



The Sussex
JAZZ MAG

Fortnightly Issue 11 Monday 20th January - Sunday 2nd February 2014

**BEN
CASTLE**



Saxophonist **Ben Castle** answers our questions ahead of his gig at The Verdict in Brighton on Friday 31st January.

Ben's dad, Roy Castle, pictured with bassist Charles Mingus.



Saxophonist **Andy Pickett** has put together an outstanding octet to play the music of **Charles Mingus**.



Empirical Competition



To celebrate **Empirical** performing in Brighton, we are giving away a pair of tickets to see them perform at The Brighton Dome Studio Theatre on Friday 7th February. Enter the Empirical Competition on page 10.



Brighton pianist **Wayne McConnell** recently returned from Thailand where he taught a masterclass at Khon Kaen University in Bangkok. He continues his monthly column by answering the question 'Is Jazz Worth My While?'.

The Sussex

JAZZ MAG

Monday 6th January - Sunday 19th January 2014

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Features



Saxophonist Ben Castle

The Column: Eddie Meyer

New Electric Slide



photo by Mike Guest

History was briefly reversed for an evening last year when one Monday shortly before Christmas a temporary and very localised electrical problem cut the power at our regular gig at the Bee's Mouth here in Brighton, leaving us with our instruments untouched but our amps redundant. Stalwarts that we are, we carried on jamming regardless, but a certain amount of readjustment was necessary as we were suddenly plunged back into a sonic landscape hardly seen since the 1940s where the trumpet was by far the loudest instrument in the room and the guitar by far the quietest.

Nowadays popular music is often categorised as either electronic, electric or acoustic, and jazz is usually placed firmly in the latter category, but that hasn't been strictly true for decades. Ever since Charlie Christian started taking single-line solos on his electrified instrument, the amplifier has become as essential a part of the guitarist's set-up as the instrument itself, and even the most conservative of Django's acolytes will play their Grand Bouches into a microphone. With respect to the double bass, amplification has changed the game so significantly that the role of the bass has expanded since the days of Wellman Braud to the extent that a whole new technique has become possible. When interviewed in 2003, maestro Ron Carter was asked "What do you think of bassists who play using only a mic with no pick-up?" and replied "I think they're making a mistake. They want to sound like we did in the 50s, but I don't know any bassist who played back then who would want to go back to

that set-up. They had no chance to be heard."

The advent of the microphone changed jazz singing from the stentorian bellows of Bessie Smith to the intimate croon of Chet Baker; the saxophone and the trumpet, both designed to be played at stirringly martial volume in military marching bands, soon needed microphones of their own to ride the tide of ever-increasing volume. And no-one embraced the possibilities of electricity as enthusiastically as the keyboard players, from Hammond organ to mini-moog, while even the acoustically sympathetic Verdict here in Brighton puts a mic to its grand piano.

Jazz, of course, arrived at the beginning of the Age of Electricity, and jazz musicians were always at the forefront of modernity and quick to embrace new technology in the eternal search for the New Thing that has characterised the music. Or they used to be. The quote above from Ron Carter is telling in that his was possibly the last generation to accept the notion that newer meant better- more advanced, more relevant, more full of artistic possibilities- so that Herbie Hancock and Wayne Shorter spent much of the 80s touting Keytars and EWI wind synths respectively, and Ron himself became instantly recognisable on recordings for his super-sustained, direct input pick-up sound. But some time during the 90s a gradual but profound cultural shift started to occur. Recordings like Herbie's *Headhunters* or Miles' *Bitches Brew* no longer sounded cutting-edge and

futuristic but “classic” and “retro“, and it became apparent across the board that nothing dates a sound as quickly as the latest effects pedal or studio processor.

In this context, and with a big input from the Lincoln Jazz Centre, jazz began to be seen as something that eschewed the commercial mainstream in favour of more deeply rooted values. Central to this new identity was a return to an older style of instrumentation, in which “acoustic” instruments seemed to embody qualities of timelessness and authenticity, quality and taste. Most would now agree that while electric basses and pianos necessarily sound better the more you amplify them, an acoustic double bass or piano actually sounds worse, as more of its essential timbre is distorted or lost.

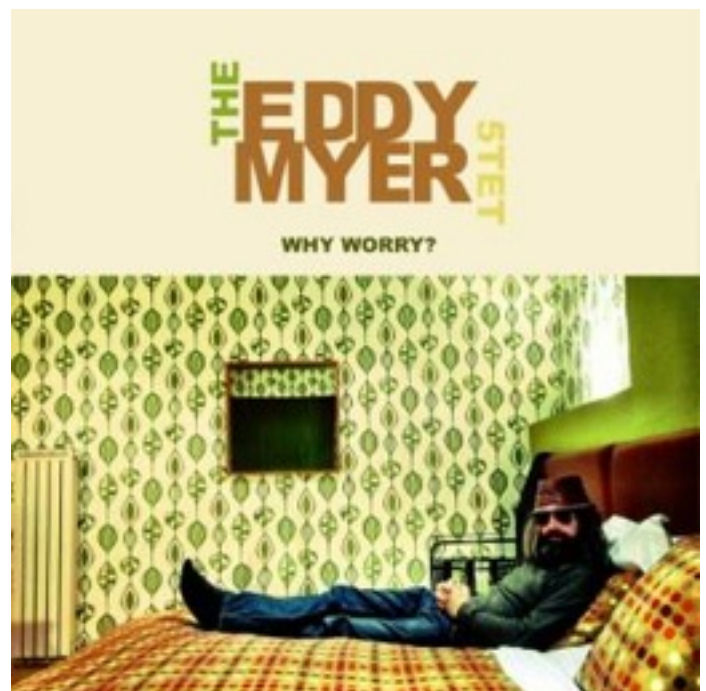
Is it the advent of digitisation, with its limitless possibilities for sound manipulation, that has made the unmodified timbre of the instrument more sought after nowadays? The shift from looking forwards to looking backwards for inspiration is not limited to jazz; it’s become common to see young rock bands touting instruments older than their parents, seeking out ever-more obscure catalogue-sale-only guitars and pedals from the 50s. When I saw Herbie’s Headhunters re-united at the Jazz Cafe, none of the signature analogue gear that defined the records was to be seen; by contrast, Charles Bradley’s backing band is

composed of young hipsters playing ancient gear. Film makers seek out 35mm stock, designers look for traditional fabrics and construction methods, chefs source forgotten foodstuffs from aged recipe books. In the ever-increasing feedback loop of popular culture, anything from audio cassettes to 90s video games can acquire cultural weight once the magic label of “retro” is applied.

Jazz has re-positioned itself by defining itself as a uniquely “acoustic” musical form, with this rather loose, uniquely contemporary definition of “acoustic” becoming essential to its identity. But to what extent does this curatorial approach limit how far the music can grow and develop, and to what extent does it gradually reduce it to a set of recognisable clichés so that its broadest appeal becomes more a matter of retro kitsch? Robert Glasper has been notably disaffected of late with the accepted narrative of the tradition. But is his Fender Rhodes-and-vocoder approach any less of a selective re-interpretation of the past? And how will the next generation of players incorporate the next wave of technological innovation into the developing tradition? Maybe a future wave of power cuts will help determine a direction.



Bassist Eddie Myer appears regularly at The Bee’s Mouth, with or without electricity. His new album, *Why Worry?*, is available now.



After a night on the town, saxophonist **Ben Castle** was interrogated by Charlie Anderson.

Gary Burton recently complained that he gets asked the same questions in interviews: how did you start? why do you play the vibraphone? tell us about your new record, etc. So, Ben, just to be different, why do you play the vibraphone?

“I like playing the vibraphone as I like hitting things but I don't like hurting things. Every time you hit a vibraphone with your mallet it cries beautiful notes of joy which get higher or lower depending on where you hit it.”

What do you find are the big differences between playing ‘pop music’ and playing jazz?

“The size of the audience. I try to get involved in the more creative side of “pop music” if it's on a long-term basis. I enjoy playing any kind of music that is made with passion.”

“I used to feel guilty about playing blatant commercial music but a lot of the time it can be fun or it will help pay for one of my own projects. I'm a bit like Robin Hood except I don't rob the rich, I'm just employed by them and I



don't give the money to the poor, I give it to strange music. In fact, I'm nothing like Robin Hood.”

You're appearing at The Verdict in Brighton on Friday 31st January with Bryan Spring, Mark Edwards etc.

(“etc.” = Dan Sheppard). Can you say a little bit about each of them, what you like about their playing, plus any comments about their personal hygiene.

“I've been playing with Mark Edwards for over 20 years and he still makes my jaw hit the floor when he plays. His style is unique. He's a true musician, whatever genre he's playing. His playing is exciting and beautiful at the same time. Bryan is also a one-off. An incredible musician and human. His commitment

and energy are outstanding, he's so good to play with as he hears everything and follows you wherever your going (musically speaking) and takes you in directions you don't expect.”

“I am excited about working with Dan as I've heard a lot of great things about him.”

Tell us a bit about The Verdict in Brighton and why you like playing there (assuming that you do).

“I do! I love playing in Brighton anyway as people seem really open-minded and it's great to play at the Verdict as it's nice and intimate. It almost feels like the audience are in the band.”

You're also playing at the Hastings Jazz Club on February 11th, again with Mark Edwards. You must like working with him.

“He's all right I suppose! Mark and I have worked together very closely on so many projects, covering many different styles of music. He always adds something so special to anything he's involved in. How could I turn down the opportunity to play with him? (Ideas gratefully received)”

What advice can you give to musicians who are just starting out?

“Persevere. Music is so rewarding at whatever level you're at. Take every opportunity you can to start with and whatever you do, find a way to engage the audience. You don't have to water down your music but you must make some sort of a connection with it. Draw them into your world, however strange it is.”

A lot of the jazz audience are from an older generation. Do you have any handy tips for them?

“I was given some nose hair trimmers for a

recent birthday. I don't have a problem with nasal hair; it was more of a witty statement about my age. This isn't really advice but I suppose what I'm trying to say is... would anyone like to buy some nose hair trimmers? (only used once)”

Your last album, Blah Street, was released ten years ago this year. Any plans to record another one?

“I'm quite good at recording albums but I'm rubbish at releasing them. Mark and I have just mixed an EP we recorded nine years ago! I've also been working on an album with

my new band The Tombola Theory which will be coming out soon. It's 'pop music' but inspired by 1930s trad jazz played on clarinet, tuba, banjo, piano and drums with me singing. It's obviously what the kids are crying out for!”

Ben Castle appears at The Verdict, Brighton on Friday 31st January and at Jazz Hastings on Tuesday 11th February.

For more information on Ben, visit his website.

www.bencastle.com

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Brighton Jazz School

brightonjazzschool.com

Learn to play authentically

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

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JAZZ AT THE SNOWDROP

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

- Jan 6 **Kjell Berglund**
Trumpet
 - Jan 13 **Imogen Ryall**
Vocals
 - Jan 20 **Dick Pearce**
Trumpet ex Ronnie Scott Quintet
 - Jan 27 **Paul Greenwood**
Sax and Flute
- All dates with Terry Seabrook (organ)

MINGUS UNDERGROUND OCTET

How did the project come about?

Andy Pickett: "I've always been a big fan of Mingus, since I first got into jazz, and *Mingus Ab Um* was one of the first jazz albums that I bought way back in the days before CDs. As a player I've long wanted to try and play some of this music and to try and capture in some small way the essence of the music and having asked around it quickly became apparent that lots of other musicians felt the same way. I started arranging the music a couple of years ago when I broke my shoulder falling off my bike on the downs and was unable to play for a couple of months but they were put on the back burner once I was able to pick up a horn again. I've finally got around to finishing them (with some help from David Beebee and my brother Martin, a fine piano player from Oxford who are both contributing arrangements). The intention with the Octet is to capture the spirit of Mingus's music, rather than to play faithful recreations of the recordings, and we're fortunate that we have such great musicians locally that can rise to this challenge."

What do you like most about the music of Charles Mingus?

Andy Pickett: "I love the excitement of Mingus's music and the sense that the musicians are hanging on by the seats of their pants! The appeal for me is that his music is instantly recognisable and could only have been created by Mingus, bringing together soul, gospel and early jazz elements, particularly collective improvisation whilst



being avant-garde and political in intention."

Terry Pack: "I like Mingus' originality."

David Beebee: "I like the energy that the band always have, it is infectious."

Milo Fell: "I love Mingus' approach to music, both the compositions and the unrestrained freedom with which he played them."

Are there any tunes that you're really looking forward to playing?

Andy Pickett: *Los Mariachis* and *Open Letter to Duke*.

Terry Pack: *Fables of Faubus* and *Goodbye Pork Pie Hat*.

David Beebee: I am trying to do an arrangement of *Goodbye Pork Pie Hat* at the moment so I am looking forward to hearing how that sounds, but I am looking forward to playing the less well known tunes the most because I have played them so little, a few I have never played, and they deserve to be played.

Milo Fell: When I lived in Manchester I played with a Mingus band led by bassist Jon Thorn, so I've played a lot of the tunes before. *Fables of Faubus* is always fun to play. *Reincarnation of a Lovebird* is a favourite that I haven't played before. Shame we're not doing *Better Get It In Your Soul* (hint - Andy).

Mingus Underground Octet perform at
The Brunswick, Hove on
Sunday 2nd February.

The Sussex Jazz Mag's
Empirical Competition

It's totally subjective*



Answer this question to win a pair of tickets of see Empirical perform at The Brighton Dome Studio Theatre on Friday 7th February:

What is the name of Empirical's latest album?

Email your answer to:
sussexjazzmag@gmail.com

Closing date for entries:
Tuesday 28th January, 6pm

* I've no idea what that means, I'm just trying to sound clever.



Do you have a question to ask the members of Empirical?

Empirical will be interviewed in the next issue of The Sussex Jazz Mag.

If you have a question for them then email sussexjazzmag@gmail.com before Tuesday 21st January.

About Empirical:

Empirical are an established British Jazz Band, comprising of Nathaniel Facey (saxophone), Lewis Wright (vibraphone), Tom Farmer (double Bass) and Shaney Forbes (Drums). Empirical are known for producing forward looking, risk taking, creative music. Each member has a uniquely equal role in the musical direction of the band, brought together through the core ethos of experimentation.

Formed in 2007 as part of the Tomorrow's Warriors scheme, and following the release of 'Empirical' (Destin-e), settled on the current lineup in 2008. Their in depth tribute to Eric Dolphy, 'Out 'n' In' (Naim), led to a MOBO award in 2010 for Best Jazz Act. After the 2011 release, 'Elements of Truth' (Naim), Empirical won the inaugural Golubovich Jazz Scholars fellowship at Trinity Laban Conservatoire of Music and Dance. Through this award they collaborated with Benyounes Quartet, and led to their 2013 album 'Tabula Rasa' (Naim), which is now being toured.

Empirical have developed a strong live performance, presenting audiences around the world with challenging new music.

<http://www.empiricalmusic.com>

The Empirical Competition Terms and Conditions

1. The terms of the terms and conditions shall hereafter be known as 'the terms and conditions'.
2. Correspondence will not be entered into, unless it corresponds with a corresponding correspondent.
3. The judges decision is final, although no judging is involved so who will be the judge of that is anyone's guess.
4. No dogs allowed, though how a dog would be able to enter this competition is beyond me.
5. The pair of tickets will be awarded to a single winner who has answered the question correctly. You don't say.
6. All entries will be placed in a hat, jiggled around a bit and then drawn by Paul Richards at The Brunswick Jazz Jam in Hove on Tuesday 28th January.
7. The competition is not open to Sussex Jazz Mag staff members, relatives or family pets.
8. Always read the small print.
9. Multiple competition entries will not be accepted (nice try).
10. If you don't know the answer then there's a big clue above, and on page 2.
11. Closing date for entries is Tuesday 28th January at 6pm.
12. Tickets are courtesy of the nice people at the Brighton Dome.

Improv



Nick McGuigan, photo by Mike Guest

The Jazz Education Section

THE IMPROV COLUMN

Pianist **Wayne McConnell** asks:
Is Jazz Worth My While?

The problem with learning jazz is that you really have to want it. There is no quick fix for learning this complex art form. There is no one scale and no one way of doing things. The best jazz musicians are able to take what has gone before and develop something new. This is the essence of what jazz is about; the continual development and reinvention of itself.

This is why it is so difficult to teach; on the one hand, many of the concepts are teachable but it must be approached in a way that does not starve the creativity of the student. If you come to one of my courses, you'll hear me talk about learning from the masters. You'll hear names like Charlie Parker, Bud Powell, Duke Ellington, John Coltrane, Thelonious Monk, Miles Davis etc. But really, this is just the first step. You have to acquire the tools to teach yourself and this most definitely can be taught. You have to learn the language of this music, be able to speak fluently and to equip yourself with the ability to listen way beyond what you are just doing. I encourage my students to take everything I say with a pinch of salt. After all, it is only one opinion and in the end, my opinion is of the little importance. Whereas yours is the most important to you. What matters is that you understand as a student that there are certain things you have to be able to do. You can't just wear crazy glasses, and play things in 9/8, you have to know where the music comes from and how it has gotten to where it's at. Individualism isn't learnt but it comes from understanding and knowledge. Thelonious Monk wasn't just quirky, Miles Davis wasn't just a hard-nosed trumpet-playing womaniser, these people happened to be geniuses but they couldn't play straight out of the womb. Each and

every one of them worked hard--granted some more than others, but they all took it very seriously.

Before you get to find out who you really are, you have to go through the painstaking process of getting it together so you can play with other musicians. You have to be able to play stylistically and you have to know tunes, keys and certain forms. This takes a lot of time and practice. You have to be very comfortable with what you can do and you have to enjoy it. This is what will push you to become better. If all you want to do is be able to play a few licks to impress people then fine but don't expect to be a deep player. If the only thing you desire is to knock out a few standards in a fairly decent way then fine, but don't expect to be able to hang with the big boys and girls. If though, you want to become the best you can be then aim high and don't let people put you off. More importantly, don't let yourself be put off. There are so many distractions around us, it is very easy to be put off practice by these things (you know what they are!). I'm as guilty as anyone. Just so you know where I'm coming from with this, I don't consider myself anything but an OK player who isn't afraid of taking risks and who by chance, met someone who inspired me to make my life about this music. So I'm writing this article really from a teacher's perspective to try to encourage those of you who really want it to start organising how you are going to develop and get better.

In order to be a good jazz player you really need the following things:

- 1) A solid time feel and the ability to swing
- 2) A good sense of form and structure
- 3) Good technique on your instrument
- 4) A firm understanding of harmony
- 5) The ability to play the blues with feeling and meaning
- 6) Courage not to be afraid to make mistakes
- 7) Be able to not flaunt your credentials (Whatever they may be)
- 8) To be a leader as well as a follower
- 9) To be organised and be able to show up to gigs/practices on time with the right equipment (you'd be surprised!)
- 10) To be a nice person: sounds obvious but nobody likes to work with an arse.
- 11) To want to develop and get better (usually to the detriment of many other things like eating, sleeping, socialising).

I'm sure I've missed some out but to me, those are the most important traits for a jazz player to be able to play and get gigs. Most, if not all of those things are practicable in some form.

The truth is, there are so many really REALLY great musicians out there, it is very easy to say, why bother. I go through this quite a lot. The answer is simple, it's because I love nothing more and nobody else on the planet sounds like you do. That is worth thinking about for a while. Not in an arrogant way but in a truthful way. If you were to write some music, nobody in the world would be able to put it together in the same way as you would. For me, that is an exciting prospect and of course can be stretched to improvisation. Improvisation after all is speeded up composition.

You might be thinking, "Why does it have to be so serious?" and only you can answer that. Playing jazz for me is one of the most fun things I can do. Not only that, it has saved me a heap of money on "therapy" bills. It is a great way to vent things, to expel your emotions and the great thing is, you get to wipe the slate clean every time you play.

So my advice if you are serious about this music is to seek out a teacher on your instrument and join one of the many fine courses available in Brighton. Not only that, start going to jazz gigs in Brighton. We are truly blessed with really high quality jazz on virtually every night of the week. As well as professional gigs, there are jam sessions to go to so you can start to practice your craft. I really recommend doing this asap even if you are a beginner. It will give you an instant guide to what you need to work on. Brighton really is as good as any city in the world in terms of what is happening and available to the aspiring jazz musician. All you need is love of the music and an inquisitive mind. Finally, jazz isn't for everybody, neither is it the be-all-and-end-all of music, I really believe though, no matter what your true love, it's worth exploring. There is a reason all those Motown musicians were jazzers. As the saying goes, if you can play jazz, you can play anything.



Brighton Jazz School



Podcast

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now downloaded in 75 countries.
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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

Sussex Jazz Mag editor and vibraphonist **Charlie Anderson** reviews the **Coursera** online course in Jazz Improvisation. This MOOC (Massive Open Online Course) is a free online course taught by Gary Burton, suitable for all instruments.

This free, five-week course on jazz improvisation is run by Berklee via Coursera.org. It's essentially the first five weeks of the twelve-week Jazz Improvisation course that normally costs \$1,200. Each week students download lecture videos presented by Gary Burton, together with other course materials such as lead sheets and playalong recordings.



The first week of the course, "Improvisation as a Language", involves listening to and analysing a Gary Burton solo. In the video lectures, Gary Burton makes some interesting analogies between music and language and how jazz is a conversational form of storytelling. The assignment for the first week is to analyse Gary's solo on *Sea Journey* and improvise over the chords to *What Is This Thing Called Love*.

Once students have submitted their assignments they then have to do peer assessments on at least five other students. This would be quite a daunting task for a beginner but for more experienced performers this is a good opportunity to offer constructive advice. Inevitably, on a course that is free to anyone, there are the odd unhelpful, or even hurtful, comments but a vast majority of peer assessments are positive and constructive.

After completing the peer assessments they are then given the grades allocated by their peers. This system helps students get an overview of what other students have done and gives them a chance to reflect on how their assignment compares to that of others. There is also ample opportunity to have your Soundcloud recordings reviewed on the excellent

forums where students can swap ideas and discuss assignments, and mouthpieces etc.

The second week, "The Improviser's Vocabulary", is essentially a week that covers scales and scale choices. The assignment is to write out a set of scales before playing and improvising using them. This was quite straightforward and listening to other students perform this assignment gave me a good idea of the varying abilities of people taking the course. A thorough knowledge and fluency of scales and modes will help you get more out of the course.

The third week was certainly a much bigger leap into music making, entitled "Making Scale Choices In Real Time". Most of the people who drop out of the course do so in the first two weeks, often realising that they do not have the necessary scale fluency or theoretical knowledge to keep up. For this week the assignment is to analyse 500 Miles High by Chick Corea and choose which scales you would use to improvise and then play and improvise over it.



By the fourth week you start to get a real feel for the course and what is expected of you. Entitled "Harmony for the Improviser", Gary Burton covers the chords. The assignment is to analyse *Memories of Tomorrow* by Keith Jarrett (scales and compositional elements) and then play and improvise over it.

The final week of the course, "Theme and Variation" covers thematic development. This brings the course to a nice conclusion as it covers jazz improvisation as a form of storytelling (another language analogy). The assignment, developing a theme over a blues and then playing and improvising over *Olhos de Gato* by Carla Bley, is both challenging and rewarding.



Advantages of the course

- It's free!!
- It's Gary Burton!
- Good downloadable video resources that you can go back to at a later time.
- Good quality playalong tracks.

How could they improve the course?

I found the course was very analysis focused, which reflects Gary Burton's approach to music. This might appeal to some, though others might just want to get on with it. However, it always helps to step back and analyse pieces of music before tackling them and of course it helps to know the plot before telling a story.

I would have liked to have seen students being provided with better charts for assignments, catering for transposing instruments. Also, the peer assessment process can

often feel a little awkward at first and it helps to have both a thick skin and a sense of humour, as well as appreciating that everyone is on a different point in their learning journey.

Whilst it's made clear on the Coursera website that this course is not suitable for beginners, a similar introductory course that covers the basics of jazz improvisation would be invaluable.

There are three main phases that you go through during the course, Submission Phase (working on assignments), Evaluation Phase (doing peer assessments) and Results Phase (getting your grade). I would have found it useful if I'd been given email alerts to remind me of assignments as it's quite easy to forget or lose track. The online quizzes are easy to pass as you can re-take them as many times as you like (or as many

times as it takes you to get them right).

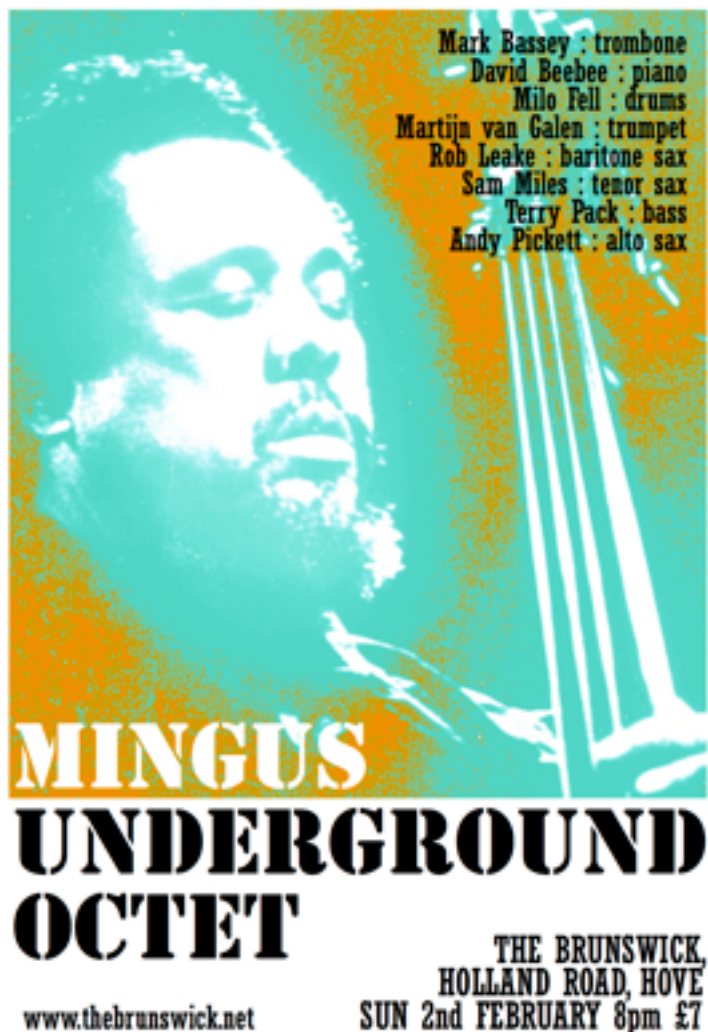
Overall, I'd say that it's great value for money (did I mention that it's free?) and definitely worth trying. A few students even take the course more than once as the value is often in the course acting as a motivator for practice and getting feedback on your progress.

The Jazz Improvisation course runs throughout the year in January, April, July and October. The next course starts on Monday 27th January.

www.coursera.org

See also:

<https://www.berkleemusic.com>



Mark Bassey : trombone
David Beebee : piano
Milo Fell : drums
Martijn van Galen : trumpet
Rob Leake : baritone sax
Sam Miles : tenor sax
Terry Pack : bass
Andy Pickett : alto sax

MINGUS
UNDERGROUND
OCTET

THE BRUNSWICK,
HOLLAND ROAD, HOVE
SUN 2nd FEBRUARY 8pm £7

www.thebrunswick.net



Brighton Jazz School
brightonjazzschool.com

Learn to play authentically

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

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BRIGHTON JAZZ SCHOOL

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.

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 has runs a *Composing & Arranging Weekend* as well as 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.
9:30pm - late.

Thursday 23rd January

**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.
"All welcome to come and jam - Make it your 'resolution' to come!"

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

Previews



Guitarist **Nigel Price** appears at The Verdict, Brighton on Friday 24th January with saxophonist Vasilis Xenopoulos.

Guitarist **Nigel Price** spent three years with the James Taylor Quartet, is a member of The Filthy Six (the latest signing on the legendary Acid Jazz label) and is also a regular performer at Ronnie Scotts and in 2010 The Nigel Price Organ Trio won the Parliamentary Jazz Award for best jazz ensemble.



Jazz fans in Sussex would have seen him last year performing with his organ trio with baritone saxophonist Gary Smulyan at The Verdict in Brighton and more recently with Nigel Thomas at The Ancient Mariner in Hove. Here he talks about playing with saxophonist Vasilis Xenopoulos and the jazz scene in Brighton.

“Playing a lot of jazz in London means crossing paths with virtually everybody on the scene at some point and sometimes there's a real connection between musicians. From the very first few bars of my first gig with Vasilis I knew we'd be working together far and away into the future. He's a stunning

musician with some real pyrotechnics in his playing but he never lets that interfere unnecessarily with his direct and melodic message which owes a great deal to the greats of yesteryear, notably Dexter Gordon. He's extremely proud of being a part of this legacy and while undeniably nodding toward this style he has a fresh, exciting take on anything he decides to turn his sharp mind to. Every single gig I've played with Vas has been a great musical experience and has always gone down a storm with the audience.

I'm looking forward to the 24th.”

“What do I think of Brighton jazz musicians? I was surprised to be asked this. Perhaps the question itself points to some kind of perception that they are somehow not up to par with London players. You can forget that. There are cohorts of wonderful and imaginative players down on the South Coast and to be honest they generally come across as more positive than their London counterparts. It must be all

that sea air! But let's face it - Brighton isn't a million miles away from London and most of the Brighton guys and gals ARE London players anyway! Ask me something else...

Nigel Price appears with Vasilis Xenopoulos at The Verdict, Brighton on Friday 24th January.

<http://www.nigelprice.biz>

Radio programmes



Jazz On 3, Mondays 11pm-12:30am
Mon. 20th Jan. Wadada Leo Smith at London's Cafe Oto
Mon. 27th Jan. Pianist Alex von Schlippenbach

Jazz Line-Up, Saturdays 4-5pm
Sat. 25th Jan. Dainius Pulauskas Group

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

Geoffrey Smith's Jazz, Sat. evenings at midnight
Sat. 25th Jan. Gene Krupa

FM radio
DAB digital radio
<http://www.bbc.co.uk/radio3>
BBC iPlayer



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

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

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

DAB digital radio
www.jazzfm.com
Sky channel 0202
Freesat 729
Jazz FM smartphone app



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.

<http://www.ukjazzradio.com>



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



So far Wayne McConnell 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.

Recent editions of the podcast feature pianists Ahmad Jamal and Eric Reed.

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 baritone saxophonist Shirantha Beddage

<http://thejazzsession.com>

iTunes

You Tube Channels

Jazz Video Guy

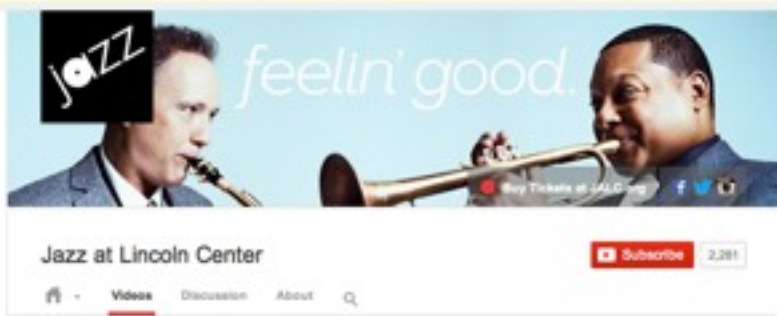


Jazz Video Guy, aka Bret Primack, is a former Downbeat journalist and filmmaker who co-founded the first jazz website, Jazz Central Station, back in 1994.

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

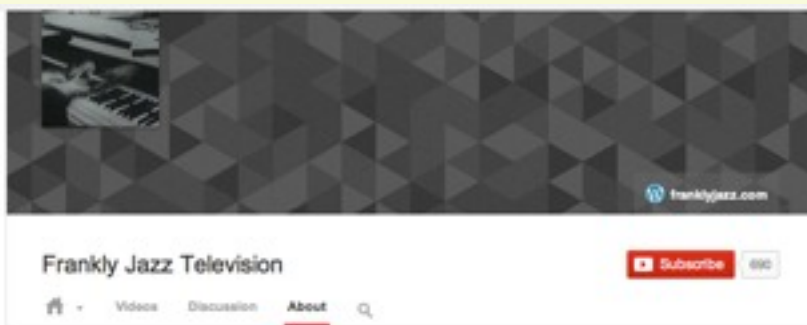
Highlights include the *Hal Galper Piano Masterclasses* and the short documentary *Who Is Sun Ra?*

Jazz at Lincoln Center



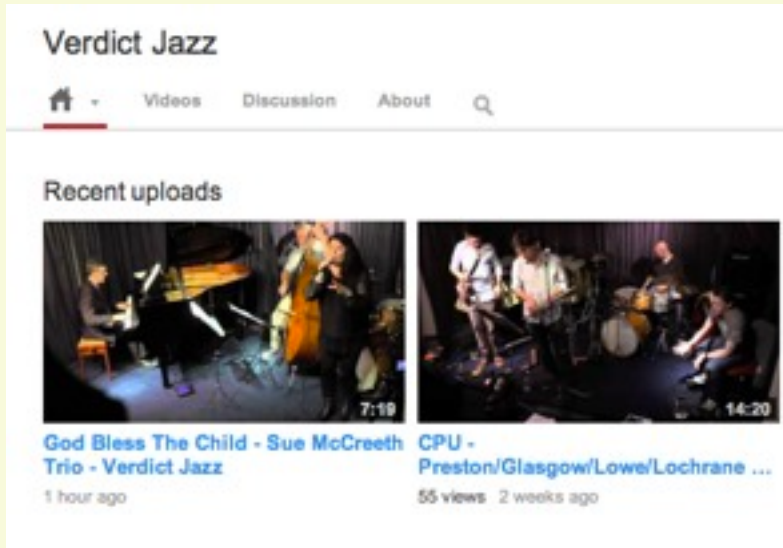
The Jazz at Lincoln Center channel features lots of behind-the-scenes interviews in segments entitled *In The Studio*, as well as performances in *The Jazz Vault*.

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.

Verdict Jazz



If you want to see highlights of the gigs that you've missed or simply want to re-live a gig that you've been to at The Verdict in Brighton, this is the place to go.

[Simon Spillett's 20 minute version of Softly As In A Morning Sunrise.](#)

[Social Assassin by Jim Hart's Cloudmakers Trio](#)

www.verdictjazz.co.uk

JazzTimes Videos



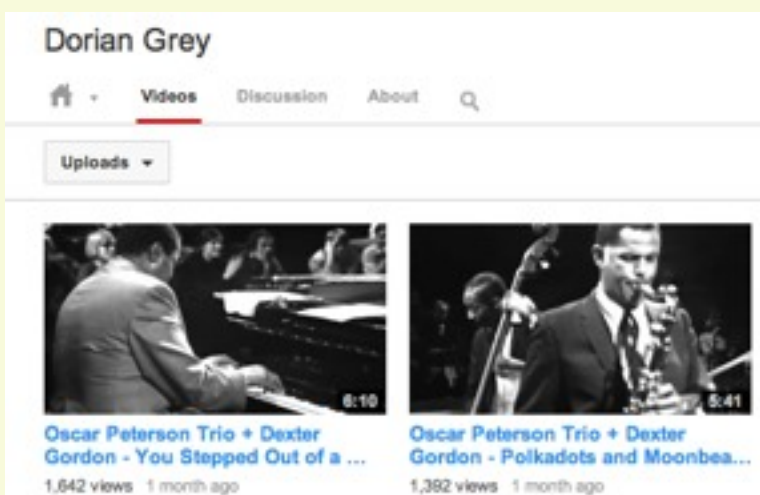
American magazine Jazz Times has a variety of short video interviews on its You Tube channel, mostly with musicians from the Newport Jazz Festival and the annual Jazz Cruise

[Jason Moran talking about jazz education](#)

[Bassist Christian McBride giving advice to aspiring musicians](#)

www.jazztimes.com

Dorian Grey



Dorian Grey, possibly not his real name, has numerous great videos posted, including live performances from Oscar Peterson, Joe Henderson, Freddie Hubbard, Sonny Rollins and more.

[Freddie Hubbard with Dizzy Gillespie, Woody Shaw and Kenny Garrett playing I'll Remember April](#)

Listings



Drummer Oluwaferanmi Ogunseyinde performs with
The Outlanders at The Verdict in Brighton on
Saturday 25th January.

<http://www.theoutlandersmusic.com>

Highlights

Thursday 23rd January

Vocalist **Imogen Ryall** is the guest at The Ancient Mariner with bassist Nigel Thomas and pianist Terry Seabrook.

Friday 24th January

Guitarist **Nigel Price** appears with sax player **Vasilis Xenopoulos** at The Verdict, Brighton.

Saturday 25th January

The Outlanders return to The Verdict after a memorable performance last year at The Love Supreme Festival.

Friday 31st January

Ben Castle appears with Mark Edwards on piano, Dan Sheppard on bass and Bryan Spring on drums.

Sunday 2nd February

Mingus Underground at The Brunswick, Hove with Andy Pickett, Sam Miles, Rob Leake, Martijn van Galen, Mark Bassey, David Beebee, Terry Pack and Milo Fell.

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.

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.

[R] = Residency

The listed performer plays there regularly (but may not be there every week) and may have special guests.

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).

When should I clap?

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

Gig Listings

Monday

20

Dick Pearce & Terry Seabrook

The Snowdrop, Lewes
8-10:30pm Free

Jazz Jam with One Hat Trio

The Bee's Mouth, Hove
9pm Free [R]

Wednesday

22

Wayne McConnell Trio + Jam Session

The Verdict, Brighton
8:30pm Free [R]

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Friday

24

Nigel Price/Vasilis Xenopoulos

The Verdict, Brighton
8:30pm £12/9
(see [highlights](#))

Steve Aston Gypsy Jazz

The Office, Brighton
8:30pm Free [R]

Ben Sarfas

The Brunswick, Hove
8pm £7/5

Sunday

26

Savannah

The Six Bells, Chiddingly
1-3pm Free

Steve Aston Gypsy Jazz

Three Jolly Butchers, Brighton
3-6pm Free [R]

Lawrence Jones All Stars

Lion & Lobster, Brighton
8-10pm Free

Gypsy Jazz

The Hand In Hand, Brighton
8:30pm Free [R]

Tuesday

21

The Brunswick Jam

The Brunswick, Hove
8pm Free [R]

Kjell Berglund Quartet

The Hare & Hounds, Worthing
8:30-11pm Free

Thursday

23

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Christian Garrick/Jacob Fischer Quintet

Smalls, Brighton
8pm £14

Imogen Ryall, Terry Seabrook & Nigel Thomas

The Ancient Mariner, Hove
8:30pm Free [R] (see [highlights](#))

The Bugle Jazz Jam

The Bugle, Brighton
8:30pm Free

Saturday

25

Imogen Ryall

Queen Victoria, Rottingdean
2-5pm Free [R]

Steve Aston Gypsy Jazz

The Paris House, Brighton
4-7pm Free [R]

The Outlanders

The Verdict, Brighton
8:30pm £7/5
(see [highlights](#))

Gig Listings

Monday

27

Paul Greenwood & Terry Seabrook

The Snowdrop, Lewes
8pm Free

Jazz Jam with One Hat Trio

The Bee's Mouth, Hove
9pm Free [R]

Tuesday

28

The Brunswick Jam

The Brunswick, Hove
8pm Free [R]

John Lake Trio with Phil Paton

The Hare & Hounds, Worthing
8:30-11pm Free

Wednesday

29

Wayne McConnell Trio + Jam Session

The Verdict, Brighton
8:30pm Free [R]

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Thursday

30

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Ian Price, Terry Seabrook & Nigel Thomas

The Ancient Mariner, Hove
8:30pm Free [R]

Friday

31

Ben Castle/Bryan Spring

The Verdict, Brighton
8:30pm £12/9 (see [highlights](#))

Steve Aston Gypsy Jazz

The Office, Brighton
8:30pm Free [R]

Sunday

2

Savannah

The Six Bells, Chiddingly
1-3pm Free

Steve Aston Gypsy Jazz

Three Jolly Butchers, Brighton
3-6pm Free [R]

Mingus Underground Octet

The Brunswick, Hove
8pm £7 (see [highlights](#))

Lawrence Jones All Stars

Lion & Lobster, Brighton
8-10pm Free [R]

Gypsy Jazz

The Hand In Hand, Brighton
8:30pm Free [R]

Saturday

1

Imogen Ryall

Queen Victoria, Rottingdean
2-5pm Free [R]

Steve Aston Gypsy Jazz

The Paris House, Brighton
4-7pm Free [R]

Sam Miles Quartet

The Verdict, Brighton
8:30pm £7/5

On The Horizon

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

The Verdict, Brighton

Friday 7th February
Cleveland Watkiss & Jonathan
Gee

Saturday 8th February
Rebecca Fidler & Katy O'Neill
Trio

Friday 14th February
Mark Edwards' Cloggz

Saturday 15th February
Damon Brown/Mike Lutzeier
5tet

Friday 7th February

Empirical at The Dome Studio
Theatre, Brighton

Chichester Jazz Club

Friday 7th February
Savannah Jazz Band

Jazz Hastings

Tuesday 11th February
Ben Castle and Mark Edwards

Liane Carroll & Roger Carey

Friday 21st February
The Verdict, Brighton

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
- Patcham Community Centre**, Ladies Mile Road, Brighton BN1 8TA
- 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
- Steyping Jazz Club**, Steyping Centre, Fletchers Croft, Church St., Steyping BN44 3YB Tel. 01903 814017
- The Albion** 110 Church Road, Hove, BN3 2EB
- The Ancient Mariner**, 59 Rutland Road (off Portland Rd.), Hove BN3 5FE
- The Bee's Mouth**, 10 Western Road, Brighton BN3 1AE Tel. 01273 770083
- The Bristol Bar**, Paston Place, Brighton BN2 1HA Tel. 01273 605687
- The Brunswick**, 1-3 Holland Raod, Hove BN3 1JF Tel. 01273 302 121
- The Bugle**, 24 St. Martins Street, Brighton BN2 3HJ 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 Office, 8-9 Sydney Street, Brighton BN1 4EN
- The Old Market**, 11a Upper Market Street, Hove BN3 1AS Tel. 01273 201801
- 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 Six Bells**, The Street, Chiddingly BN8 6HE Tel. 01825 872227
- The Snowdrop Inn**, 119 South Street, Lewes, BN7 2BU Tel. 01273 471018
- The Verdict**, 159 Edward Street, Brighton BN2 0JB Tel.01273 674847
- Three Jolly Butchers**, 59 North Road, Brighton BN1 1YD
- Under Ground Theatre**, (below the central library), Grove Road, Eastbourne BN21 4TL
- White Horse Jazz Club**, White Horse Smokehouse & Grill, 23 High Street, Steyping,

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

The Credits

Photography Credits

A special thanks to Mike Guest for allowing The Sussex Jazz Mag to use his photos.

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p.4 Blah Street photo courtesy of Ben Castle

p.6 Why Worry? album cover courtesy of Eddie Meyer

p.11 Empirical photo by Tom Barnes courtesy of Empirical

p.19 Nigel Price photo courtesy of Nigel Price

p.20 Nigel Price photo by Jerry Storer, courtesy of Nigel Price

p.26 Outlanders photo courtesy of www.theoutlandersmusic.com

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Next Issue

Empirical

plus Mark Edwards, Cleveland Watkiss and more



THE SUSSEX JAZZ MAG

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20th January - 2nd February 2014

www.sussexjazzmag.com

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Our Core Principles

FROM THE EDITOR

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

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 with the subject heading 'LISTINGS'.

Subscriptions

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Next Issue

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Sunday 2nd February

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and more!