing – don't fall over!). Realise what you're nervous about and go over the positives of why you're there and why you're doing it. Think 'You wanted to do this...why are you feeling nervous about it...'. If the nerves are in my tummy – like butterflies in the stomach – I'd use that and just imagine it's a ball of sound that's just whirring round. It might sound daft but I use this whirring ball of sound and it does work. Then there are four or five bars of the highest vibrato you'll ever hear but then it all just calms down. Again once you're in the song, that's it. It's just the bit before that's so horrible – lots of clenching and trying to smile and your face goes a bit funny. So the nerves can hit me – out of the blue – not related to anything relevant. It hits everyone and would be surprising if it didn't. It's good to get nervous and work out ways of getting over it. Because I've been nervous so many times I'm better at getting over it now I think."

Advice to give an aspiring jazz vocalist?

"It's being disciplined enough to do the ground work in order to achieve that freedom within a song. To do as much work as you can – doing the right sort of work – really making sure that you're singing in tune. Listen back to yourself all the time even if you hate doing it. You might not want to do it but do it – it's important. I listen to my singing to improve. Doing enough work so that you get to this position (which I'm still aiming for as well) where you have this utter freedom when you start singing this jazz music which has evolved from music from around the world. It's evolved from suffering and

slavery. It's like a magnet and it's collected so much along the way. It's all sticking to it and it's all brilliant and I love the diversity of it. It's so enormous for such a tiny word and if you just want to sing it it can be like a cry to the wind. It's such a glorious thing to do that I think if you are

prepared enough and to let yourself go with it— open your heart a bit – which can be exposing - but think 'I'm going to do it anyway' and take that step – that's that. As long as you've got the groundwork done. And the groundwork isn't boring - it's just as glorious. It's brilliant because

you're getting to learn a song and what can be better than that. So you can just fill your time learning all the aspects of the song and then you suddenly think 'right – I'm ready to sing this now' – and that's the moment when it's the most free. It's beautiful." 

Find Out More

www.lianecarroll.com

For details about the upcoming workshop in
Hastings, 7th – 9th February, 2014

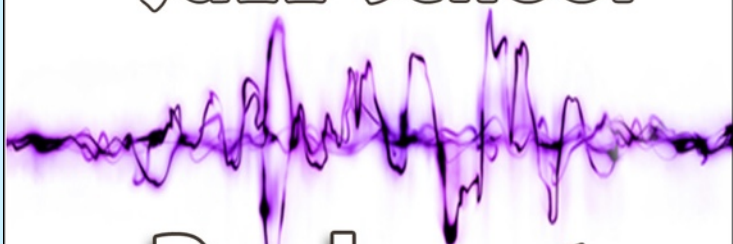
<http://www.sophiebancroft.co.uk/teaching/workshops>

Lou Beckerman is a Sussex-based jazz vocalist
currently working on her new album

Into the Blue

which will be available early in 2014.

Brighton Jazz School



Podcast

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Packed with interviews with world
class giants of the music, Reviews,
Improv Tips and more, but don't
take our word, listen for yourself!



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brightonjazzschool.com/podcast

Brighton Jazz School

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We are now recruiting for Term 2
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Subject areas include: Minor
II-V-I's, Diminished and Altered
Harmony, Lydian and Quartal
Harmony and much more! Get
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opportunity to perform in a real
jazz club on a weekly basis! Come
on, jump in with us!



BRIGHTON JAZZ SCHOOL

Vocalist Imogen Ryall

Imogen Ryall has recently been making a name for herself performing and teaching around Sussex.

Editor of *The Sussex Jazz Mag*, Charlie Anderson, and aspiring jazz vocalist Anabel Alegre sat down with her to talk about her love of jazz, her love of teaching and her development as a musician.

Charlie: How did you first get into jazz?

“My Dad had quite an eclectic record collection. He had all sorts of things including Frank Sinatra and Art Tatum. My Dad is an amateur pianist, but actually rather good, but also rather self-deprecating about it. So he had various albums of jazz pianists like Art Tatum and Oscar Peterson. And he had some Mike Westbrook albums because, also, he’s an actor and he worked with Mike Westbrook. So the first jazz singer that I heard was actually Norma Winstone, who was my earliest influence. At that time, though, I didn’t really know what I was listening to.”

“After I left school I did the jazz course at Chichester. When I was 16 or 17. At that time it was called the jazz and popular music course and at that time it was the pop side that interested me. And then somebody played me some Billie Holiday and I just thought ‘I’d like to sing, or to try to sing, like that’. Actually, I was playing piano then, as well, I wasn’t really singing although I always sung. I wasn’t really thinking of myself as a singer. I sang something and people didn’t go ‘urghh’, so I carried on. That



was the start of it and I got into various other things from there.”

Anabel: Did you always love jazz?

“When I did the course at Chichester, that was the thing that started me off. I don’t know why jazz in particular. Jazz is really the only thing that really holds my interest. I can listen to it again and again and not be bored with it, and find something new every time.”

Charlie: What’s your practice routine?

“It depends on what I’m doing. I’m teaching quite a lot, and I’m always learning. I’ve always got songs on the go that I’m learning, so I’m using my voice quite a lot.”

“Practice-wise, I can’t say, at the moment, that I’m doing a massive amount. I’m singing a lot and teaching a lot. Normally,

if I’ve got a period where I’m not doing very much then I’ll find a piece of music or an instrumental solo and I’ll try and learn it. That, I guess, is my practice because I’m always trying to improve my harmony and get my soloing, my scat singing, better. So those are the things that I will do and, for me, my way of learning is to listen and trying to reproduce instrumental solos. Sitting at home and doing scales, I don’t do a lot of, which is probably not the best advice to give to other people but that’s just what’s happening at the moment.”

Anabel: Do you have any tips for singers?

“Listen, listen, listen and listen again. Listen specifically to certain things. Maybe a whole album, just listening to the bass, try and sing some of

the bass lines; listen to the piano player, how they're comping. Really hone in on the different aspects of the rhythm section."

"Listen to lots of singers, but a really big, wide range. Don't limit yourself to just what you like. If somebody you admire says 'listen to such and such', I always listen to everything people say and I try and listen to everything. It's something that people don't do that much of, really. When you start learning, you kind of just want to do it all the time, you want to do, sing or play. Listening is certainly a very important thing when it comes to playing with other people."



"Give yourself time to get immersed in the music and to learn the songs that you want to do. Don't be in a hurry to sit in and I think it can be quite a big thing in terms of confidence for quite a few singers when they're just beginning and they don't feel that solid and confident in what they are doing. And if the band is not that solid either then it can all be a bit of a train wreck. So I think it's quite good to give yourself time to really feel solid in what you're doing, and always to be responsible for rhythm and harmony, not just singing the song and singing it well, but being aware of what's going on with the musicians around you. It's all about listening."

Anabel: How long does it take to get good?

"It depends on the individual. I've been singing professionally for 25 years and I

still feel that I have a long way to go. It's a constant journey. You should never feel 'right, I've done it'. You should always be learning. Also, what's the definition of 'good'? The more you do it, the more confident you'll be. The more positive and constructive feedback that you get from people, that's also very helpful. Sitting at home and singing is not the way forward.

Charlie: I've noticed that when you sing, it's more like you're a musician in the band.

"That's a very nice complement. Thank you. I hope so."

Charlie: Is that something that you've worked on?

"Funnily enough, I always wanted to be like that. I did a course at the Guildhall and to be the girl singer in the front in the sparkly frock was very much frowned upon. They really didn't want that. You were very much supposed to be part of the ensemble. And I always quite liked that because I was always quite shy, really. To begin with, I didn't really like doing the bits of chat that was expected of me on gigs. So that appealed but since leaving and working I still don't do a huge amount of chat but I am comfortable in that role if it's required of me. But I like it if I can just be part of the band. I think that's why I'm trying to get the whole vocal trumpet/trombone thing going because that allows me to be a bit more part of it. You don't just sing the tune, you can then have a bit of a solo and be more



a part of the music. I'm getting there with that."

Charlie: So, what are your future plans?

"What I'd like to do, what I need to be doing, is recording another album. The last one was four or five years ago. So I would like to do something. I've been working quite a lot with Julian Nicholas, an amazing musician and educator."

"I'm doing a gig at The Plough in Rottingdean with Julian Nicholas and Czech pianist Emil Viklicky. I'm really excited about that."

"I've never really had game plans, to my detriment in some ways. Recording would be nice to do, if not this year then the beginning of next year, and lots of gigs."

Charlie: What are some of your favourite albums?

"*Mingus Ah Um*, *Kind of Blue* and Joni Mitchell's *Mingus* album. Those were some of the first albums that got me completely hooked."

Charlie: And what are you listening to at the moment?

"I'm listening a lot to *Blues and the Abstract Truth* [Oliver Nelson], Al Jarreau, Norma Winstone and a really good singer, who's not that well known, called Meredith d'Ambrosio."

For more information on Imogen Ryall visit:
www.myspace.com/imogenryall
Imogen Ryall performs every Saturday, 2-5pm, at The Queen Victoria pub in Rottingdean.

Letter From America

Sara Oschlag

Hi Charlie,

I meant to stick to your questions but I started writing & it just took it's own shape. I hope it's ok:

"I don't remember choosing music. I think it must've chosen me. I grew up in Copenhagen in a slightly chaotic home. My parents were unhappy back then. My two sisters had left home at about 15 & 16, which was when I was born. I felt like an only child but I did have my sisters to look up to. One of them sang & I would be at her gigs & know all the lyrics to the songs she sang. Her band was an Aretha Franklin tribute & I was 9 when she pulled me up to sing with her. That just happened that one time.

I got into theatre (not musical theatre) when I was about 10. For me it was a great escape & I could really express different emotions through acting. I had a lot of fun doing that till I was 14.

In 6th form (I believe that's the equivalent to gymnasium in Denmark), at age 16 or 17, I had to choose between A-level

drama or music. It was an easy choice. Music became a serious part of my life. A year later (my last year before



graduating) I dropped out & started studying music full time. That was a very tough decision & I'm always grateful to my mother for supporting that choice & any choices I have made in my life.

I came to Chichester in August 2000. When I started I thought I knew jazz. Ha! I seemed to have a bundle of

confidence but as soon as I got on the stage to sing in front of my fellow students, I was grabbing the mic so hard my knuckles went white & I couldn't look anywhere but into the ground. I couldn't hide like I could with drama. Something happened. I think I found myself exposed to the world & I had to learn to be cool with that - be cool with who I was.

I had only signed up for 4 months. Then I was gonna go to Mexico to join my friends & just bum around. But I did not want to leave.

I finished the year & went back to Denmark, attending another music school before travelling to Thailand/Indonesia/Bali with a dear friend. We were partying for 3 1/2 months. When I came back I phoned up Adrian Kendon, who was

running Chichester Jazz Course at the time & begged to come back & do another year. I did & moved to Brighton when the year had finished.

This is where my learning started.

I didn't know any working jazz musicians in Brighton, so I

started going to Hanbury Ballroom every Monday night for the late jazz session run by Roy Gee to meet musicians. I met Dan Sheppard there on one of my first visits & he gave me my first opportunity. A two-week cruise. I didn't have the (I wish I could swear here) repertoire. I had to create a pad in 3 weeks & I did it using a tuning fork. A tuning fork! Of course, a lot of the charts were bad or wrong but the band (Robin Watt, Jason Henson & Dan) really helped me getting it right. And they still do.

Being a musician is teamwork. You gotta listen to each other & support each other musically: be the foundation, guide or give space. But always listen & look around. Without

communication there is no jazz.

No one can teach you how to find your own voice - a good teacher can teach you technique & help you push yourself & get unstuck. But creating yourself as a singer - that's a great journey. I've listened to hours & hours of albums & gigs. Sitting by the piano learning tunes. Listen. Ask questions. Keep learning. On stage it has taken 10 years to develop from who I was when I first came to Brighton to the singer I am today. And the journey continues.

As I'm writing, I'm sitting in my temporary New York apartment. We're here for two weeks to listen to as much jazz as we can get our ears near to.

Tomorrow I'm going to see & hear Annie Ross (ANNIE ROSS!!!) & later this week Kurt Elling (KURT ELLING!!!) - I'm struggling to find the words that describe how overwhelmed I am, being here & being able to witness these greats.

Charlie, I know I didn't exactly stick to your questions but I hope my piece will give some enjoyment, inspiration or enlightenment to the readers.

And readers, if there's something I've left out, just ask me.

X Sara"

Sara Oschlag
Singer



::nicholas::viklicky::

::real jazz session:: £10/£7::

8pm-11pm Fri 1 Nov @ The Plough,
Rottingdean

"...two prodigious talents in tune with each other" The Independent



Emil Viklicky is simply the Godfather of Czech jazz – having performed all over the world with such artists as Wynton Marsalis.

Julian Nicholas has played with countless top jazz artists.

This one-off, special event also features UK jazz stars:

::imogen ryall::spike wells::paul whitten::

tickets and reservations are available by email from

jnicholas126@gmail.com or phone 07713581600

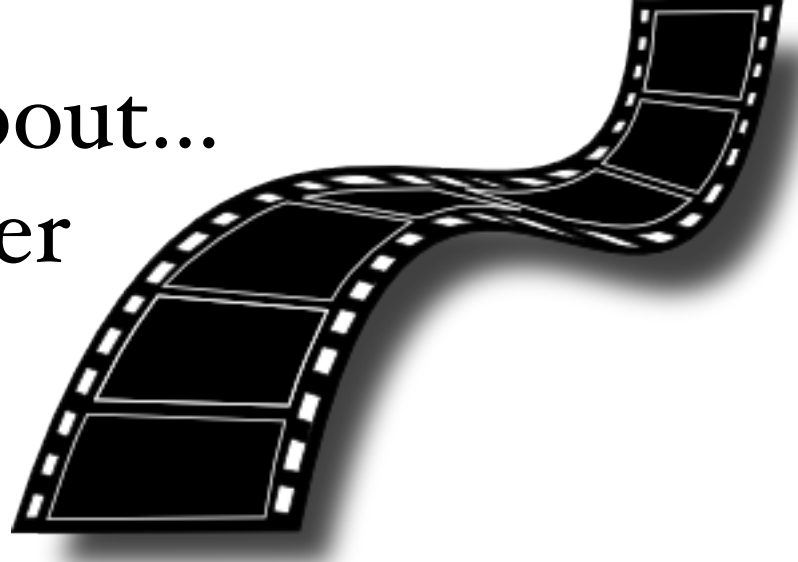
thanks to The Plough for enabling a special opportunity to host an international star – thanks to Rod Hart for supplying a real piano

JAZZ AT THE SNOWDROP

EVERY MONDAY. SOUTH STREET, LEWES. 8 - 10.30. FREE.

- Oct 7** **Simon Spillett (sax)**
Alex Eberhard (drs) and Terry Seabrook (org)
- Oct 14** **The New Brighton Jazz Quartet**
Imogen Ryall (vcl) Geoff Simkins (sax)
with Terry Seabrook (org) Alex Eberhard (drs)
- Oct 21** **Danny Moss Jnr (bass)**
with Pete Burden (sax) and Terry Seabrook (pno)
- Oct 28** **Terry Seabrook Piano Trio**

Five Fun Facts About... The Jazz Singer



The Jazz Singer was the first talking picture and was released in 1927.

Al Jolson's most famous line in the film was his catchphrase "Wait a minute, wait a minute, you ain't heard nothin' yet".

The original film version of *The Jazz Singer* featured both the jazz standard *Blue Skies* as well as *The Kaddish*, the Jewish prayer of mourning.

The 1952 remake featured Danny Thomas and Peggy Lee.

The 1980 version starred Neil Diamond and Laurence Olivier and featured the hit song *Love On The Rocks*.

Listings



Heather Cairncross, photo by Mike Guest

Highlights

Friday 1st November

Czech pianist Emil Viklický with Julian Nicholas (sax), Imogen Ryall (vocals), Paul Whitten (bass) and Spike Wells (drums) at The Plough, Rottingdean

Sunday 3rd November

Bassist Terry Pack with Tom Phelan (piano), Andy Williams (guitar) and Dave Cottrell (drums)
The Brunswick, Hove

Tuesday 5th November

Mark Bassey & Simon Savage
The Hare & Hounds, Worthing
with the Alex Eberhard Trio

Thursday 7th November

Julian Nicholas & Joss Peach at The Ancient Mariner, Hove

Julian Nicholas (sax), Joss Peach (piano), Nigel Thomas (bass), Dave Trigwell (drums)

Sunday 10th November

Paul Busby Big Band
Featuring a guest spot from trombonist Mark Bassey

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

28

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

29

Jazz Jam Session

The Brunswick, Hove
8pm Free

Tony Williams Quartet

The Hare & Hounds, Worthing
8:30pm Free

Wednesday

30

Liane Carroll

Porters Wine Bar, Hastings
9pm Free

Wayne McConnell Trio + Jam

The Verdict, Brighton
8:30pm Free

Thursday

31

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free

Alex Garnett/Brandon Allen Quintet

Smalls, Brighton
8pm £13

Simon Savage, Roy Hilton & Nigel Thomas

The Ancient Mariner, Hove
8:30pm Free

Friday

1

Liam Noble's 'Brother Face'

The Verdict, Brighton
8:30pm £12/9

Julian Nicholas & Emil Viklicky (see [highlights](#))

The Plough, Rottingdean
8-11pm £10/7

Saturday

2

Imogen Ryall

Queen Victoria, Rottingdean
2-5pm Free

Steve Aston Gypsy Jazz

The Paris House, Brighton
4-7pm Free

The Outlanders

The Verdict, Brighton
8:30pm £7/5

Sunday

3

Lawrence Jones All Stars

Lion & Lobster, Brighton
8-10pm Free

Terry Pack Quartet
(see [highlights](#))

The Brunswick, Hove
8pm £7/5

Gig Listings

Monday

4

Jazz Jam with One Hat Trio

The Bee's Mouth, Hove
9pm Free

Terry Seabrook

The Snowdrop, Lewes
8pm Free

Jamie Cullum

The Dome Concert Hall
7pm £26.50-£39

Tuesday

5

Jazz Jam Session

The Brunswick, Hove
8pm Free

Mark Bassey/Simon Savage Quintet (see [highlights](#))

The Hare & Hounds, Worthing
8:30pm Free

Wednesday

6

Liane Carroll

Porters Wine Bar, Hastings
9pm Free

Wayne McConnell Trio + Jam

The Verdict, Brighton
8:30pm Free

Thursday

7

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free

Julian Nicholas, Joss Peach, Nigel Thomas, Dave Trigwell (see [highlights](#))

The Ancient Mariner, Hove
8:30pm Free

Friday

8

Robert Mitchell's 'Panacea'

The Verdict, Brighton
8:30pm £12/9

Mark Bassey

The Beachcroft Hotel, Bognor Regis

Saturday

9

Imogen Ryall

Queen Victoria, Rottingdean
2-5pm Free

Steve Aston Gypsy Jazz

The Paris House, Brighton
4-7pm Free

Dana Gillespie Blues Band

The Verdict, Brighton
8:30pm £8/6

Sunday

10

Lawrence Jones All Stars

Lion & Lobster, Brighton
8-10pm Free

Paul Busby Big Band (see [highlights](#))

The Brunswick, Hove
8pm £9/5

On The Horizon

future gigs
More details to follow in the next issue...

Thursday 14th November

Remi Harris Trio
at The Paris House, Brighton

Gareth Williams at Smalls, Brighton

Thursday 14th November
with Ron Hockett/Trevor Whiting Quintet

Thursday 28th November
with Dave Green, Steve Brown and Piers
Clark

Friday 15th November

Imogen Ryall's VocalEase
with Rod Hart, Paul Whitten and Spike
Wells at The Verdict, Brighton

Sunday 17th November

Saxophone Giants: A Tribute to Jazz's
Greatest Saxophonists
Jean Toussaint, Keith Loftis, Reuben
James, Dave Hamblett and Mark
Lewandowski

Tuesday 19th November

Guitarist Jim Mullen
at Jazz Hastings

The London Jazz Festival Friday 15th - Sunday 24th November <http://www.londonjazzfestival.org.uk>

Madeleine Peyroux, Marcus Miller, Arild Andersen
The Geri Allen/Terri Lyne Carrington/Esperanza Spalding Trio, Carla Bley and many others

Sussex-based musicians:
Mark Bassey appears in Stan Sulzmann's Neon Orchestra at The Purcell Room,
Friday 15th November

Claire Martin at The Elgar Room (Royal Albert Hall),
Monday 18th November

Thursday 19th December

Claire Martin & The Montpellier Cello Quartet,
with support act Cloggz,
at The Old Market, Hove

Venue Guide

- All Saints Church**, The Drive (corner of Eaton Road), Hove BN3 3QE Tel. 01273 733331
- Barney's Cafe/Bar**, 46-56 Portland Rd., Worthing, West Sussex BN11 1QN 01903 527075
- Casablanca Jazz Club**, 3 Middle St., Brighton BN1 1AL Tel. 01273 321817
- Charles Dickens**, Heene Road, Worthing, West Sussex, United Kingdom. BN11 3RG Tel. 01903 820972
- Chichester Jazz Club**, Pallant Suite, 7 South Pallant, Chichester PO19 1SY
- Coach and Horses** Arundel Road, Worthing Tel. 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 Tel. 01273 327 299
- Porters Wine Bar**, 56 High Street, Hastings TN34 3EN Tel. 01424 427000
- Queen Victoria**, 54 High Street, Rottingdean BN2 7HF Tel. 01273 302 121
- Smalls**, The Caxton Arms (basement), 36 North Gardens, Brighton BN1 3LB
- Steining Jazz Club**, Steining Centre, Fletchers Croft, Church St., Steining 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 Tel. 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 Plough**, Vicarage Lane, Rottingdean BN2 7HD Tel. 01273 390635
- The Ropetackle**, Little High Street, Shoreham-by-Sea, West Sussex, BN43 5EG Tel. 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, Steining, BN44 3YE Tel. 01903 814084

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

Reviews



Loz Thomas, courtesy of Mike Guest

Radio programmes



FM radio

DAB digital radio

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

BBC iPlayer

Geoffrey Smith's Jazz, Sat. evenings at midnight
Geoffrey Smith profiles Billie Holiday (3rd Nov.) and the 'band within a band' craze (10th Nov.).

Jazz Line-Up, Saturdays 6pm
Sat. 2nd Nov. Julian Joseph interviews vocalist Christine Tobin.

Jazz On 3, Mondays 11pm-12:30am
Mon 28th Oct. Peter Evans's Zebulon Trio
Mon 4th Nov. Reeds player Paul Dunmall.

Jazz Record Requests, Saturdays 5-6pm
Alyn Shipton plays listeners' requests.



DAB digital radio

www.jazzfm.com

Sky channel 0202

Freesat 729

Jazz FM smartphone app

There's some great jazz to be heard on Jazz FM:

Helen Mayhew presents *Dinner Jazz*, 7-10pm

Mike Chadwick presents *The Cutting Edge*, Sundays 10pm-midnight.



<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
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 and Steve Thompson along with international stars Geoffrey Keezer, Joey Calderazzo, Joe Locke, Cathy Segal Garcia, Christian McBride, Gary Burton and Kurt Elling.

The latest edition of the podcast features an interview with legendary pianist Ahmad Jamal.

A future podcast will feature an interview with bassist Ron Carter.

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

iTunes



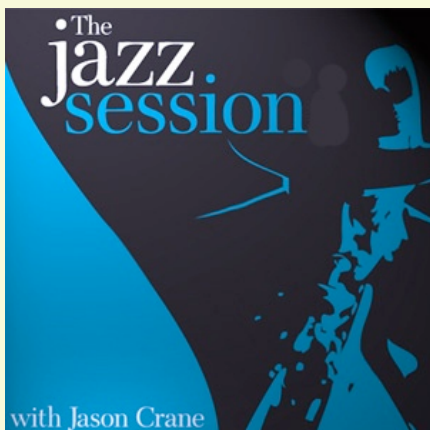
The Jazzwise Podcast

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



The Jazz Session Podcast

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.

Thanks to a Kickstarter campaign, *The Jazz Session* returned on 1st October 2013 with an interview with saxophonist Lee Konitz.

The most recent edition features an interview with trumpeter Ralph Alessi about his new album, *Baida* on ECM.

<http://thejazzsession.com>

iTunes

You Tube Channels

Jazz Video Guy

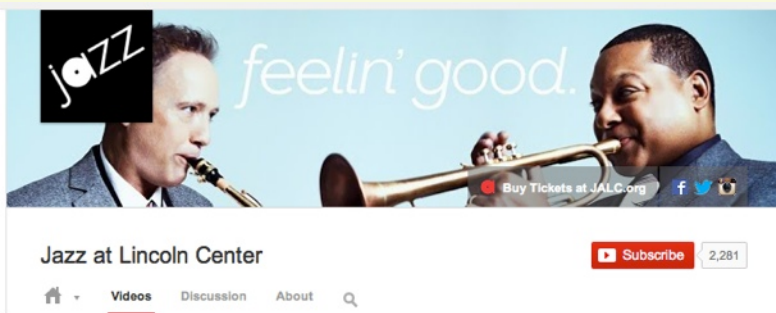


Jazz Video Guy, aka Bret Primack, is a former Downbeat journalist and filmmaker who co-founded the first jazz website, Jazz Central Station, back in 1994.

The *Jazz Video Guy* channel now has more than a thousand videos and nearly 25 million views.

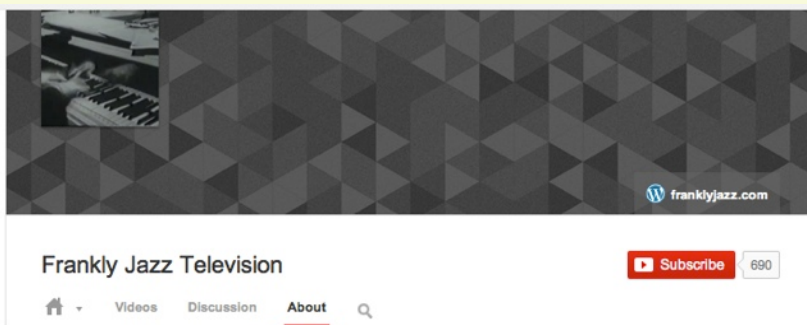
Highlights include the *Hal Galper Piano Masterclasses* and the short documentary *Who Is Sun Ra?*

Jazz at Lincoln Center



The Jazz at Lincoln Center channel features lots of behind-the-scenes interviews in segments entitled *In The Studio*, as well as performances in *The Jazz Vault*.

Frankly Jazz Television



The *Frankly Jazz* TV show was broadcast in Los Angeles in the 1960s and featured presenter Frank Evans interviewing some of the big names in West Coast jazz. The channel was started by his son, Lance Evans, in memory of his father's contribution to jazz.

Live Reviews

Geoff Simkins, Imogen Ryall, Terry Seabrook & Alex Eberhard

The Snowdrop, Lewes 14/10/13

This unusual combination of musicians (alto sax, voice, organ and drums) performed a collection of well arranged standards with Imogen Ryall also doubling as a second front-line instrument with her scat singing mimicking a trumpet. Saxophonist Geoff Simkins performed a beautiful trio version of *Alone Together*. The ensemble gel together really well and play some beautiful arrangements of well-known standards, as well as a few lesser-known tunes.

Mark Edwards' Charity Jazz Roar Up with Cloggz & The Bobby Wellins Quartet

The Brunswick, Hove 18/10/13

I'd heard lots of great things about Mark Edwards' previous Charity Roar Ups, but this was the first time I'd actually been to one. Having seen Cloggz before at The Verdict back in March this year, I knew to expect an eclectic mixture of jazz and film music. The sensitivity of the musicians was of the highest calibre and the beauty and emotion in the solos of violinist Ben Sarfas touched everyone in the room.

The second half of the evening featured saxophonist Bobby Wellins, a veteran superstar of British jazz performing with bassist Andy Cleyndert, drummer Spike Wells and the ever-flexible Mark Edwards, who performed incredibly.

Andy Cleyndert impressed everyone with his solid sound and confident, expressive solos.

The climax at the end of the evening was the reunion of saxophonists Julian Nicholas and Bobby Wellins, who showed an awe-inspiring telepathy, trading phrases and generally having a good time.

Jack Kendon Sextet

The Verdict, 19/10/13

Saxophonist Will Gardener, playing on the first couple of numbers, left early to go to another gig, leaving it to trombonist Tarik Mecci and trumpeter Jack Kendon to play the lead parts of some classic hard bop arrangements. The musicians in the audience might have noticed the occasional tuning glitch and missed cue, but this didn't detract from a night that featured some great soloing. Bassist Joe Downard let rip on Billie's Bounce (one of two encores), showing not just his technical brilliance but also his knowledge of Christian McBride's bluesy bass playing. The full sound of his bass was a good match to the hard drumming of Tristan Banks. Pianist Al Scott not only played some virtuosic solos, but also showed his softer side on the trio number, *Blue In Green*. The highlights of the evening included some fantastic soloing from the front line, with Jack Kendon soloing on both trumpet and flugelhorn and Tarik Mecci, a new name to many, showing great fluency and soulfulness - I hope to see more of him in the future.

Nigel Price/Terry Seabrook/Nigel Thomas

The Ancient Mariner, Hove 24/10/13

Guitarist Nigel Price, a former Brighton resident, has been wowing audiences at Ronnie Scotts and recently returned to perform at The Verdict whilst on tour with Gary Smulyan.

And, of course, 'the other Nigel', bassist Nigel Thomas, has been doing this gig with previous guests that include Paul Greenwood and Ian Price.

It was great to see the trio just jamming on standards and digging into a blues, and playing some fantastic ballads, the soloing on *In A Sentimental Mood* was particularly memorable. The highlight of the evening was a beautiful and sensitive version of the bossa nova *Gentle Rain*, with some delicate guitar soloing by Nigel Price.

Look out for forthcoming gigs with guests that include Simon Savage, Julian Nicholas, Imogen Ryall, Geoff Simkins and Mark Bassey.

And, believe it or not, this gig is free, but be prepared to show your appreciation when the hat is passed around for donations.

Preston/Glasgow/Lowe/Lockrane

The Verdict, Brighton 25/10/13

The contemporary jazz trio of guitarist David Preston, six-string bassist Kevin Glasgow, and drummer Laurie Lowe embarked on their UK tour with a sensational gig at The Verdict with guest virtuoso flautist Gareth Lockrane. The trio could easily garner comparison with the likes of The Neil Cowley Trio and other contemporary ensembles, as they laid down some driving, energetic grooves in a variety of time signatures, with complex unison passages and tightly-woven arrangements.

Starting off with the composition *Silvertide*, they showed their intense interplay and expert musicianship (this piece is well worth a watch on [YouTube](#)).

Bassist Kevin Glasgow contributed a number of the compositions throughout the evening, such as *Elephant & Castle*, and the intriguing *Sigur, Scruff & Shadow*, named after three rats that he once shared a practice room with. Glasgow's unique compositions were a great vehicle for Lockrane's spirited and engaging flute playing, particularly on the piece *The Priory*, named after *Sainte Marie de La Tourette*, a priory near Lyon designed by Le Corbusier and Iannis Xenakis.

The Olivier Messiaen composition *O Sancrum Convivium* worked really well in this setting and provided a serene contrast to the other pieces that were played. [Check out the trio version on their website.](#)

A fantastic evening of original music ended with calls for an encore from a small but appreciative audience, who were further enthralled by *S'noL Meridian*, another intricate and energetic original from guitarist David Preston.

If you're at all interested in British contemporary jazz then I urge you to see this band in a live setting.

Preston-Glasgow-Lowe are touring the UK throughout October and November. Check their website for details.

Find out more

You can see Cloggz supporting Claire Martin & The Montpellier Cello Quartet at The Old Market, Hove on Thursday 19th December.

www.theoldmarket.com

Find out more

<http://www.prestonglasgowlowe.com>

Improv



Nick McGuigan, photo by Mike Guest

The Jazz Education Section

THE IMPROV COLUMN

Brighton pianist and educator **Wayne McConnell** discusses The Pseudo Jazz Singer

It would be very easy for me to write this piece and focus entirely on what "jazz singers" do wrong – which is why I'm going to do exactly that! Well, not entirely. I'll start by saying that working with good singers is my favourite format as a pianist. I truly love the art of comping for singers and it is something I have done a lot of. I love the diversity that it offers. Some singers are more like horn players while others are only interested in extracting the inherent beauty of the songs they sing. Either way is fine with me.

Singers in the jazz realm have an incredibly hard job. And for female singers, that job is even harder. First of all, "their" musicians will, with 99% certainty, be male. So even before the singer takes a breath to count in the tune, she or he will have to deal with all the issues that could potentially arise (namely egos). Of course, I'm talking very generally and tongue in cheek here, but it is no coincidence that singers very often get told how to do their job even if they are experienced. This is not so much to do with gender but rather a global, sweeping judgment that singers know nothing about harmony, melody or rhythm. There are many jazz musicians who think that singers are just there to look good and sing the song. The underlying thought tends to be: get the song out of the way so that the soloists can play the "real stuff". I'm sure there used to be a time where this didn't happen and anyone calling themselves a jazz singer

would get the respect they deserved, but that seems to have vanished for some time. Now when a jazz singer gets up on stage, you can see the musicians rolling their eyes. In fairness to the musicians, this is not because it's a singer rather than another instrumentalist; it's because they have got so used to accompanying singers who just don't have their shit together.

History tells us that this was not always the case. So where and when did all this start? When Sarah Vaughn, Ella Fitzgerald, Billie Holiday, Betty Carter, Mark Murphy, Shirley Horn or Carmen McRae sing, they have such strength in what they do. I'm not talking necessarily about chops or dynamics, but rather a fire of confidence that everything comes from. Even in the frailty and sensitivity of Lady Day, she sings with complete authority. This authority is genuine, not arrogance or SCGS (self-confessed genius syndrome). All of these singers really knew their stuff. Their musicality and sense of involvement with both the material and the band are fully apparent in everything that they do. Just to be clear, I'm not talking about how much music theory they had or whether they could read and write music; I'm talking about their understanding of what it is to be a jazz singer. So perhaps that's what's missing from many singers today.

I've been very blessed to have worked with some fantastic singers and there are many great jazz singers out

there carrying on the tradition. But there are even more "pseudo jazz singers" out there who are making it very hard for real jazz singers. That might sound harsh, but it is true. Just because you have a good voice, it does not make you a singer and it certainly doesn't make you a jazz singer. I think it is actually really simple to define a jazz singer and I'm going to attempt to do it now:

A jazz singer is someone who has embraced and fallen in love with jazz (not just jazz singers) and who spends all their time trying to work out how to play jazz, just as a saxophonist or any instrumentalist would.

I really don't think it has to be any deeper than that. There is a heavy price that goes with the title "jazz musician" and I don't know a single jazz musician who hasn't sacrificed a huge part of their life to use that title. It's not a "phase or fad". You don't suddenly wake up and think: "Hmm, today, I will 'do' jazz but only today." I'm urging potential jazz musicians, not just singers, to do your homework. Find out about the people behind the music. Make an effort to understand the complexities of the music. Learn the basics, like how to count in and what your keys are. Spend time developing and practising and you *will* be taken seriously even if you are at the beginning stages of your jazz journey. I'm afraid you *won't* be taken seriously if you just sing a song with an American accent or sing a standard using all of the cliché runs that you hear every singer

do on *The X Factor* every Saturday night. Please do not insult your audience or the musicians by faking it because it is really damaging for the singers who are the real deal and who do respect the music.

Jazz musicians also have a responsibility to treat singers with respect and should try not to assume that they are "pseudo" until you hear them sing or see how they conduct themselves when they are setting up a tune. If they do everything right and still stumble, maybe they are at the beginnings of learning about jazz. I think it is much healthier to encourage people if you can see that they are making an effort to be a more authentic jazz singer rather than to just shun them and group them in with the pseudos. That way, they won't have to assume the "jazz singer stance" – a false display of confidence and control with a terrified look on their face. The more experienced jazz singer will be able to drop the "diva" attitude – some of them will, at least – and we can all relax into things and concentrate on making music as equals on the bandstand.

If a singer fails to know what is involved with jazz, it is fairly safe to assume they haven't listened to jazz or they've heard Amy Winehouse being called an excellent jazz singer but think that that comment is based on her mainstream albums. A singer once came up to me on a jazz course I was teaching on and said: "I don't need to know this stuff [chords] because I'm a singer." "OK...", I replied. I

could have spent ages telling said singer how important it is to hear the harmony but I would have been wasting my time. I really think it is something you have to discover for yourself and some people will and others won't. That doesn't make them bad or unworthy, it just means they probably aren't going to embrace jazz as fully as they might. Unless you are driven by an Inner Urge (in jazz joke) to learn this music, it is pointless either trying to help people understand faster or looking down upon them for not understanding what is involved. At some point they either will or won't. I get frustrated at students who are only concerned with "modes" or "scales" because that is only a small part of the story, often those students have no sense of swing. No matter how many clever scales you know, if it doesn't swing or if it's not rhythmically interesting, there is no point. It is like using clever words because you've found them in a thesaurus.

I don't hold auditions at the Jazz School but I now make sure ALL of the students have one thing: love for the music. With love comes understanding and with understanding comes love. If you love your partner and understand them, you are destined for a long, meaningful relationship. Understanding what your partner's "currency" is, is fundamental to them feeling like you care about them. If you don't understand that currency, your relationship will encounter problems but if you

love that person, you will continue to search for that currency for as long as it takes. It's the same dedication that is required with learning jazz. The "currency" for jazz music is its deep history. Not to say it is all about looking backwards, on the contrary, but the future of the music MUST represent what has gone before in some way. If not, the love and loyalty that these great musicians have given will be lost. Jazz musicians know this and that is why we have the greatest respect for these important figures in our music. Not everyone can give themselves in the same way but we can honor and respect them by maintaining it as best we can. The maintenance of that art will sustain it at a high level. From that drive, a few people will break out taking that high level to the next level. If there is any dumbing down, then it is all lost. To be clear, I'm not referring to complexity or sophistication when I say "high level" simply authenticity and truthfulness. So next time you hear a singer who hasn't done their homework, don't look down on them or try and educate them, just accept that they are not there yet. It really is no big deal. Jazz audiences know the truth and can tell a pseudo jazz singer from the real deal. Eventually, the pseudo jazz singer will find out the truth but will only understand it under their own steam not by "jazz musicians" telling them so. Then it is their choice to follow the jazz path or not.

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 Basseby, 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 bassist Nigel Thomas.

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 as well as a monthly podcast.

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.

BJS also have a *Composing & Arranging Weekend* in December and also run Summer & Winter Schools.

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.

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 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:

Fridays 2-4;15pm
22nd Nov. - 20th Dec.

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:

£60 for a block of four sessions

Website:

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

This course currently has a vacancy for one front-line instrumentalist.

Contact:

Steve Lawless

steve.lawless@gmail.com

Mobile: 07514 569595

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

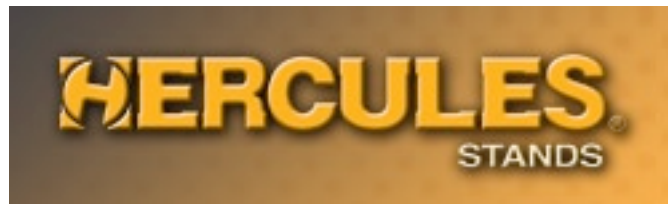
Cost:

Variable fees depending on status.

Website:

www.chichester.ac.uk

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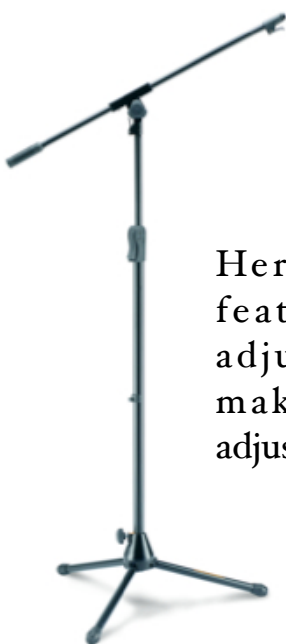
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Hercules guitar stands feature 'Auto Grab' that holds your instrument firmly in place.



Hercules mic stands feature a height adjustment grip for making one-handed adjustments.



Music stands can also attach pegs for smaller instruments.

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

The Credits

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Next Issue

Big Band Jazz



Straight No Chaser, photo by Mike Guest

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THE SUSSEX JAZZ MAG

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Editor

Charlie Anderson

Sub Editor

Dan Welkor

Columnists

Eddie Myer, Terry Seabrook, Wayne McConnell

Technical Director

Steve Cook

Public Relations & Marketing

Carmen & Co. and Dave Hill

Photography Consultant

Mike Guest

Financial Consultant

Chris Sutton

Our Core Principles

FROM THE EDITOR

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

Contact Us

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