

# *The Sussex* **JAZZ MAG**

Fortnightly Issue 13 Monday 17th February - Sunday 2nd March 2014



**HEATHER  
CAIRNCROSS**



Vocalist **Heather Cairncross** has been a professional singer for more than twenty years but only recently recorded her highly acclaimed jazz album, *At Last*, with pianist Dave Newton. Ahead of her upcoming concert at Chichester Jazz Club, she discusses her love of jazz and how the album came about.

Saxophonist **Alan Barnes** has been an important part of the UK jazz scene since the Eighties and continues to perform across the UK. Before his upcoming appearance at Smalls in Brighton he answers questions from our editor.



In the last issue we gave away a pair of tickets to see UK jazz band **Empirical** perform at The Brighton Dome on Friday 7th February.

The competition winner was drawn live at The Brunswick Jazz Jam by guitarist Paul Richards.

The winner, Steve Lawless, described the concert as 'amazing'.

Keep an eye out for more great competitions in future issues.



Wayne McConnell from Brighton Jazz School continues his monthly series of columns with a look at the modern jazz piano trio.

Wayne is also organising the first Jazz Educators Conference in Brighton on Saturday 12th April.

# JAZZ MAG

Monday 17th February - Sunday 2nd March 2014

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# Features



Heather Cairncross singing at The Brunswick Jazz Jam, photographed by Mike Guest

Vocalist **Heather Cairncross** performs at Chichester Jazz Club on Friday 21st February with pianist Dave Newton and bassist Steve Thompson.

# The Column: Eddie Meyer

## What's In A Name?



photo by Mike Guest

Last Friday I managed to get myself along to see much-favoured youngbloods Empirical playing at the Pavilion Theatre to an appreciative crowd. It was a rare chance to see something from the current forefront of jazz-and-related-musics on our doorstep, and I was pleased not to recognise any local players among the audience, as everyone except me evidently had their own high-paying Friday night gigs to attend to. The music was outstanding and I was struck by the way the band shared announcing duties, each member taking his turn to come up to the mic and provide, in that particularly English style of self-deprecating affability, a link between the songs and between the band and the audience. This emphasised that Empirical are that relative rarity in jazz, a band with a stable line-up and a collective title. When you consider that collective improvisation is an essential component of jazz and one that sets it apart from other musical forms, it's surprising that ensembles of players don't have the same kind of genre-defining role as they do in, say, rock music. Jazz history is told in terms of an apostolic succession of supremely talented individuals, lone geniuses who re-wrote the rules and moved the music forward in a relentless pursuit of personal self-expression, figures so iconic that they can be referred to simply by their nicknames, which can be invoked to validate or refute another

player's worth. As jazz has moved away from the increasingly hostile shores of the commercial music business into the more temperate climes of academia, the idea of jazz as a canonical body of knowledge that is transferred according to an approved hierarchy has gained credence. Are we overlooking something?

The study of context is always illuminating. The early jazz acts, like the vaudevillians that preceded them and the rock-and-rollers who succeeded them in the wider public's favour, sought safety in numbers and presented themselves before that public in groups. The names give a flavour of these early exercises in musical image creation; The Original Creole Jazz Band, the Baton Rouge Syncopators, and The New Orleans Rhythm Masters were all helping to shape this new music into a recognisable brand, while names like The Tuxedo Band and The High Society Swingers tried to give the brand a flavour of the high life. "Hot" was a good buzzword for the roaring 20s, with founding father Jelly Roll Morton appearing with his Red Hot Peppers and Louis Armstrong emerging from a series of Hot Fives and Hot Sevens. The trend continued into jazz's commercial heydays of the 30s and 40s, but as jazz's commercial and artistic status solidified, record companies, booking agents and managers started discovering the power of the star bandleader or soloist. The career of Artie Shaw furnishes a

particularly striking example of the way that a bandleader's public image could be groomed and manipulated in the same way that a movie star's could be; Artie himself invited such comparisons by helpfully dating as many actual movie stars as he could. The public started learning the names, not just of the bandleaders and featured vocalists, but of star soloists like Johnny Hodges and Coleman Hawkins, which meant there was now a commercial imperative at work putting their names on the record sleeves and concert posters. As jazz moved from being big band dance music into its post-bebop era of small groups and intellectual respectability, a new generation of aficionados emerged who had learnt to scan the record credits for their favourite names before buying. The communal ethos of Dixieland was replaced by a form which emphasised a succession of featured solos, usually taken in order of importance and ending with the bass player. Labels like Blue Note and Prestige developed marketing strategies accordingly, developing pools of trusted crack players and putting everyone's name, even the bassists, on the front cover, and developing new stars by pairing them with established players so as to indicate a clear succession. While Art Blakey and Horace Silver carried on the tradition of presenting the public with a band, they were going against the tide. "Groups" played rock music - jazz was marketed as collections of

star soloists fronting star sidemen, or genius auteurs such as Miles Davis whose name was enough to sell records even if he hadn't composed the bulk of the material or played most of the solos.

Jazz today is still heavily dependent on the big name to sell records and concert tickets. However, there's been a noticeable trend lately towards a return to the group concept, especially here in the UK. Precedent was set by mighty 80s acts the Jazz Warriors and Loose Tubes, and as jazz continues to search for an identity (and a commercially viable one) there seems to be a growing feeling that the frontman-plus-sidemen model can often end up sounding like less than the sum of its parts, while a group can provide a stronger identity that allows the music to thrive, and makes it easier to sell to a younger audience. The changing names tell a story of how jazz has evolved, from John Chilton's Feetwarmers to weighty appellations like Phronesis, Triptych and Kairos 4tet. What remains unchanged is that jazz has always been a communal music; in its highest development, it's a form of spontaneous group composition in which each player's personality remains recognisable, yet is subsumed within the unity of the performance. It's what makes the music unique.

# HEATHER CAIRNCROSS

Sussex vocalist **Heather Cairncross** met up with editor Charlie Anderson at The Brunswick in Hove to talk about her experiences in jazz.



**You recorded your first jazz album with acclaimed jazz pianist Dave Newton. How did that come about?**

"I met Dave Newton at the Hare & Hounds in Worthing. I went along to an Alan Barnes Christmas do where Dave was playing. We ordered some food and he accidentally took my friend's dinner. We went up to the bar and said "where's the dinner?" and they said "Oh, that gentleman with the beard there has taken it". We didn't think any more about it ordered another, but afterwards he came up to us and said "I'm the gentleman who snaffled your dinner" and gave my friend a CD of his own compositions. It was a bit different from his normal stuff, with a string orchestra. She listened to it a month or so later and said "I think you'll really like this, Heather" because it was a crossing of the two genres, which I quite like. I listened to it and it seemed to have quite wide-ranging melodies and I thought 'These would make great songs, but because of the range it might make a good song cycle'."

"At the time I'd been approached by the Arundel Festival to come up with a project. I contacted Steve Thompson, who is my bass

player and also a very good screenwriter, and asked him to write some words to one of the songs and he did and then we recorded it and I just sent Dave Newton (he didn't know who the hell I was) a recording of me singing different words on top of his already recorded CD. I said 'I've had this idea. I'd like to do a song cycle of this album, of your music, put words on it. I don't want you to think that I think it's not complete in itself it's just that it inspired me to want to take it to a different level.' So I sent it off and thought that he's probably going to think I'm completely bonkers. Anyway, he did get back to me and he really liked the idea and he liked what we'd done but, to cut a long story short, he decided that he wanted to write the words for all the songs, which he did. We performed it at The Arundel Festival with a string quartet and Chris Hill, who is Jamie Cullum's bass player. Dave thought he would be great because he can read music as he was a chorister at Winchester so he's got that classical side to him. He writes a lot and as well as being a great jazz bass player. He was brilliant because he interpreted between Dave and the string quartet and the percussion player. My friend

Dee Palmer did some beautiful new orchestrations."

"We just really liked working with each other. We did a couple of rehearsals on our own and then he asked me to do a couple of things and I asked him to do a couple of things. I was singing at Steyning Jazz Club together and I joked that the pianist had a CD for sale, the bass player had a CD to sell and even the drummer had a CD to sell, but sadly I didn't have a CD to sell. Tom Chapman came up to me afterwards and said 'Well, why don't you?' and I answered 'Well, I've never had a few thousand pounds to throw at it to make one'. So he came back to me a couple of weeks later (in fact, down The Brunswick jazz jam) and said 'If it's just money that's stopping you then I'll pay for you to do it'."

"All these years I've thought about what sort of album I'd do, perhaps get together all the people that I know and it would be some sort of great big production thing. And then I realised that this big idea was going to stop me doing it. So I thought 'I'll go in and just do voice and piano' because some of my favourite albums are Tony Bennett & Bill Evans, Doris Day & Andre Previn, The

Intimate Ella (Ella & pianist Paul Smith). I thought 'This is what I'd like to do. At least I'll start there and see if anyone likes it'. So I rang Dave and it happened really quickly, as the only time we could both do was in two weeks. So I only had two weeks to think about the repertoire, get all the charts and sort it all out. With Dave, you give him a chart and he'll pretty much ignore it. I always give him a red pen hoping that he's going to write some magic on my chart, what he's actually playing, but actually I've found that he never plays the same thing twice anyway."

"I tried to ask him which keys he preferred to play them in but he said 'Oh, whatever you like', so I took loads of charts to the recording session. One of them I'd done it in four different keys. We recorded it over two days. Then came the whole process of getting it made, album covers, MCPS licence etc. I wrote about all that on a series on my website, about producing it myself – I even made my own record company. I'll hopefully do one again soon because I learnt an awful lot and also found out things that I would or wouldn't do."

"My thinking was 'Why on earth would anyone want to buy an album by me? What would be different about me singing covers of standards that everyone knew?' I decided the only thing that I could bring to this is that maybe I can use some of my experience as a singer and try to get back to what I thought



the nub of the song was about – in one whole take."

"Another bassist, Andy Cleyndert, recorded it for us. He sent me something like 64 whole takes. Some songs we did two takes and some we did six or seven takes. Andy asked me which ones to choose. I diligently went through all the takes he sent me, chose the ones I liked and then Andy got to work on them. A couple of days later Dave sent me a text saying he'd just got the demos from Andy and we should have a call about which ones we both like. Then I thought 'Oh dear, I didn't realise – of course I should have spoken to Dave about it'. I called Dave and asked him which versions he preferred. Amazingly he had chosen exactly the same takes that I had."

"Then I managed to get a distribution deal so I can sell the album in shops, on Amazon and iTunes, but made sure I can still sell it on my website. I wanted to pay back the chap who gave me the money and I'm doing that. But mainly I did that album to sell at gigs as people often want to buy a CD, but also for me it's just something that I'm really proud of and think sounds like me. Pretty much the whole rest of my singing career, people are telling me how they want me to sound. They're asking me to sing it straighter, with more vibrato, less vibrato or a different tone style or colour. So it's just really good to have the opportunity to just sing as me and see if people like it."

**When you're not in the studio, you do quite a bit of**

**teaching. What's your approach?**

"Mainly I teach people how to get a better control of their instrument. Most of the teaching I do is getting rid of habits that people have developed. The way I like to work is to try to get an unobstructed flow of breath through the [vocal] cords, the sound coming out naturally. And usually it's about hearing what people are doing to constrict the sound. It's often tension that is the root of everything that's wrong. That applies to all instruments but it's particularly obvious in singers. You can hear if you have some tension in the back of your throat or your tongue, or in your neck. So I try to bring someone back to the natural way of singing, the natural way of letting out more sound. I don't train people to be a classical singer, I just try and get them to find their natural voice. That's how I work. And I have people of all standards, some people that are really great professional singers and some that are absolute beginners."

**Why do you like jazz, compared to the other things that you do?**

"As a singer, all of my work is highly rehearsed. I'll get the music, it will often be very difficult so I'll learn all the notes at home. Then I'll have a gruelling rehearsal with a conductor or musical director and we'll work maybe two to three six-hour days of rehearsals. Then you go away on tour, and when you stand up on stage you know it, you've got it in your voice and you nail it. It's just a case of trying not to be too nervous and hoping that your voice is in good trim, which it hopefully will be if you're working at it all the time."

"I like to come to The Brunswick Jazz Jam because it completely takes me out of my



comfort zone. When you get up on the stage you don't know who is going to be playing and often you think 'Oh that group of people - I'd like to work with them' and then you get up on stage and they've all changed. For me that's quite a good thing because it takes you more to where jazz is, which is very much in the moment. It can work and it's very transient, that thing that makes it work. Sometimes it just

does. It's quite hard to recreate that. I know that from working with Dave. We'll do a song that hits the spot, It'll be just great. And the next time it'll just be different. You try and recapture that moment and you can't, and then another song, you don't know why, will work. And really that's the live music

experience, being there in the moment, particularly working with someone like that, who is great and will never play the same thing twice. And it forces you to really listen and just to try to be open to what you can create in the moment with that person."

"That's what's wonderful about jazz. It's hard to rehearse improvising. You can rehearse your chords. For a singer you can make sure that your charts are really good, you can practise the song, think about the lyrics, really try to get to the heart of what you're trying to say but then in the moment when you're in front of an audience, that's just something that you cannot predict. And it's scary as hell for

a singer like me where most of my work is so well-rehearsed. Especially if you try to scat. For me if you expect to hear a certain chord and you set off on some melisma thinking you know what's coming and then that particular chord doesn't come behind you. I wouldn't say it sounds wrong but maybe it's not the best harmonic combination that it can be."



### **Do you find it hard tackling improvisation?**

"I'd like to do more of it. It's hard to get good at improvisation unless you're doing gigs all the time. I like trying it but I'm not sure if I'm always successful. I've got a good understanding of the chords underneath me and that's a good place to start. Sometimes it works and sometimes it doesn't. I have to say, Dave Newton does not like singers doing improvisation! I force him to let me do at least one song a gig where I'm absolutely going to scat on that one. I'll tell him 'I'm doing a solo on this' but I know he doesn't love it and because he's so bloody good at it, it

makes me scared of doing it, but I force myself."

"That's what's great about somewhere like The Brunswick, you don't know who you're going to work with and sometimes it's magical. It's not always the same people that are great. People really surprise you. Somebody who's not very experienced will get up and do something that just works and connects with the audience. That's what I like about jazz -you can't fake it - it's a lot about honesty with what you're doing. For a singer you have to be clear about what you want to say and really try to be honest with the way you say it, then people either connect with it or not."

### **Are there any questions that you'd like to be asked?**

'Why don't I do more jazz?'

"I basically started training in a Bognor Regis holiday camp. I was a function singer and I used to do shows at school, you know, music theatre stuff. And then I got into Chichester to do the Music

A-level course and I was only allowed to do that if I did maths as well (that was my Dad being strict). So I did the double music course and I never really thought I'd do it for a living but then I happened to get a teacher who encouraged me to apply for music college in London and, amazingly, I got in. From that point on I wasn't allowed to sing any jazz at all, for three years - or any notes below middle C, just because my teacher was trying to fix the damage I'd done to my voice belting out songs. From then on I've been classically trained but soul and jazz have always been things that I've listened to for my own pleasure. It just so happens that I've slipped into specialising

in contemporary music with orchestras. Also lots of a capella music. I specialise in close-harmony singing (10 years in the Swingle Singers) and I do a lot of session work like that. But what I really, really love to do is jazz. The unfortunate thing is, it's very difficult to make a living as a jazz singer. It's a notoriously badly paid part of the music industry and that's strange because you have to be extremely, extremely good, and also well connected, to get gigs. So I do jazz singing because I love it. And I've been very fortunate to work with some great people and I always try to - and that's a really good tip -

always surround yourself with the best musicians you possibly can. That often means that I don't get paid much doing jazz gigs because I'll pay the band more so that I can have the best people working for me."

"For my 'job' I do a lot of recording. Recording film soundtracks, backing singing for albums, TV things. That's my bread and butter work, which I'm very grateful for. I also do a lot of baroque music as well. That's another thing I've been lucky enough to get into quite late in my career. I think jazz and baroque music are quite similar, vocally, because they're all about

colour and there's a surprising amount of improvisation. Often, especially in baroque music, you don't use a lot of vibrato and that is quite true in jazz, too. I see vibrato in baroque music as an ornament that you use to colour the sound and mostly to be more expressive. So, personally, I think vibrato is something that you should be able to control, or choose to use. You hear it a lot with instrumental players when you listen to them, they hold a note straight and then warm it up towards the end of the note. A lot of singers can't control it and many have a tremor caused by tension."



Heather Cairncross performs at Chichester Jazz Club on Friday 21st February with Dave Newton and Steve Thompson.

The Brunswick Jazz Jam is every Tuesday evening, hosted by guitarist Paul Richards.

Heather's album, *At Last*, with Dave Newton is available from her website:

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

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# ALAN BARNES

interviewed by Charlie Anderson

**I first saw you playing with Tommy Chase back in the Eighties. What are your memories of working in that band?**

“Working with Tommy Chase was, at that time, a real learning experience for me. He certainly knew what he did and didn’t want! He’d tell me to play shorter, more sing-able phrases and to learn specific bits of Cannonball Adderley solos. I still use bits of Miles’s *Blue Haze* solo that he suggested I learn. He had really good ideas on jazz composition--starting from a simple, strong motif and developing it over the harmonies. All the tunes we played were dressed up and presented in specific arrangements, with rhythm section figures and bits of shout choruses. It also appealed to a younger crowd, quite a lot of whom were into jazz dance. Tommy was, and is, a larger than life character so there was always a “what’s happening now?” element both on and off the stand that spiced things up.”

**I also saw you playing with the great Humphrey Lyttelton. What was it like working with him?**

“Humph was really easy to work for. I’d replaced a great player, Bruce Turner, who’d been in the band for years, but it was never suggested that I did things his way. The band was full of characters. Stan Greig would always get the first drink in and bring his empty glass down loudly on the bar and say “Thirsty work this” if he felt you were being slow in reciprocating. John Barnes was hilarious. In fact I moved in with him and his wife Pat for almost a year. I’d practise upstairs and he’d lift a huge sign attached to a clothes prop up to

the top window saying, ‘Why don’t you f...ing shut up!’

“I learnt a lot from Humph about running a band and how to talk to audiences. It’s a shame he’s gone--I first got into jazz listening to his Monday night programme.”

“A punter came up one night and said, ‘Why do you never play Lester Young and Ben Webster?’. He often featured them of course. Humph replied ‘They both come towards the end of the alphabet so are low down on the BBC shelves and I’m too old to reach them now’.”

**My Dad has fond memories of your performance of your Sherlock Holmes Suite, wearing the cloak and the deerstalker hat. With the recent resurgence of interest in Sherlock, are you tempted to get out the hat and the pipe again?**

“The Sherlock Holmes Suite was a huge piece of self-indulgence on my part. Dressing up in the part really appealed to me--I’ve always been interested in combining jazz and theatre. I got lots of my favourite musicians involved and tried to write specifically for each player. Not an original idea; it was the working method of Duke Ellington and Billy Strayhorn.”

“I’ve never seen the suite as finished, so I might write some more pieces and edit down the existing ones.”

**You’re well known for having good relationships with other**



**musicians, such as Bruce Adams, Dave Newton and Martin Taylor. Is there a secret to building good relationships? Does it come natural to you or do you find that you need to work at it?**

“Yes I’ve always found it easy to work with other musicians. It’s easy to play with people you like as musicians and people. The three you mention, I really admire and learn lots from every time I play with them. Bruce is a great spirit on a gig, often ending the gig playing brilliant jazz on two trumpets at once. Dave Newton has a wonderful independence between his hands when he plays and always swings like mad. Martin is an incredible guitarist who seems to be able to pull subtle and complete arrangements out of the air. I can’t really go wrong in company like that!”

**What changes or improvements would you like**

**to see in the British jazz scene (in areas such as education)?**

“I think the jazz scene is very healthy with all kinds of new blood coming in. I think it’s really important that jazz education emphasises listening as the main skill. And a good sense of history can really add to the enjoyment of the music. Great playing is not a new thing—it’s been going on right from the beginning of jazz.”

**Dave Newton has your alternative profession as ticket collector on the Channel Tunnel railway. What do you think you’d do if you weren’t a musician?**

“I’d really liked to have been a journalist and author. I can see myself as a seasoned old hack, knocking out 1,000 words on any given subject. I’m always

very content with my nose in a book.”

**What projects are you working on at the moment? What can we expect in the future?**

“At the moment I’m working on getting my record label back to full speed. New albums are out from Scott Hamilton and Warren Vache and there is a two-trombone project with Mark Nightingale and Alistair White coming soon.”

“I’ve a new quintet with altoist Tony Kofi and I’m doing some writing for a five-sax line-up for Swanage Jazz Festival later in the year. I’m also doing some gigs with Anita Wardell, performing the songs of Johnny Mandell, which I’ve arranged for four saxes/woodwind and rhythm section. I’ll probably produce some new stuff for my octet as well.”

**You’ve probably done lots of interviews over the years and heard the same old questions. What questions would you like to be asked?**

“My favourite question is ‘What you having?!’”



Alan Barnes performs at Smalls, Brighton on Thursday 20th February with Karen Sharp and again on Thursday 17th April with Enrico Tomasso.

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

## Brighton Jazz School

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

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# Improv



Nick McGuigan, photo by Mike Guest

The Jazz Education Section

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# THE IMPROV COLUMN

Pianist **Wayne McConnell** examines  
The Modern Jazz Piano Trio

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The art of playing in a trio is very dear to my heart as a pianist. I'd say it is my most favoured format. I enjoy the textural combinations of bass, drums and piano but also the space between the instruments. It allows for focus on individuals, the group sound and all of the possibilities of texture in between.

I'm not here to give you a history lesson but it is important to understand where things have come from to look accurately at where we are now. Historically it is a form that has evolved a great deal. The trio can be comprised of instruments we might not usually associate with the notion of "the piano trio". Jelly Roll Morton had a trio with clarinettist Johnny Dodds, and drummer Baby Dodds. Teddy Wilson had the same format with Benny Goodman and Gene Krupa. Then there are all the wonderful trios that used guitar in lieu of drums: Clarence Profit, Nat King Cole and later on, Oscar Peterson. One pianist that certainly didn't "need" a trio was Art Tatum. He could play in a way that made you never miss the band. Despite that, he did have a trio, a great one featuring Tiny Grimes on guitar and Slam Stewart on bass. Tatum cut out some of the pyrotechnics so his style would fit this format. Then came Erroll Garner who used piano, bass and drums and his left hand really took the role of the guitar often playing on all four beats. His right hand would play dense chords as well as trumpet-like lines. Bud Powell changed things again by imitating horn-type ideas and utilizing the left hand to accent and accompany the right hand in using quite simple voicings. He was initially joined by Curly Russell and Max Roach. He later used musicians such as Ray

Brown, Paul Chambers, Buddy Rich, Roy Haynes and Art Taylor. The list of important piano trios is too long to go on and explain for the purposes of this article but I will list some names that you should go and check out if you are new to this. Duke Ellington Trio, Ahmad Jamal (more on Ahmad later), Oscar Peterson, Bill Evans, Hank Jones, Phineas Newborn, Wynton Kelly, Red Garland and more "modern" such as Herbie Hancock, Chick Corea, McCoy Tyner, Keith Jarrett, Brad Mehldau and many more.

I've been thinking about the subject of jazz piano trios or perhaps more specifically modern jazz trios because I recently saw the wonderful Ahmad Jamal in concert. Any jazz pianist will tell you how important Ahmad is and that his offerings to jazz piano have paved the way towards the modern jazz trio. They will talk about the "economy" in his playing, the space that he uses and the textures. They will also talk about the arrangements and the material, evident in the *Live at the Pershing* album that sold over 1 million copies. What a lot of people fail to realise is that Ahmad is *still* on the cutting edge of the piano trio and *still* pioneering the way in the modern jazz trio format. Many fans of Ahmad's music will read this and say "Yeah, I've known that for years". My gripe is this; why isn't there more coverage of him in the jazz media? You don't see him winning Downbeat polls or being hailed as an innovator and you certainly don't see him winning the current polls. Yes, he's in Downbeat but under the Hall of Fame section, and he was called "Living Jazz Legend" by the Kennedy Centre for the Performing Arts. Well, excuse me for this outburst but woopy-f-ing-do. Ahmad

Jamal is much more than just a living legend, he's doing a lot more than just living.

His current band is not technically a "trio" but that's only academic as it is a piano trio with percussion. It features Reginald Veal on double bass, Herlin Riley on drums and Manolo Badrena on percussion. The music that you hear on his latest albums *Blue Moon* and his most recent *Saturday Morning* are in my view, the perfect example of what the modern jazz trio is about. It draws on the evolution of the format and pushes it into a new era. Ahmad is distinctly himself, but the way in which he is playing is distinctly different to those trio recordings in the 50s. Of course they are, he's grown in years and matured. The music I heard that night at the Festival Hall was far from "a mature sound". It was playful, youthful, energetic, intelligent, swinging, grooving, virtuosic, floaty and just about every other word that I can find to describe the modern jazz trio. The only thing that doesn't fit the word modern is the number we call age. At 85 it's true, he is no spring chicken, but forget the number, listen to his music. In my view, he sounds just as innovative as Brad Mehldau, Tord Gustavsen, Vijay Iyer, Danilo Perez, and Fred Hersch and yet we don't see his name in the same category. Is age the only thing stopping him from being associated with the modern jazz trio gang? It would appear so. He tours constantly but I think the critics and jazz marketing departments need to understand that he is not touring or playing music as a result of what he achieved in the 50s but he is up there with the best of the best of today, creating interesting, innovative American Classical Music (as he likes to call it). Don't believe me? Have a listen to *Saturday Morning* and then have a listen to the podcast I did with him a few months back. Surely I'm not the only one who thinks he deserves to be thought of in light of today's music and not just for the wonderful things he did in the 50s?

Wayne McConnell 

To hear Wayne McConnell interviewing Ahmad Jamal, follow this link:

[Brighton Jazz School Podcast Episode 34 - Ahmad Jamal](#)



To discuss this further, Wayne invites you to post comments on the [Brighton Jazz School Facebook Page](#).

Brighton  
Jazz School



Podcast

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



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

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

# A Guide to Learning Jazz in Sussex - Part 1

Listings of jazz courses and workshops in Brighton and Hove.

## The Brighton Jazz Co-op

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

Local musicians such as Geoff Simkins, Mark Bassey, Terry Seabrook and Julian Nicholas are always very popular tutors.

Tutors often teach for two consecutive weeks but expect a different set of students each week, along with a few of the regulars.

The summer months usually see a friendly jam session where students get together and play through the tunes learnt in previous workshops as well as other tunes that students are interested in.

### 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 has runs a *Composing & Arranging Weekend* as well as 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 been running the Sussex Jazz Guitar School since June 2013 and 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

**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 20th Feb.

**The Bugle Jazz Jam,  
The Bugle Inn,  
24 St. Martins Street,  
(off Lewes Road),  
Brighton BN2 3HJ**  
Hosted by James Farebrother  
8:30pm-11pm  
With James Farebrother (keys), Oli Vincent (bass), Giovanni Greco (drums)

# 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>

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)

# A Guide to Learning Jazz in Sussex - Part 4

Listings of jazz weekend courses and workshops around Sussex.



22-23 February 2014

Organised in partnership with Steyning Jazz Club and the Music Department of Steyning Grammar School, the Steyning Jazz Workshop is a weekend of inspiring jazz tuition led by tutors from the Jazz Faculty of Chichester College.

The workshops are open to a broad band of people of mixed ages and musical abilities wishing to develop approaches and techniques to playing Jazz Music in small groups and big band settings. Places are open to all musicians aged 13 years upwards with an enthusiasm for jazz and a familiarity with their instrument. As a rough guide, you will be playing to a standard of about Grade 5 equivalent or above.

For more information and to download the Steyning Jazz Workshop brochure and application form [click here](#).

Supported using public funding by Arts Council England.

<http://www.steyningmusicsociety.org/sjw.htm>

Tutors:

Julian Nicholas *saxophone*

Imogen Ryall *voice*

Dave Murrell *guitar*

Simon Robinson *piano*

Rob Heasman *trumpet*

Mark Basseby *trombone*

Rob Milner *bass*

Dave Trigwell *drums*

Tutors Concert:

Saturday 22nd February  
7:30pm £9

Students Concert:

Sunday 23rd February  
7pm £5

# A Guide to Learning Jazz in Sussex - Part 5

Jazz Education Events



## Brighton Jazz School Educators Conference

Saturday 12th April 2014

11am - 4pm

The Verdict, Brighton

The Jazz Educators Conference, a first for Brighton will be held at The Verdict in Brighton on Saturday 12th April.

Wayne McConnell of Brighton Jazz School is keen to include everyone in the conference, saying "It is open

to anyone who is or has interest in teaching jazz, not just people with official positions."

The exact details of the conference have yet to be finalised - more details to follow.

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

## Brighton Jazz School

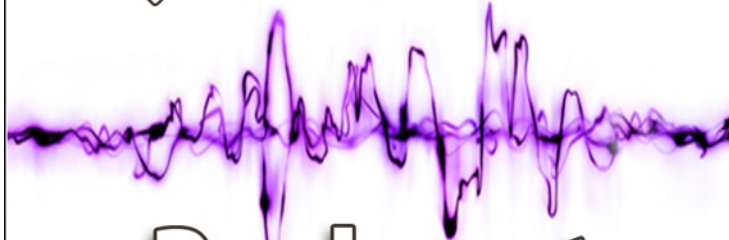
[brightonjazzschool.com](http://brightonjazzschool.com)

### Learn to play authentically

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



## Brighton Jazz School



## Podcast

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



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

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

# Previews



Greek saxophonist **Vasilis Xenopoulos** performs at The Snowdrop in Lewes on Monday 17th February.

# VASILIS XENOPOULOS

Greek saxophonist Vasilis Xenopoulos has studied at The Philippos Nakas Conservatory in Athens as well as Berklee College of Music in Boston. He currently lives in London where he regularly performs with guitarist Nigel Price, as well as performing in the Steve Taylor Big Band and Sound of 17 Big Band.

His group, The Xtet, released their debut album, *Loud City*, on 33Jazz Records in 2011.

Vasilis performs at The Snowdrop in Lewes with Terry Seabrook on Monday 17th February.



<http://www.vasilisx.com>

# KAREN SHARP

Saxophonist Karen Sharp performs at Smalls in Brighton with Alan Barnes on Thursday 20th February.

Like Alan Barnes she performed in the Humphrey Lyttelton band and is a regular performer at festivals across the UK.

After this gig she jets off to Singapore to perform at The 2014 Singapore International

Jazz Festival, before returning to play with The Gordon Campbell Big Band at The Hawth in Crawley on 9th March.

Her most recent recording, *Spirit (on Trio Records)*, features long-term collaborator Nikki Iles on piano, along with Dave Green on bass and Steve Brown on drums.



<http://www.karensharp.net>

# LIANE CARROLL & ROGER CAREY

This is a great opportunity to see the most intimate of singers in the most intimate of venues. Famous for injecting every song with power and emotion, Liane is also a natural entertainer. Expect a few laughs, and maybe a few tears.

They perform at The Verdict on Friday 21st February.

Tickets £15/£12



## FULL CIRCLE

Full Circle are pianist Joss Peach, Terry Pack on bass and Jim Whyte on drums.

Expect to hear some of Joss Peach's unique original compositions as well some covers of tunes by the likes of The Police, Massive Attack and Stevie Wonder.

Full Circle perform at The Verdict, Brighton on Saturday 22nd February.

Tickets £7/£5



"These guys are a rare treat not to be missed!"  
Claire Martin, Radio 3's 'Jazz Line-Up'

<https://myspace.com/fullcirclejazz>



# NIGHT OF THE LOST ORGANS

A double bill of funky jazz organ with The Lost Organ Unit which features Bobby Aspey on organ with trombonist Tim Wade and sax player Steve Early.

Smithville features organist Alice Hawkes joined by bassist Keith Baxter and Andy Pickett on flute and baritone sax.

Both bands will feature Phil Naylor on drums and John Harris on guitar.

Night of the Lost Organs at The Brunswick, Hove on Sunday 23rd February at 8pm. Tickets £5  
[www.lostorganunit.co.uk](http://www.lostorganunit.co.uk)

## TOMMASO STARACE & DAVE NEWTON

Italian saxophonist Tommaso Starace will be well known to jazz fans for his last album '*Celebrating The Music of Michel Petrucciani*' from 2011 with British vibraphonist Roger Beaujolais.

Here he joins pianist Dave Newton, bassist Andrew Rob and drummer Chris Nicholls.

The **Tommaso Starace/Dave Newton Quartet** perform at The Verdict, Brighton on Friday 28th February.  
Tickets £12/9



<http://www.tommasostarace.com>



<http://www.davidnewton.biz>



# Radio programmes



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

*Jazz On 3*, Mondays 11pm-12:30am  
Mon. 17th Feb. Adventures in Sound at London Jazz Festival.  
Mon. 24th Feb. Nick Malcolm at The Vortex.

*Jazz Line-Up*, Saturdays 4-5pm  
Sat. 22nd Feb. James Morrison & The BBC Big Band; Avishai Cohen.

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

*Geoffrey Smith's Jazz*, Sat. evenings at midnight  
Sat. 22nd Feb. Gerry Mulligan



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, such as:

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

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

Stay tuned to Jazz FM for more details on the upcoming **2014 Love Supreme Festival**.



<http://www.ukjazzradio.com>

The Modern Jazz Show with Peter Slavid is one of the best shows on UK Jazz Radio.

There are also other Contemporary Jazz shows such as *Europe Jazz Nordic Sound* with Jesper Graugaard and *UK and Europe Jazz Showcase* with Brian Soundy

Also worth a listen are *Women In Jazz* with Verona Chard and *Vocal Zone* with Juliet Kelly.



NPR have a fantastic collection of radio broadcasts, including *Piano Jazz* with the late Marian McPartland and *JazzSet* with Dee Dee Bridgewater and live broadcasts and recordings from the Newport Jazz Festival.

<http://www.npr.org/music/genres/jazz-blues/>



JazzRadio.com have 31 different stations covering different genres and instruments, including Avant Garde, Bass Jazz, Bebop, Bossa Nova, Gypsy Jazz, Hard Bop, Straight Ahead, Trumpet Jazz, Vibraphone Jazz and Vocal Jazz. Although largely presenter-less and commercial free, these stations rely on automated playlists.

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

### **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.

The latest edition features interviews from the 2013 Love Supreme Festival.

The next edition will feature an interview with Ron Carter.

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

iTunes



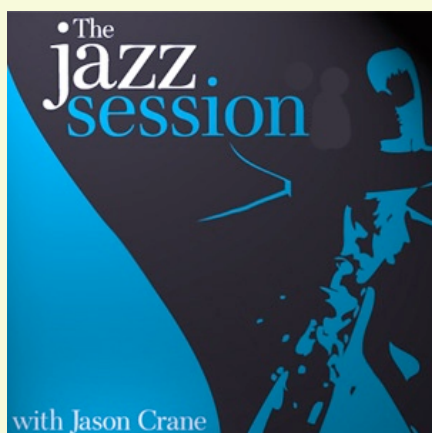
## **The Jazzwise Podcast**

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

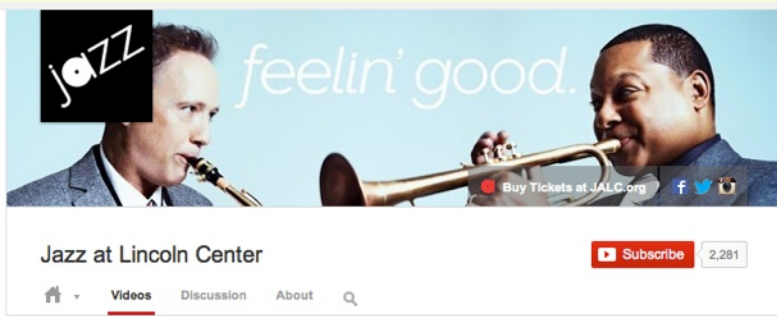


Jazz Video Guy, aka Bret Primack, is a former Downbeat journalist and filmmaker who co-founded the first jazz website, Jazz Central Station, back in 1994.

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

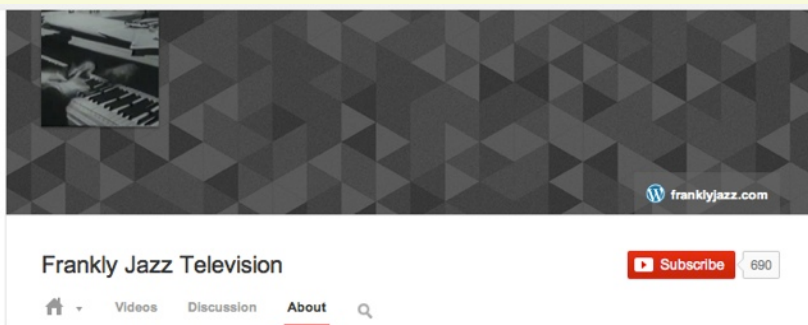
Highlights include the *Hal Galper Piano Masterclasses* and the short documentary *Who Is Sun Ra?*

## 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



[www.verdictjazz.co.uk](http://www.verdictjazz.co.uk)

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](#)

## JazzTimes Videos



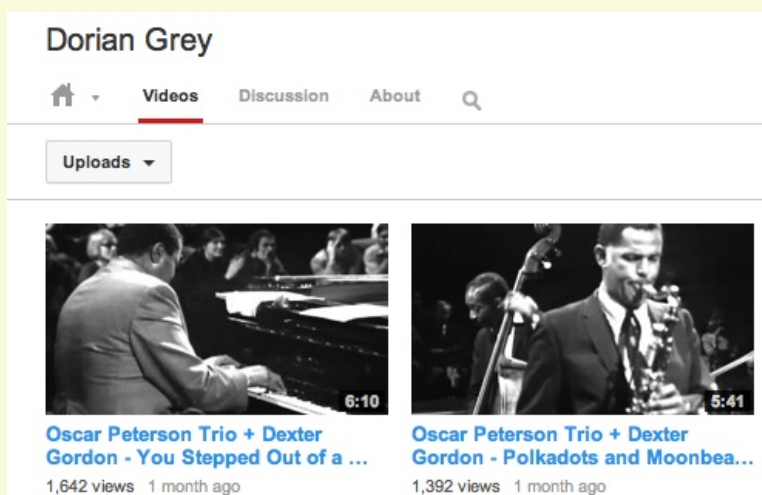
[www.jazztimes.com](http://www.jazztimes.com)

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](#)

## 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



**Full Circle** featuring (above, l-r) Terry Pack, Joss Peach and Jim Whyte perform at The Verdict on Saturday 22nd February.

# Highlights

## Thursday 20th February

**Alan Barnes & Karen Sharp** perform at Smalls jazz club in Brighton.

## Friday 21st February

**Liane Carroll** and **Roger Carey** perform at The Verdict, Brighton.

## Joss Peach

**Full Circle** perform at The Verdict on Saturday 22nd February and Joss Peach also performs at The Ancient Mariner on Thursday 27th February.

### 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

17

## Vasilis Xenopoulos & Terry Seabrook

The Snowdrop, Lewes  
8-10:30pm Free [R]

## Jazz Jam with One Hat Trio

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

Tuesday

18

## The Brunswick Jazz Jam hosted by Paul Richards

The Brunswick, Hove  
8:30pm Free [R]

## Simon Spillett Quartet

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

Wednesday

19

## Tom Phelan, Terry Pack & Dan Hayman

The Real Eating Company,  
Lewes  
7-9pm Free [R]

## Wayne McConnell Trio + Jam Session

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

## Liane Carroll

Porters Wine Bar, Hastings  
9pm Free [R]

Thursday

20

## Jack Kendon + Guests

The Bristol Bar, Brighton  
8pm Free [R]

## Alan Barnes/Karen Sharp Quintet

Smalls, Brighton  
8pm £13 (see highlights)

## Imogen Ryall, Terry Seabrook & Nigel Thomas

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

## The Bugle Jazz Jam

The Bugle, Brighton  
8:30pm Free

Friday

21

## Heather Cairncross, Dave Newton & Steve Thompson

Chichester Jazz Club  
7:45pm £12

## Liane Carroll & Roger Carey

The Verdict, Brighton  
8:30pm £15/12  
(see highlights)

## Steve Aston Gypsy Jazz

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

Saturday

22

## Imogen Ryall

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

## Steve Aston Gypsy Jazz

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

## Joss Peach's Full Circle

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

Sunday

23

## Steve Aston Gypsy Jazz

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

## Lawrence Jones All Stars

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

## Savannah/Assorted Nuts

The Six Bells, Chiddingfold  
1-3pm Free [R]

## Night of the Lost Organs

The Brunswick, Hove  
8pm £5

## Gypsy Jazz

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



# Gig Listings

Monday

24

**Terry Seabrook Piano Trio**

The Snowdrop, Lewes  
8pm Free [R]

**Jazz Jam with One Hat Trio**

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

Tuesday

25

**The Brunswick Jazz Jam  
hosted by Paul Richards**

The Brunswick, Hove  
8:30pm Free [R]

**Arthur Catt Quintet**

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

Wednesday

26

**Tom Phelan, Terry Pack &  
Dan Hayman**

The Real Eating Company,  
Lewes  
7-9pm Free [R]

**Wayne McConnell Trio +  
Jam Session**

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

**Liane Carroll**

Porters Wine Bar, Hastings  
9pm Free [R]

Thursday

27

**Jack Kendon + Guests**

The Bristol Bar, Brighton  
8pm Free [R]

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

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

Friday

28

**Tommaso Starace/Dave  
Newton Quartet**

The Verdict, Brighton  
8:30pm £12/9

**Steve Aston Gypsy Jazz**

The Office, 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]

**Jack Kendon Quintet**

The Verdict, Brighton  
8:30pm £7/5

Sunday

2

**Savannah/Assorted Nuts**

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 [R]

**Gypsy Jazz**

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

# On The Horizon

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

## **The Verdict, Brighton**

Saturday 8th March  
Ornate Quartet

Friday 14th March  
Asaf Sirkis Trio

Saturday 15th March  
Vitor Pereira Quintet

## **Steining Jazz Club**

Friday 7th March  
The John Horler Trio

## **Jazz Hastings**

Tuesday 11th March  
Dick Pearce/Greg Heath  
Quintet

## **Straight No Chaser Big Band**

Sunday 9th March  
The Brunswick, Hove

## **Martin Taylor**

Tuesday 25th March  
The Ropetackle, Shoreham

# 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  
[www.chichesterjazzclub.co.uk](http://www.chichesterjazzclub.co.uk)
- 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/Lifeboat Station) Tel. 01424 250221 [www.jazzhastings.co.uk](http://www.jazzhastings.co.uk)
- 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  
[www.smallsjazzbrighton.com](http://www.smallsjazzbrighton.com)
- 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 Road, Hove BN3 1JF Tel. 01273 302 121  
[www.thebrunswick.net](http://www.thebrunswick.net)
- 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  
[www.worthingjazz.org.uk](http://www.worthingjazz.org.uk)
- 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 Roomz**, 33 Western Road, St. Leonards TN37 6DJ
- The Real Eating Company, 18 Cliffe Street, Lewes BN7 2AJ Tel. 01273 402650
- The Ropetackle**, Little High Street, Shoreham-by-Sea, West Sussex, BN43 5EG Tel. 01273 464440 [www.ropetacklecentre.co.uk](http://www.ropetacklecentre.co.uk)
- The Six Bells**, The Street, Chiddingfold 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 [www.verdictjazz.co.uk](http://www.verdictjazz.co.uk)
- Three Jolly Butchers**, 59 North Road, Brighton BN1 1YD
- Under Ground Theatre**, (below the central library), Grove Road, Eastbourne BN21 4TL

# The Credits

## Photography Credits

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## Next Issue

Asaf Sirkis, Ornate Quartet, Allison Neale and more.



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

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Sunday 2nd March

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