

# *The Sussex* **JAZZ MAG**

Fortnightly Issue 6 Monday 11th - Sunday 24th November 2013



**Big Band  
Special**



Drummer Dave Trigwell with trombonists Tarik Mecci and Mark Bassey, rehearsing with the Paul Busby Big Band

# The Paul Busby Big Band



*The Sussex*

# JAZZ MAG

Monday 11th - Sunday 24th November 2013

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# Features



Dave Drake, photo courtesy of Mike Guest

# The Column: Eddie Meyer

## Jazz and Plumbing



photo by Mike Guest

The history of jazz is a part of the histories of both the creative arts and the entertainment industry. The latter has been characterized since the birth of the mass media in the early 20th century by a continuing dialectic between those who create the music and those who exploit it commercially, both sides regarding the other across the trenches with a mixture of longing, fascination and hostility whilst remaining irrevocably entwined. Every so often, social or technological changes emerge to tilt the balance of power this way and that, causing the ranks and formations of all sides to disperse and re-group, amidst a storm of speculation and plain old bitching from everyone concerned. Just as the invention of the phonograph led to the birth of the record company executive, so the dawn of commercial broadcasting led eventually to the establishment of royalty collection societies, and the train, bus and airline networks created a touring circuit, leading inevitably to booking agents and musicians with union cards and, if they were lucky, contract riders or at least free drinks at the bar. The multimedia revolution consequent upon the twin innovations of digital capture and storage on the one hand, and universal internet access on the other, has radically altered the musical landscape in many ways, opening up a host of possibilities and problems never before available to musicians, including a host of new opportunities for grumbling, and unexpectedly introducing an army of plumbers into the scene.

It has been customary for a number of years now to introduce plumbers into any debate about the current situation for musicians. Jazz players, being

as a rule questing and enquiring sorts, are usually aware of the equivocal status they occupy in the wider society, and often like to cite plumbers as figures of irreproachable industry and usefulness, deserving of respectful employment conditions that they, the musicians, feel should be extended to them as well. The wider public and countless busy little internet trolls counter these plumbers with plumbers of their own, whose selfless dedication to grimy and unglamorous labour they contrast unfavourably with the supposedly spoilt and self-serving attitudes of musicians, especially ones who expect to make money. But comparisons between the two occupations are utterly misleading; like actors, artists and sportsmen, but very much unlike plumbers, the majority of musicians are amateurs; sport, music, acting and art are taught to children in school but this training is not seen as vocational; few expect to be paid for pursuing them, and only a tiny handful expect to make a lifetime's living. Yet music is as ubiquitous as plumbing, and as present in our daily lives, and equally in need of a professional class to sustain it. Let's banish these plumbers from the debate, industrious and indispensable to civilized life as they are, as the use of analogy, always introduced in an attempt to clarify a position, inevitably ends up confusing the argument.

Never before has music been as ubiquitous and as undervalued as it is today. While jazz fans used to jealously hoard their precious 78s, and travel for miles to catch a rare glimpse of their idols performing, nowadays Spotify and the excellent Jazz on the Tube service provide free

access to the entire history of the music. Yet the value of recorded music as a commodity has never been lower. And while live music is more in demand than ever and changes to the licensing laws have removed the iniquitous 2-in-a-bar rule and opened up many new venues for music, rates of pay down at the grassroots have remained frozen for over ten years, or even dropped. A myth has arisen that promotion is such an essential key to musical success that an "opportunity to promote yourself" is a good substitute for a fee. Jazz has of course made great advances into the world of pedagogy, which provides another source of income, but also results in wave after wave of young musicians fluent in the latest altered harmony and compound rhythms emerging to compete for gigs.

On the plus side, the ever-growing use of online social networks provides a useful extension to the wonderfully dedicated fan networks that have sustained the jazz scene for years, ignored as it is by the commercial mainstream. Equally, the cheapness of digital reproduction has made recording and distributing an album possible to musicians in a way that it's never been before. The music business continues to evolve at a rapid pace but at the moment the benefits to the musicians themselves are far from clear. The level of commitment and the number of hours of sheer dedication required to play jazz to a good standard have not changed. Let's be thankful for the spirit, the sheer fascination with jazz-and-related-musics that keeps people involved whatever the prevailing winds of fashion or technology may bring.

# A Brief Guide to the Big Bands of Sussex

## The Freddy Woods Big Band

One of the longest surviving big bands in Sussex, the Freddy Woods Big Band in Horsham was formed nearly forty years.

Expect to hear some of the classics from Basie and Ellington alongside arrangements of tunes by Benny Golson, John Coltrane and many others.

They perform on the first Wednesday of every month at Horsham Cricket Club.

For more details:

<http://www.aahorsham.co.uk/content/freddywoods>



Freddy Woods, photo by Toby Phillips

## The Dave Masters Big Band

Formed in the 1980s, The Dave Masters Big Band continue to perform at concerts and festivals around Sussex.

More information can be found on [their Facebook page](#).



Above: The Dave Masters Big Band in the 1980s. Right: vocalist Jackie Sampson with The Dave Masters Big Band, 2013.



## The Les Paul Big Band

Baritone saxophonist Les Paul started his big band more than 25 years ago. The band is now run by his son, Steve Paul, and continues to play all of the classic big band tunes by the likes of Count Basie, Glenn Miller and Duke Ellington.

For more details:

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



Drummer Derek Roberts rehearsing with the Les Paul Big Band. Photo: Patrick Billingham

## The Sussex Jazz Orchestra

The band originally began as The Sussex Youth Jazz Orchestra which was started in 1986 by trumpeter Ian Hamer and featured the talents of young musicians such as Charlotte Glasson and Byron Wallen. Later it became The Sussex Jazz Orchestra and featured some of the best musicians in the Brighton area.

Ian Hamer performed in a number of big bands such as Thad Jones/Mel Lewis Big Band, The Tubby Hayes Big Band and was good friends with fellow trumpeter Kenny Wheeler. This is reflected in their unique repertoire.

Since Ian Hamer's death, the band has been led by various musicians, notably trumpeters Martijn van Galen and Matt Ellis. Reeds player Patrick Billingham has also done a great job in keeping both the band and the music alive. Earlier this year trombonist Mark Bassey became the new musical director.

The Sussex Jazz Orchestra will be performing at The Brunswick, Hove on Sunday 24th November.



The Sussex Jazz Orchestra at The Kempdown Carnival, 2013

For more details on  
The Sussex Jazz Orchestra:

<http://a18462.wix.com/sussex-jazz-orch>

## The Paul Busby Big Band

Former Sussex Jazz Orchestra member and pianist Paul Busby has composed a series of suites The Watermill Jazz Suite, The Brighton Jazz Suite and, more recently, The East Sussex Jazz Suite.

The band features some of the finest musicians in the Sussex area, including Mark Bassey, Ian Price, Tim Wade, Rob Heasman and Rob Leake, together with drummer Dave Trigwell and bassists Terry Pack and Jerry Dearden.

For more details:

<http://www.scorechanges.com>



Photo by Patrick Billingham



## Straight No Chaser Big Band

Straight No Chaser are well known around Sussex as a highly entertaining big band that plays a mixture of the classic standards along with contemporary material.

The band are currently preparing to record a new album featuring compositions by saxophonist Simon D'souza, who has done a lot of their arrangements (and original compositions) over the past few years.

The album, *Navigation*, will be launched at a special concert at The Brunswick in Hove on Sunday 8th December. If you can't wait until then, they will be performing some of the tunes at their next gig at The Hassocks Hotel in Hassocks on Sunday 17th November.

Proceeds from the album will go towards Simon's preferred charities.



Straight No Chaser, photo by Mike Guest

For more information on Straight No Chaser:

[http://www.big-band-jazz.co.uk/  
Straight\\_No\\_Chaser/SNC\\_home\\_page.html](http://www.big-band-jazz.co.uk/Straight_No_Chaser/SNC_home_page.html)

<http://snccbigband.wordpress.com>

## The Studio 9 Orchestra

One of the newest big bands in the Sussex area, the Studio 9 Orchestra (S9O) was formed in 2011 by Scott Sheridan and Philippe Guyard with the intention of presenting new and interesting big band music.

The band currently performs arrangements by the likes of Maria Schneider, Charles Mingus, Kenny Wheeler as well as original music.

Guitarist John Harris has an interview with Scott and Philippe on his blog:

[http://ajazzblog.blogspot.co.uk/2013/04/  
brightons-studio-9-orchestra.html](http://ajazzblog.blogspot.co.uk/2013/04/brightons-studio-9-orchestra.html)



S9O Photo by Mike Guest

For more details on S9O:

<http://studio9orchestra.com>



# JAZZ AT THE SNOWDROP

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

- Nov 4** **Lawrence Jones**  
US sax/flute star & Malcolm Mortimore (drs)
- Nov 11** **Mike Piggott**  
Violin master
- Nov 18** **Alan Barnes**  
UK sax leader
- Nov 25** **Jo Marshall**  
(ex Swingle Singer) & Adam Riley (drs)
- All dates with Terry Seabrook (organ)**

## Brighton Jazz School

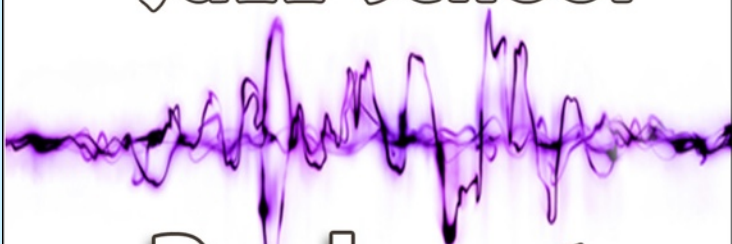
brightonjazzschool.com

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## 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)

“Traveling with a big band is like being an inmate in a traveling zoo.”

-Hoagy Carmichael

# Interview with Paul Busby

## How did you first get into playing jazz?

“At school I took piano lessons. At seventeen or eighteen I listened to Oscar Peterson and Errol Garner and then Bill Evans. Anybody who hears Bill Evans is influenced by Bill Evans. That was a big thing for me.”

“Then I went to music college in London and then took a job straight away with a band touring American bases in Germany. A four-piece band. That was when I started writing really. I took a lot of the arrangement and wrote out pretty much the whole thing. And then various other jobs came like summer seasons and residencies.”

“I spent a lot of time in the West Indies—over two years on the boats there with a Jamaican band.”

“Then I gave up music and took a degree in geography. That’s why I came to Sussex. I found that the only thing I could do as a 29-year-old mature student, I drifted back into music slowly, very gradually because it’s awfully difficult if you move from a new town.”

“Since being in Sussex I’ve been involved in small groups and commercial function bands and quite a few big bands. The first big band was Freddy Wood’s band in Horsham. I was with them for five years. And then Ian Hamer’s Sussex Jazz Orchestra. I stayed there for quite a few years, then left and went back. When



Ian died I took it over for a couple of years. Ian was a big help to me and he really encouraged me to write.”

“When I was with Ian there was a new band formed called People With Instruments which I did some writing for and played piano. That was a fairly short-lived band, about a year and a half. Then I went back to stay with Ian for a while. Then in 2009 I was approached by Watermill Jazz Club to write a suite for them. So I did The Watermill Jazz Suite which was performed in 2010. That seemed to go down fairly well. Then I did The Brighton Jazz Suite with the same band. And then, latterly, The East Sussex Jazz Suite.”

## What got you interested in big bands specifically? Did

## you listen to big bands when you were younger?

“I didn’t really much like big bands, I still don’t like them very much. The big, brassy American bands didn’t appeal to me because I’d grown up listening to Bill Evans, Miles Davis and Gil Evans. So that didn’t really make me want to write for big bands. Not until I heard the Gerry Mulligan big band and then, more importantly, the Thad Jones/Mel Lewis band. That really got me going, wanting to write...and lately Maria Schneider.”

## Do you find it a bit of a struggle, organising a big band, getting gigs and so on?

“I do, in fact this next gig is probably going to be the last one for the band. There are three reasons why it’s such a struggle. One is the money side of things. A lot of people think that big bands folded because of the money period, but it’s a lot more involved than that. I believe that if somebody plays on a gig they have to paid.”

“I tend to write all my own stuff if I can. I spend hours and hours, day after day writing new stuff for a gig and then at the gig you get about twenty people or so. And I think ‘Hello, I’ve just spent six months writing all this stuff for twenty people and it’s now forgotten and it’s going to lie in a drawer and never be heard again.’ It’s a bit discouraging. I guess that applies to all big arrangers unless they become ‘names’.”

“The other thing is the gig situation. You obviously have to have rehearsals and very often a musician will have a gig on that

day or even on the day of the gig itself. Obviously, I understand that you've got to take the gig if you're a musician because it's one of the lowest-paid occupations there is. So they take their gigs which means there's the hassle of trying to find someone else to do it. Fortunately I've been okay. People I've phoned to do a rehearsal haven't said "Well, why aren't I on the gig?" You can get that feeling and I've had that feeling myself sometimes. It is a lot of hassle, especially being let down at the last moment. You can't always call someone and say "Can you do a gig tonight?"

"Putting on the gigs themselves and finding established gigs...The Brunswick is very useful because I can get a gig there and they put on big bands and they're very good there. The Watermill has given me two gigs, otherwise it's finding your own gigs and the expense of that is prohibitive. I did one at All Saints Church in Hove and hiring the place alone was about £320 and then all the other expenses. I ended up being £700 out of pocket. So, all in all, each year it can add up to many hundreds of pounds that you're out of pocket. If you haven't got the money coming in, you just can't afford to do it."

"Posters and publicity is the other problem. Years ago you could take a poster into a shop and they would put it up for you. Nowadays very few do that. And the media haven't been very helpful at all. When I did The Brighton Jazz Suite I had Barnaby Dickenson down from London--a phenomenal trombone player. I had the Mayor coming to see it with her husband. And it was The Brighton Jazz Suite, all about

Brighton. I advertised and sent press releases to The Argus and other media. And The Argus came back to me and said that they didn't mention it because it wasn't newsworthy. So, how do you win?"

"And trying to get people



into gigs, it's very difficult. People do expect, when they see it, American swing bands (like Glenn Miller or Sammy Nestico) but they don't expect anything more than that. The way I've got round it myself, is to do suites. The first one was The Watermill Jazz Suite. I was commissioned to write that so it gave me a hint on what to do. So I did it on Dorking."

"The next one was Brighton so I took aspects about Brighton and wrote music about them. It was almost programme music in classical music terms. So there was one about Martha Gunn in which I tried to imitate the waves with a rippling bass line and so on. That gave me ideas. It was also useful because I could give a spiel on each number before we played it, and get the audience to use their imagination. I can get away with playing 100% original music if I introduce it in a way that people can suddenly visualise what I'm talking about."

## How do see the future of big bands?

"I think there are some big bands that are doing very well, particularly in Germany, the NDR and the WDR. I've seen videos of them with absolutely packed venues. And they're doing something right. I think it's partly because it's in Germany and not Britain (as Britain is more pop-oriented). The future, I think, lies in trying to do what they're doing which is assimilating some of the pop influences, like having straight-eighths, guitars, different sorts of chord sequences and a different approach from the traditional big band approach. And getting the saxes to double on woodwinds.

A more modern sound is soprano saxes and flutes rather than just the five saxes which sounds a bit dated. Some people say you should have vocalists but I try to avoid that! All the attention goes on the vocalist rather than the musicians who accompany them."

"One thing I ought to say, I was getting a bit fed up with all the attention being on American swing bands and not on British ones. There's that old joke that there's never been a tune called 'Moonlight In Basingstoke' and that sort of thing. But you can use British things and what I've tried to do is to get away from the American influence so much and try to get more of the British or continental influence. It's a little bit more introvert I think, apart from Maria Schneider who's almost European, compared to Woody Herman. It means more classical influences such as Vaughan Williams and Elgar, just to get a different sound, which I think is important."

# Listings



Straight No Chaser Big Band, photo by Mike Guest

# Highlights

## Friday 15th November

Local singer Imogen Ryall returns to The Verdict with an evening of jazz vocalese in the tradition of Eddie Jefferson, Jon Hendricks and Annie Ross.

With Rod Hart (piano), Paul Whitten (bass) and Spike Wells (drums)

[View part of her previous gig at The Verdict](#)

## Saturday 16th November

Saxophonist Alex Garnett performs at The Verdict with Liam Noble (piano), Michael Janisch (bass) and James Maddren (drums)

## Tuesday 19th November

Jim Mullen Quartet at Jazz Hastings

Jim Mullen (guitar), John Donaldson (piano), Mick Hutton (bass), Dave Barry (drums)

### Don't be disappointed

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

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

### Be on time

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

### Keep the noise down

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

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

### Nothing is free

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

### When should I clap?

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

# Gig Listings

Monday

11

**Jazz Jam with One Hat Trio**

The Bee's Mouth, Hove  
9pm Free

**Mike Piggott & Terry Seabrook**

The Snowdrop, Lewes  
8-10:30pm Free

Tuesday

12

**Jazz Jam Session**

The Brunswick, Hove  
8pm Free

Wednesday

13

**Liane Carroll**

Porters Wine Bar, Hastings  
9pm Free

**Wayne McConnell Trio + Jam**

The Verdict, Brighton  
8:30pm Free

Thursday

14

**Jack Kendon + Guests**

The Bristol Bar, Brighton  
8pm Free

**Ron Hockett/Trevor Whiting Quintet with Gareth Williams**

Smalls, Brighton  
8pm £13

**Imogen Ryall, Simon Robinson & Nigel Thomas**

The Ancient Mariner, Hove  
8:30pm Free

Friday

15

**Imogen Ryall's 'Vocal Ease'**

The Verdict, Brighton  
8:30pm £8/6  
(see highlights)

Saturday

16

**Imogen Ryall**

Queen Victoria, Rottingdean  
2-5pm Free

**Steve Aston Gypsy Jazz**

The Paris House, Brighton  
4-7pm Free

**Alex Garnett's 'Bunch of Fives' (see highlights)**

The Verdict, Brighton  
8:30pm £12/9

**Mike Pappenheim, Aprile Biggs, Marianne Windham & Derek Roberts**

Barney's Cafe/Bar, Worthing  
8:30pm Free

Sunday

17

**Lawrence Jones All Stars**

Lion & Lobster, Brighton  
8-10pm Free

**Straight No Chaser Big Band**

The Hassocks Hotel, Hassocks  
7:30pm Free/collection

**Saxophone Giants**

Studio Theatre, Brighton Dome  
8pm £12/10

# Gig Listings

Monday

18

**Jazz Jam with One Hat Trio**

The Bee's Mouth, Hove  
9pm Free

**Alan Barnes & Terry Seabrook**

The Snowdrop, Lewes  
8pm Free

Tuesday

19

**Jazz Jam Session**

The Brunswick, Hove  
8pm Free

**Jim Mullen Quartet** ([see highlights](#))

Jazz Hastings  
8:30pm £7

Wednesday

20

**Liane Carroll**

Porters Wine Bar, Hastings  
9pm Free

**Wayne McConnell Trio + Jam**

The Verdict, Brighton  
8:30pm Free

Thursday

21

**Jack Kendon + Guests**

The Bristol Bar, Brighton  
8pm Free

**Geoff Simkins, Andy Williams & Nigel Thomas**

The Ancient Mariner, Hove  
8:30pm Free

Friday

22

**Benn Clatworthy & John Donaldson**

The Verdict, Brighton  
8:30pm £12/9

Saturday

23

**Imogen Ryall**

Queen Victoria, Rottingdean  
2-5pm Free

**Steve Aston Gypsy Jazz**

The Paris House, Brighton  
4-7pm Free

**Julie Dexter**

The Verdict, Brighton  
8:30pm £7/5

**Mike Pappenheim**

Barney's Cafe/Bar, Worthing  
8:30pm Free

Sunday

24

**Lawrence Jones All Stars**

Lion & Lobster, Brighton  
8-10pm Free

**The Sussex Jazz Orchestra**

The Brunswick, Hove  
8pm £4/2

# On The Horizon

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

**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

**Wednesday 4th December**

Jazzin' It at The House That Zac Built  
The Brunswick, Hove  
Bassist Terry Pack leads a jazz fundraiser  
with charity worker Zac Lanza

**Friday 6th December**

Don Weller Quartet at The Verdict,  
Brighton

**Thursday 12th December**

Amy Roberts/Ian Bateman Quintet at  
Smalls, Brighton

**Thursday 19th December**

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



# Venue Guide

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- 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 Road, 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](mailto: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 Sonny Rollins (16th Nov.)

*Jazz Line-Up*, Saturdays 6pm  
Sat. 16th Nov. The European Jazz Orchestra

*Jazz On 3*, Mondays 11pm-12:30am  
Fri 15th Nov. The launch of the London Jazz Festival  
Mon. 18th Nov. Adventures In Sound

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

*Drama on 3* Sun. 17th Nov. 10pm 'Bix: Singing The Blues'



DAB digital radio

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



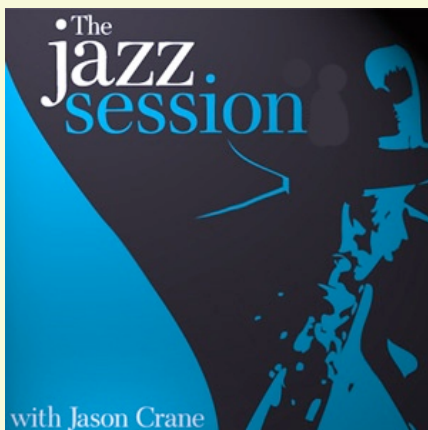
## **The Jazzwise Podcast**

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

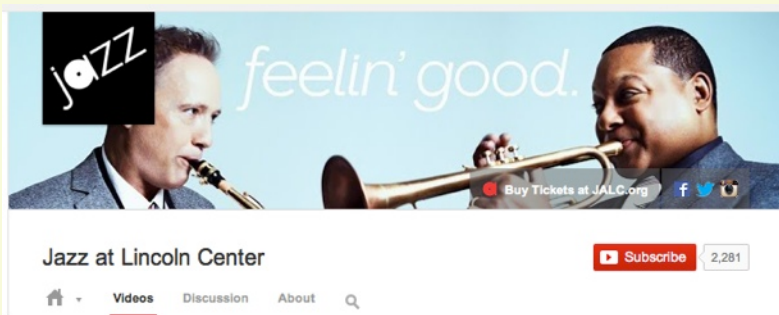


Jazz Video Guy, aka Bret Primack, is a former Downbeat journalist and filmmaker who co-founded the first jazz website, Jazz Central Station, back in 1994.

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

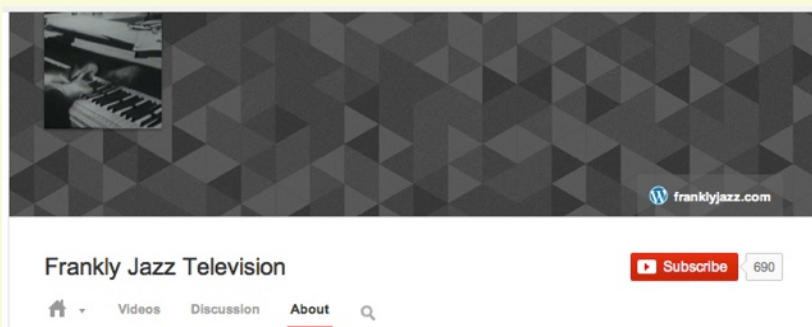
Highlights include the *Hal Galper Piano Masterclasses* and the short documentary *Who Is Sun Ra?*

## 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

## **Emil Viklický and Julian Nicholas**

*The Plough, Rottingdean*  
1/11/13

Pianist Emil Viklický has an impressive CV and has been very welcoming in recent years to British jazz musicians in his homeland, the Czech Republic.

Displaying a similarly impressive technique, the evening was memorable for the interaction between Emil and Julian. Performing standards such as *There Is No Greater Love* and Billy Strayhorn's *Isfahan*, as a quartet, they were joined by vocalist Imogen Ryall for *If I Should Lose You* and *Mood Indigo*.

Julian Nicholas (sax), Imogen Ryall (vocals), Emil Viklický (piano), Paul Whitten (bass), Spike Wells (drums)

## **Terry Pack's Woodland Creatures**

*The Brunswick, Hove* 3/11/13

Bassist Terry Pack has been entertaining audiences with his music (and badger jokes) for a few years now and this evening was a collection of

some of Terry's arrangements and original compositions from his two albums. Although this was material that had been heard before, it was given a freshness by keyboardist Tom Phelan who was able to gel with the other members of the band. Drummer Dave Cottrell created some tight, unique grooves during an enjoyable evening.

Tom Phelan (keyboard), Andy Williams (guitar), Terry Pack (bass), Dave Cottrell (drums)

## **Julian Nicholas/Joss Peach/Nigel Thomas/Dave Trigwell**

*The Ancient Mariner, Hove*  
7/11/13

Another great gig at the increasingly popular Ancient Mariner pub in Hove. Julian Nicholas impressed with his renditions of his favourite jazz standards. Pianist Joss Peach stood out with his incredible technique and responsive playing.

Future gigs will feature Imogen Ryall, Geoff Simkins and Mark Basseby.

## **Robert Mitchell's Panacea**

*The Verdict, Brighton* 8/11/13

There's no doubt that Robert Mitchell has phenomenal technique but this evening was also a showcase for his impressive compositional and arranging skills. His originals were funky and soulful, brought to life by the vocals of Deborah Jordan.

After a long interval, the second set was a continuous suite that contained a mixture of different grooves.

The evening was marred by a recurring interference from a mobile phone which kept sounding over the PA at the worst possible moments.

The most memorable part of the evening was undoubtedly the drumming of Laurie Lowe who gets better and better each time I see him.

Deborah Jordan (vocals), Robert Mitchell (piano), Tom Mason (bass), Laurie Lowe (drums)

**Charlie Anderson**

# Improv



Nick McGuigan, photo by Mike Guest

The Jazz Education Section



# THE IMPROV COLUMN

## Pianist **Terry Seabrook** discusses **Creativity and Improvisation**

Friday morning: Listening to Desert Island Discs on Radio 4, creativity guru professor Sir Ken Robinson related the story of how the Beatles started writing great songs with only two chords and when they heard that there was a third chord they got on a bus and went to see a guy to find what it was. On the other hand he said that Michael Gove (our beloved Education Secretary) says you can't play music until you know all your scales. The Beatles story is undoubtedly embellished but it suggests a liberating notion that you can start being creative from the outset with a limited skill set. I think nurturing the creative spark from the start is essential so when I teach beginners, especially children, I aim to get them improvising by the end of their first lesson. And while Michael Gove is surely wrong (as usual) if he thinks creativity comes only with a high degree of technical expertise, there is truth in the idea that a better command of the medium leads to further creative opportunities. After all, the third chord was obviously incentive enough for the Beatles on their apocryphal bus journey.

Improvisation has been described as composing in real time, the difference being that to create a minute of music might take a composer a week (or whatever) whereas the improviser takes just the one minute. In a similar way you might contrast conversational talk with speech writing or dramatic script. However, the comparison between these two media (music and language) is limited in so far as what we express in music is largely non-referential and has little semantic content. (I am considering music in its pure form – without words, images or even dance.) It is music as a closed system where the sounds relate

purely to each other in a sort of syntax, which is what I think is so intriguing and explains why we can be so engaged when we start to improvise on our instruments.

Although we can imagine all sorts of associations and feel emotions when we listen to music, they are very approximate and subjective. For example, when I was a music student I remember reading about a study in the Sixties where samples of music by Debussy were played to an audience who were not familiar with him. Debussy wrote incredible music to which he gave very programmatic titles, although often after he had completed the pieces. For example the piano preludes have such evocative names as Dead leaves, Sunken Cathedral, The Girl with the Flaxen Hair (translated from the French, of course). When the audience members were asked to put titles to the pieces there was no correspondence of title to piece (in the jargon: not statistically significant).

So it would seem music doesn't describe the world at all successfully. Indeed if it did it would be a second-rate competitor to language or image. But isn't this the power of music? It is in essence a totally different practice and experience from the linguistic or representational forms in our lives. It offers a rather abstract but intensely deep system for expressing an aspect of our human or even animal essence. Music is a purely closed syntactical system with its own evocation of largely pure musical emotions. Now I expect this idea will be strongly contested by some so write in if you feel differently.

Coming back to improvisation as a special case of musical expression, I think another powerful metaphor is the

idea of play. In a sense when we improvise we are playing in a game very much as we do in sport. And a sport open to participating with others and with spectators who intuitively understand some of the rules. The big difference, sadly, is that the crowds just aren't football-sized and of course we aren't really competing, although there is something of that nature in the jazz jam session.

Participating in collective improvisation is to embark on a wonderful journey of joining in one of the highest forms of human communication. The process of near-instantaneous musical interaction is unique to jazz music and this affords a high degree of fun and satisfaction (and sometimes frustration). Because this playful exchange around rules of a musical language is such a prominent feature of the jazz culture it is a great example of nurturing the creative spark. The music produced doesn't have to be ground-breaking in the artistic sense. Great improvised music is something that comes from those who dedicate their lives to the music and real innovation is achieved only by a few greats. But that doesn't negate the validity of the beginner, the enthusiastic amateur or even the dedicated listener from participating in this wonderful music called jazz.

And that is why jazz will continue to thrive because it is an open culture and there are now plenty of opportunities to learn about it. So if you play an instrument or are just starting out (and it's never too late) then listen to lots of music (recorded and live), get some instruction books, go to a jazz teacher, go to a jazz workshop or course, go to a jam session, get a rehearsal band together and one day get a gig. Get creative, get improvising!

# 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 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](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 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](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.

### Thursday 21st Nov.

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**The Bugle Jazz Jam,  
The Bugle, 24 St.  
Martins St., Brighton  
BN2 3HJ**

With James Farebrother (keys), Oli Vincent (bass) and Giovanni Greco (drums)  
8:30pm - 11pm.

# A Guide to Learning Jazz in Sussex - Part 3

Listings of jazz courses and workshops around Sussex.

## Jazz Smugglers, Bosham

The Jazz Smugglers regularly put on workshops that focus on musicianship skills which can only be learnt in a group setting.

Dates & Times:

Starting on Sunday 8th September  
Sundays 7-9pm

Location:

Bosham

Contact:

[jazzsmugglers@yahoo.co.uk](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:

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](mailto: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](http://www.chichester.ac.uk)

# The Credits

## Photography Credits

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## Next Issue

Piano Special (part one)



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### Editor

Charlie Anderson

### Sub Editor

Ron Welard

### 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

### Listings

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

### Subscriptions

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

### Comments & Letters

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## Next Issue

Piano Special  
(part one)

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Sunday 24th November

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Monday 25th November

Features  
News  
Columnists  
Interviews  
and more!