

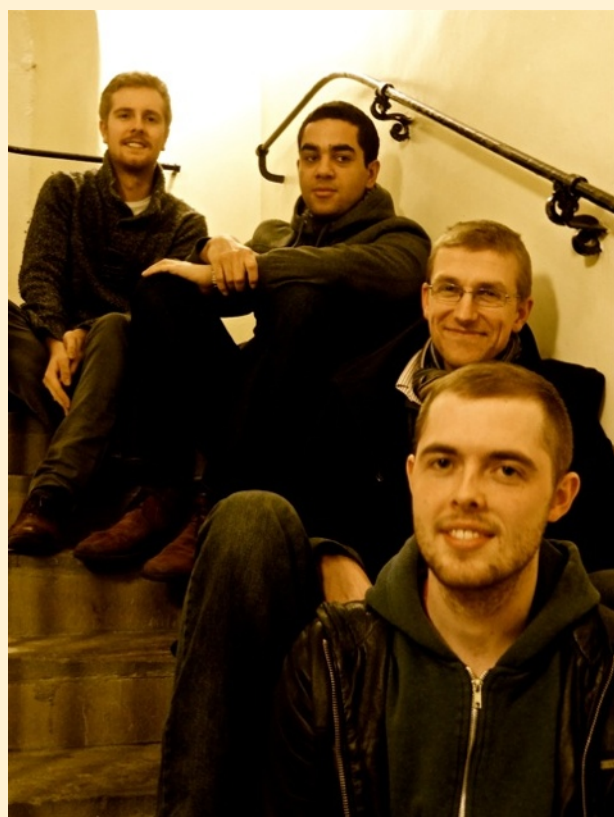
A photograph of a man with short hair and a beard, wearing a dark suit jacket, playing a dark upright piano. The scene is dimly lit, with light coming from a window in the background, creating a moody atmosphere. The piano keys are visible, and the man's hands are positioned over them.

The Sussex **JAZZ MAG**

Fortnightly Issue 14 Monday 3rd - Sunday 16th March 2014

**MARK
EDWARDS**

Pianist **Mark Edwards** discusses his latest album *In Deep* and his current ensemble, Cloggz.



The Ornate Quartet, an ensemble of sax, trumpet, double bass and drums, is inspired by the music of Ornette Coleman. Drummer Pete Hill tells us more about the group and its music.



Continuing our monthly series on jazz residencies, we look at **The Bristol Bar** Thursday night sessions hosted by Jack Kendon.



Pianist **Terry Seabrook** continues his monthly jazz tip with tip no. 7 - a beginners guide to bass lines.

JAZZ MAG

Monday 3rd - Sunday 16th March 2014

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Photo courtesy of Steyning Jazz Club: <http://www.steyningjazz.co.uk>

Pianist Mark Edwards.

The Column: Eddie Meyer

Paco de Lucia



photo by Mike Guest

This week brought the sad news of the untimely passing of Paco de Lucia. In his native Spain he was a cultural figure of immense importance, and his uniquely successful career conferred such stature upon him that his fame had spread far beyond the confines of flamenco enthusiasts (admittedly a global constituency). I don't think many would dispute that he was one of the great musicians of the late 20th century--one of the select few who, like Charlie Parker, Mstislav Rostropovich or Ravi Shankar, were able through their complete mastery of their instrument to transcend their chosen genre and gain universal recognition for the honesty, originality and creative vitality of their performance.

Paco was only 66 when he died; many jazz musicians from the classic era never made it to 70, the victims of hard living and emphysema. Other parallels have been drawn between jazz and flamenco; both forms have a tradition of virtuosity, with a legacy of superstar players passing the music down through the generations; both value spontaneity in performance; both are linked to dance (jazz, it must be acknowledged, considerably less so than formerly); both of them rely on a thorough knowledge of traditional forms as a springboard for extended

improvisations, which are at the heart of what makes each music come alive. In a broader context, both arose in an outsider culture, associated with an oppressed and excluded people; both were vehicles for the expression of that people's complaints and ambitions, and both emerged from the confines of their origins to become instantly identifiable, global brands and ambassadors for the countries who often treated their creators so shoddily. The historical periods of gestation and development are similar--flamenco seems to have emerged as a recognisable form somewhat earlier but both musics underwent an accelerated growth spurt in the early 20th century. Even the histories of some of the key players have definite resonances and you can imagine Billie Holiday and la Niña de los Peines finding a lot to talk about if they had ever met.

However, there are more than a few fundamental differences, and these are instructive as well. Jazz has African roots but it is an American music, and from the start it was eclectic, commercial, and cosmopolitan in outlook. Flamenco is a more austere and traditional form, closely associated despite its global appeal with the language culture of the Andalusian gitanos, and perhaps

as a result it seems to have retained more of its outsider status; Paco's partner, Camarón de la Isla, was a rebel genius with a public profile more like a rock star than anything found among the increasingly bespectacled and tweedy jazz fraternity. In terms of actual musical vocabulary there are as many differences as similarities; jazz has no equivalent of the *compas*, the set rhythmic pattern that characterises flamenco, while flamenco doesn't have the same diversity of form and harmony as the infinitely flexible jazz. The dominant timbres are very different as well; the nylon string guitar hardly features in jazz; yet when Paco and others of his generation wanted to expand the palette available to progressive flamenco artists, they looked to incorporate instruments from the jazz world; flute, saxophone, double bass, piano and even drumkit to supplement the cajon brought back from Latin America. He must have seen that jazz provided a fruitful territory for flamenco to move into. Was this down to purely musical compatibility, or were there other, external factors at work?

Paco will be most familiar to jazz fans because of a series of tours and albums that teamed him up with fusion heavyweights John McLaughlin and Al Di Meola, especially 1981's *Friday Night In San Francisco*. Although he later claimed to be totally out of his depth with the sophisticated harmony used by the other players, to the extent that he

suffered back pain and headaches, it's his contributions that really make the album come alive; his passion and the depth and subtlety of his musicianship sometimes seem to show up the others' playing as flashy, technically flawless but empty displays of virtuosity. The album came at a particular low point in jazz's fortunes; the saxophone, trumpet, acoustic bass and piano were all in retreat before the all-conquering electric guitar, synth and bass guitar. It was the golden age of the superstar guitarist, and the popularity of the soprano sax is surely partly explained by its ability to mimic nasal, squealing frequency of a guitar-god solo. Paco perhaps helped to inject some of the soulfulness that flamenco had in common with jazz's roots back into the music. Jazz has often tried to incorporate other diverse musical forms, from afro-cuban experiments to the self-consciously exotic forays of Yusef Lateef, from John Mayer and Joe Harriot to the modern experimentation of Tigran Hamasyan, and these have often been when the music has felt in search of an audience. Ultimately, you cannot ignore the fact that Paco's forays into jazz were driven at least partly by promoters and record labels recognising the most significant similarity between flamenco and jazz; they appeal to many of the same sort of people, creating a truly global cross-over audience that ensures both forms' survival.

MARK EDWARDS

Brighton pianist **Mark Edwards** talks about his latest album, *In Deep*, and his ensemble Cloggz.

What first drew you to the piano as an instrument?

“I don’t remember a time when playing the piano was not a part of my daily life. It was there in the home. My dad loved music and played by ear. He never performed in public. So the idea of just sitting down at the piano and picking out popular tunes or improvising for fun was the most natural thing in the world from day one. And he praised me for it and encouraged me so much, I am so grateful to him for that.”

“It was some kind of magic, the sound of that old out of tune upright. And wherever I went, on holidays, school trips, other people’s homes, if there was a piano about I’d be drawn to it. It was just playing to me, the best fun. I must have been so annoying.”

“My dad had some Liberace records, and Charlie Kunz, and I played them to death. Oddly, those guys were my first influences. I was doing a gig with Bobby Wellins recently and after I played a particular run he leaned over and whispered into my ear ‘that’s a Liberace lick’. Busted!”

Tell us about your album *In Deep*. How did that come about?

“Over the last few years I have done quite a few sessions for the (grammy nominated!) producer James McMillan. He is an extraordinary musician and truly lovely person. He has also been a great encourager to me. As musicians we really need that sometimes!”

“James started his own label, Quiet Money Recordings

a while back, and has put out a couple of albums for Liane Carroll. These have been extremely well received, and won her some well-deserved awards. When he offered to produce and release a record for me on his label, I jumped at the chance. We wanted the album to be about songs, and to make something heartfelt and beautiful. I feel really privileged to have some hugely talented and generous friends, singers and musicians on the record with me.”

“There are incredible performances by Carleen Anderson, Claire Martin, Ben Castle, Priscilla Jones and of course Liane. And in the rhythm section, the influential genius Martin France on drums and Andrew Cleyndert on bass, whom I have been lucky enough to play with a lot with over the last 20 years.”

“The material is largely taken from contemporary artists; Tom Waits, Rufus Wainwright, Ennio Morricone with a few original tunes of mine thrown in. It’s been really rewarding to receive positive feedback about the record, and we’ve had a surprising amount of airplay, not least from Jamie Cullum.”

You’ve done quite a lot of traveling and touring. What are your favourite places?

“Yes, it’s a great perk of the job to travel, and I love



touring. Sometimes it’s the old “hotel, dressing room, tour bus” routine without getting to see much of the places you’re in, but then every now and then you’ll get a break somewhere really great, sometimes made all the more special by the fact that it’s unexpected.”

“A few highlights over the last few years have been South Africa, where at the end of the tour I went on Safari! And Australia, where we played all the main cities in two weeks, and most recently, stunning Norway, my first time in that beautiful country. I have also always found Eastern Europe fascinating, and am looking forward to playing in Russia, Estonia and Lithuania in a few weeks’ time.”

“But I’d also have to say I love Brighton, I’ve lived here for 25 years now. I’ve had some very enjoyable local gigs recently. Small intimate club gigs with lots of friends around can be very special. Sometimes those are the situations where I

feel the most connection with the audience. I really like living by the sea; and walking the dog on the South Downs, or in Friston Forest, and being with family and friends, it's pretty hard to beat, that's my favourite place."

Cloggz is a unique band with a unique sound. How did that band come about?

"I had the idea of Cloggz running around my mind for a couple of years before it became a reality. I had the sound in my mind of accordion, violin, clarinet and rhythm section, playing some of the most beautiful compositions that have touched me. There's a lot of scope with that instrumentation, you can draw from many genres; klezmer, folk, tango, jazz and film music."



"I wanted the band to be very much about melodic ensemble playing, and to include, but not rely too heavily on, improvisation."

"Cloggz is very much about making an emotional connection with the audience, moving people. Music has such a power to touch us deeply, to enrich, heal and repair. That's what we're trying to tap into. A lot of that is do with choosing really beautiful compositions, playing quietly, not forcing

anything, but letting the music happen in its own time."

"Another important aspect is that we are all very close friends, that makes for great music, and on a practical level we all live in or around Brighton so we're able to rehearse together a lot. So many projects I have been involved with never reach their full potential because of a lack of detailed rehearsal."

"We have several talented composers in the band, and have almost completed a 5-track EP of original music which I am really excited about. Our next live show is at Eastbourne College on April 16."

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

"Aside from Cloggz and *In Deep*, I have recorded two very different projects with my great friend and collaborator Ben Castle, for release later this year."

"One of those is a reinvention of some jazz standards, but fusing rock, lounge music, electronica and whatever else came up. This features the amazing Tim Harries on bass (Brian Eno, David Holmes, etc.) and three drummers! Bryan Spring, Troy Miller and Richie Stevens. All playing together on one or two tracks! We recorded this nine years ago, but only just got round to mixing it."

"The other project with Ben is completely improvised. All first takes, and all the instruments played by ourselves, apart from a few tracks where Troy Miller joined us. We filled the studio with every instrument we could lay our hands on, chose one each and began improvising, sometimes on a loose structure but with no prescribed notes.

In this concept it doesn't really matter whether you can formally play that instrument, it's just about trying to make something musical with what you have in your hands."

"Then we picked up



another couple of instruments and layered on top of that, and on and on, just reacting to what's there. I'm really pleased with the results, and enjoyed working in this way so much, it's a complete liberation to the usual way of recording."

"At the moment I'm producing an album for Stuart Townend, a great friend of mine and fantastic singer/sonwriter and musician from Brighton."

"And then I'm going back out on the road with Katie Melua for a month around Eastern Europe and the Netherlands. We're playing one show in the UK at The Chapel Royal in April. I have been playing in Katie's live band for the last year, touring mainly in Europe. This time it's a simplified 3-piece band with Katie, Tim Harries on bass, and myself on piano, organ and synthesizer. We've just started rehearsing, and it's going to be lot of fun."

The album *In Deep* is available now on [Quiet Money Recordings](#).

ORNATE QUARTET

Drummer **Pete Hill** interviewed by Charlie Anderson



How did the band come about?

“We were all studying on the jazz programme at Trinity Laban Conservatoire in London and we had all played together in various different outfits but never as a band. There was a project as part of the course in which we had to put on a concert and document the processes involved – acquiring/writing repertoire, rehearsals, booking a venue and promotion. I saw this as the perfect opportunity to start this band as the project had been in the back of my mind for some time. I approached Simon (sax), Evan (trumpet) and Paul (bass) as I knew that they were all interested in this kind of music and would complement each other’s style of playing.”

How would you describe the music that you play?

“The group was started with the intention of exploring the music of saxophonist Ornette Coleman. Coleman is considered to be one of the major innovators of the free jazz movement and rightly so. However, the term “free jazz” can

be quite ambiguous as some people differ in opinion on what constitutes “free” playing. Much of Coleman’s music is based on compositions and, although his solos may not be over a set form or chord changes, many of the tunes on his first album *Something Else!!!!* use standard swing drumming and a walking bass line. As a band we like to experiment with this concept of *time no changes* in which we can be harmonically free over a rhythmic base. At times we may choose to play more intuitively or texturally without a defined pulse or tempo. We are striving to improvise collectively whenever we play and for each instrument to venture beyond its traditional role in the band.”



“Coleman’s compositions span the emotional spectrum of music. From dark, melancholic, haunting melodies to bright, happy, joyful tunes, there’s something for everyone in his music which is why we were so keen to explore it. Our aim ultimately is to make music that is as fun and engaging to listen to as it is to perform!”

What's your experience of jazz education? Is a jazz degree worth it?

“I was lucky to have attended the jazz course at Chichester College at the age of sixteen. The course leader was Adrian Kendon, a local legend who used to run the Brighton Jazz Club. I learned a lot from the tutors there and if it wasn’t for Adrian’s influence and guidance I may not have continued to study jazz at university.”

“I recently graduated from Trinity Laban conservatoire in London with an honours degree in jazz. I learned a great deal about music in my time studying there and there are skills that I gained as a result of

my studies that I doubt I would have acquired otherwise. However, one aspect that my studies didn't prepare me for was life as a working musician. Making money out of playing music is a skill in itself and it can be difficult navigating the pitfalls of working as a freelance musician without guidance. Studying jazz at a conservatoire or university is a great opportunity to immerse yourself in the music and you're surrounded by like-minded musicians from different backgrounds who you might not have met otherwise."

"Is it worth getting into £30,000 or more worth of debt to study something interesting that you are passionate about? In my opinion, yes. But don't be under any illusions about the music industry. It's a tough business and jazz isn't at the top of the list of genres that the mainstream media promote. The reality is that even some of the UK's top jazz musicians supplement their income through teaching, playing functions and other music-related jobs. Whether gaining a degree in jazz has had a positive impact on my musical career is a question I'll be better able to answer in 10 years."

Why did you choose to do music? Did you have positive

experiences of it when you were growing up?

"Growing up around Brighton I was exposed to a lot of great music. For as long as I can remember I had wanted to play the drums. I started off the same way most kids do, playing in bands with friends from school for fun. We had a great music teacher at our secondary school, a trombonist called Donald Manson. He encouraged us to perform at school events and put on a concert every year for kids to showcase their bands which helped make music more than something we did at home in our bedrooms. My parents have been always been very supportive and I have them to thank for my love of jazz. My dad used to put on a jazz festival on the seafront in Worthing which lots of the local jazz bands played at, that was a great experience getting to hang around and talk to the musicians. I met the saxophonist who gave me my first gig through that festival and players like Terry Seabrook who I play with today. For my 14th birthday my parents took me to see bassist Christian McBride's band play at the Jazz Café, I was mesmerised by the drummer and I remember leaving the gig thinking I want to do that!"

"My time on the jazz course at Chichester College was invaluable. I had a lot of great

experiences meeting and playing with different people most of whom were considerably older than me and more accomplished on their instruments. I started going to jam sessions and playing gigs locally with friends, it was around this time that I started taking music seriously and thought I would try to make a career of it. I couldn't imagine a better job than being paid to perform music and I still can't!"

What plans do the band have for the future?

"We have recently been approached by the organisers of the Verdict stage at Love Supreme jazz festival. I played at the festival last year on the same stage and the atmosphere was incredible. It is one of the best festivals I've ever been to and the line up this year is world class, so we're quite excited by the prospect of performing alongside some of the best international jazz artists here in the Sussex countryside! We're also looking to book a UK tour for early 2015 and will be playing some shows in London and the South East between now and then. Beyond that our aim is to write an album of original music, possibly moving away from the Coleman sound, and explore all the possibilities that playing with this line up offers."



The Ornate Quartet are:

Dan Mays - Alto sax
Evan Clegg - Trumpet
Paul Baxter - Double Bass
Peter Adam Hill - Drums

**The Ornate Quartet
perform at The
Verdict, Brighton on
Saturday 8th March.**

To watch The Ornate
Quartet performing
Ornette Coleman's *The
Sphinx* click here:
[http://www.youtube.com/
watch?v=w6IT4JJZLNI](http://www.youtube.com/watch?v=w6IT4JJZLNI)

THE RESIDENCY: THE BRISTOL BAR

How did the gig come about?

Jack Kendon: "In May 2011 I just went in there and said "It looks like you need some jazz'."



Trombonist Will Rumfitt at The Bristol Bar. Photo: Anabel Alegre

What have been the most memorable moments?

Jack: "My Dad's leaving do was fun and memorable. It was packed and Rod Hart and Imogen Ryall came down. Loads of people were there."

"There have been so many memorable moments. When Dave Drake returned from New York - that was a special night."

Dave Drake appeared with saxophonist Josef Stout on 9th January earlier this year to a packed crowd.

The Bristol Bar also host their own jazz stage during The Kemptown Carnival.

What other musicians have performed here?

Jack: "Everyone in Brighton and some mates from London".

Saxophonists Will Gardner and Ian Price are regulars, along with vocalists Sara Oschlag and Ela Southgate, together with a host of top-class rhythm section players such as pianists Al Scott, Tom Phelan and Dave Drake, guitarists Paul Richards, Luke Rattenbury, Oli Corrigan and Jason Henson, bassists Terry Pack, George Trebar, Eddie Myer and Dan Sheppard and drummers such as Pete Hill, Loz Thomas, Tristan Banks and Mattia Bourgis.

Jack Kendon hosts Jazz at The Bristol Bar every Thursday from 8:30pm.

The Bristol Bar, Paston Place,
Kemptown, Brighton BN2 1HA

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

Brighton Jazz School

brightonjazzschool.com

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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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 - March 17 **Sam Miles**
saxophonist
 - March 24 **Lawrence Jones**
USA sax and flute
 - March 31 **Graeme Flowers**
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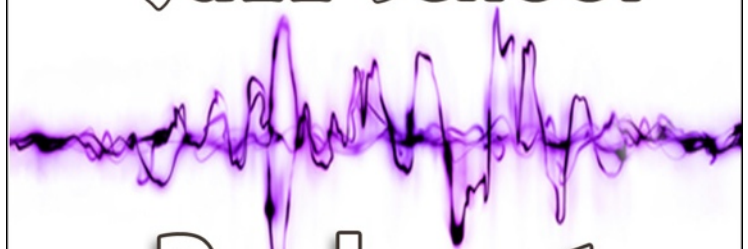
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Lunchtime concert series raising funds for the building appeal

Brighton Jazz School



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brightonjazzschool.com/podcast

Improv



Nick McGuigan, photo by Mike Guest

The Jazz Education Section

THE IMPROV COLUMN

Pianist **Terry Seabrook's** Jazz Tip of the Month No. 7
A Beginner's Guide to Bass Lines

It is often required that players of instruments such as keyboards and guitar be able to play a suitable bass line if for example there isn't a bass player present. And in my foray into the Hammond organ world it's a topic I've had to study. So here is a beginner's guide to making a simple bass line over a straightforward 12-bar blues in F. All instruments should have a go at this as it helps you appreciate another aspect of the music, particularly how to outline the harmony with chord tones and then scale segments (by adding non-chord tone passing notes)

The **first** example employs the chord tones 1 3 5 7 on each chord. If the chord lasts two bars then you can ascend then descend. This example is good practice for making sure you know the chord tones and can "walk through" them. It's very basic and a bit relentless and I was recently told by organist Larry Goldings that you should use these patterns only in a more R&B-type context. So in reality you will want

to employ a bit more variety as in **example 2** which employs the same idea but tries to "connect" with the next chord by half step (semitone) and sometimes by a whole step. If there are two bars on one chord you can begin the second bar on the fifth of the chord. Otherwise always go for the root on beat one.

Example 3 shows how to create a simple bass line with a rock or bossa feel by using a repeated rhythm every 2 beats and by using mostly the roots and fifths. For this reason this is quite simple to do.

Example 4 is more involved with a more broken rhythm and more syncopation but there is again a lot of emphasis on half-step connection to the next chord. (More advanced) Try transposing the examples and create some of your own bass lines and then move on to applying to other songs, eg: *Rhythm Changes* and tunes like *A Train*, *Softly As In A Morning Sunrise*, *Ladybird*, *Afternoon in Paris*, etc.

Bass Lines on a simple 12 bar blues in F

1. Very basic walking bass- using 1 3 5 7 chord tones of each chord

Musical notation for the first example, showing a 12-bar blues bass line in F major. The key signature has one flat (Bb). The time signature is 4/4. The bass line consists of three staves of music. Chord changes are indicated above the staff: F7 (measures 1-4), Bb7 (measures 5-8), and F7 (measures 9-12). The bass line uses a simple walking pattern, primarily using the 1st, 3rd, 5th, and 7th notes of each chord.

2. More "connected" walking bass approaching next chord by step

Musical notation for the second example, showing a 12-bar blues bass line in F major. The key signature has one flat (Bb). The time signature is 4/4. The bass line consists of three staves of music. Chord changes are indicated above the staff: F7 (measures 13-16), Bb7 (measures 17-20), and F7 (measures 21-24). The bass line is more "connected" than the first example, with notes moving in steps between chords.

3. Rock or bossa bass line using (mostly) roots and 5ths

Musical notation for the third example, showing a 12-bar blues bass line in F major. The key signature has one flat (Bb). The time signature is 4/4. The bass line consists of three staves of music. Chord changes are indicated above the staff: F7 (measures 25-28), Bb7 (measures 29-32), and F7 (measures 33-36). The bass line uses a rock or bossa style, primarily using the root and 5th notes of each chord.

4. "Funky" bass using more movement and syncopation

Musical notation for the fourth example, showing a 12-bar blues bass line in F major. The key signature has one flat (Bb). The time signature is 4/4. The bass line consists of three staves of music. Chord changes are indicated above the staff: F7 (measures 37-40), Bb7 (measures 41-44), and F7 (measures 45-48). The bass line is "funky" and uses more movement and syncopation than the previous examples.

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 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

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 16th March

**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

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

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

A Guide to Learning Jazz in Sussex - Part 4

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

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!

BJS
BRIGHTON JAZZ SCHOOL

SNOW DROP JAZZ

March 3 **Ian Price**
sax, flute and clarinet

March 10 **Steve Thompson**
guitar

March 17 **Sam Miles**
saxophonist

March 24 **Lawrence Jones**
USA sax and flute

March 31 **Graeme Flowers**
leading UK trumpet player

All dates with Terry Seabrook (organ)

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

Previews



Polish vocalist **Sylwia Bialas**, now based in Germany, performs at The Verdict in Brighton with Asaf Sirkis on Friday 14th March.

ALLISON NEALE & ALEX GARNETT

Allison Neale began on the flute as a teenager and, inspired by Paul Desmond and Art Pepper, soon learnt to play alto saxophone.

An accomplished flautist with NYJO, she released her debut quartet album, *Melody Express* in 2004.

On Thursday 6th March she joins fellow saxophonist Alex Garnett at Smalls in Brighton.

Garnett's debut album, *Serpent*, was well received, with John Fordham giving it four stars and describing it as 'an unexpected gem'.



JOHN HORLER TRIO

Pianist John Horler is a veteran of the British jazz scene having performed with the likes of Tony Coe, Ronnie Ross and Peter King.

Influenced by Bill Evans and Chick Corea, he has also been a frequent accompanist with a number of American stars such as Clark Terry and Art Farmer.

Last year he broke his arm and was forced to cancel his appearance at Jazz Hastings. Happily, he is now fully recovered and appears at Steyning Jazz Club on Friday 7th March with bassist Jim Wells and drummer Trevor Tomkins.



www.johnhorler.co.uk

www.steyningjazz.co.uk

MARLENE VERPLANCK & JOHN PEARCE

Marlene VerPlanck recorded her first jazz album in 1955 with Hank Jones and Kenny Clarke.

After working as a studio backing singer recording jingles for TV commercials she didn't record another jazz album until 1979, entitled *Marlene VerPlanck Loves Johnny Mercer*.

Her latest CD, *Ballads...mostly*, features guests Houston Person and Claudio Roditi.



www.marleneverplanck.com

ABI FLYNN & THE RUSS GLEASON QUARTET

Jazz fans in Brighton would have seen vocalist Abi Flynn at jam sessions such as The Brunswick and The Verdict as well as her guest appearances with drummer Russ Gleason's band at Koba in Brighton. On Tuesday 11th March she headlines her own gig at The Verdict in Brighton.

AN EVENING OF MUSIC WITH ONE OF THE UK'S MOST TALENTED UP AND COMING JAZZ VOCALISTS

ABI FLYNN
WITH THE RUSS GLEASON QUARTET

TUES 11TH MARCH
THE VERDICT JAZZ CLUB
159 EDWARD SREET, BRIGHTON
DOORS 7:30PM, MUSIC AT 8PM
ENTRY £4

VERDICTJAZZ.CO.UK

ASAF SIRKIS TRIO WITH SYLWIA BIALAS



This unique collaboration sees Lighthouse Trio drummer/percussionist Asaf Sirkis join forces with Polish singer Sylwia Bialas. They are joined by pianist Frank Harrison and bassist/harmonica player Patrick Bettison at The Verdict, Brighton on Friday 14th March.

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

<http://sylwiabialas.com>

VITOR PEREIRA QUINTET

Born in Portugal but now based in London, jazz guitarist Vitor Pereira graduated from the jazz program at Middlesex in 2004 and released his debut album, *Doors*, in 2012.

On Saturday 15th March, he performs at The Verdict, Brighton, joined by Chris Williams on alto sax, George Crowley on tenor sax, Italian bassist Andrea Di Biase and Dave Hamblett on drums.

Expect an evening of contemporary jazz and original compositions.



<http://vitorpereira.net>

Radio programmes



Jazz On 3, Mondays 11pm-12:30am
Mon. 3rd March Charles Gayle Trio
Mon. 10th March saxophonist Rudresh Mahanthappa

Jazz Record Requests, Saturdays 5-6pm
Sat. 8th March 5-5:50pm
Alyn Shipton plays listeners' requests.

Geoffrey Smith's Jazz, Sat. evenings at midnight
Sat. 8th March saxophonist Art Pepper

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.

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

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

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



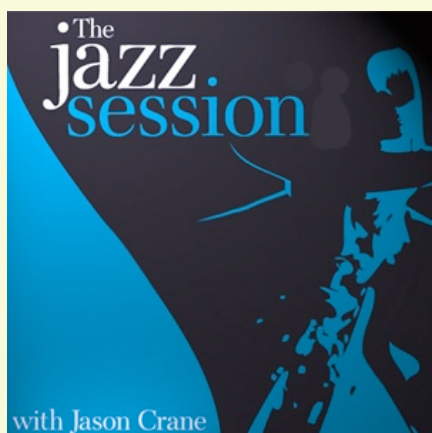
The Jazzwise Podcast

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

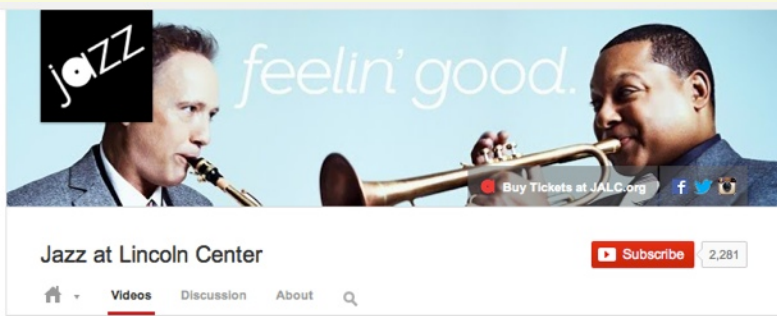


Jazz Video Guy, aka Bret Primack, is a former Downbeat journalist and filmmaker who co-founded the first jazz website, Jazz Central Station, back in 1994.

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

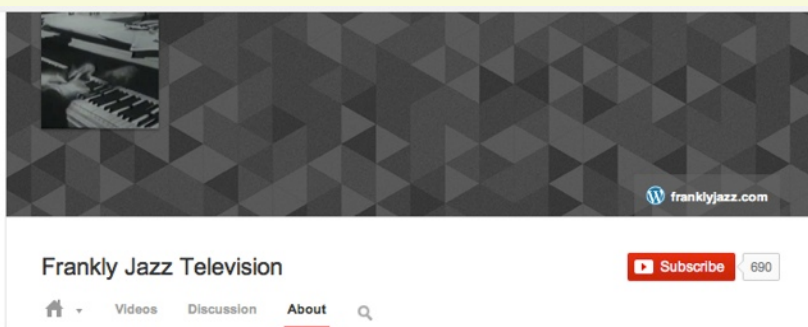
Highlights include the *Hal Galper Piano Masterclasses* and the short documentary *Who Is Sun Ra?*

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

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



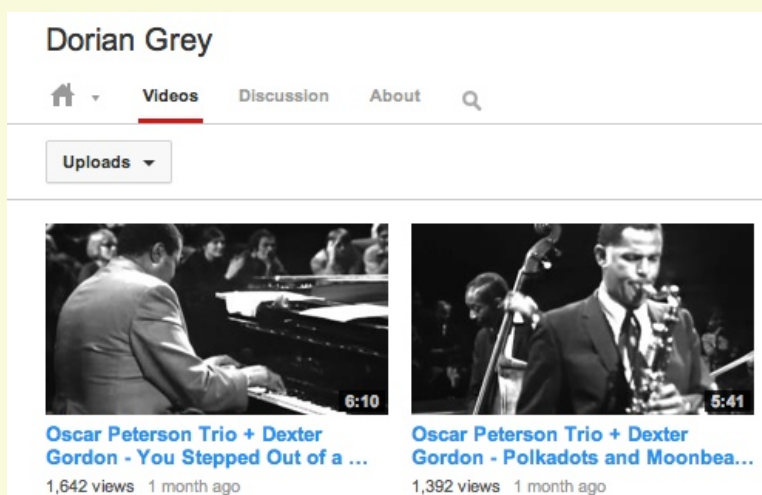
www.jazztimes.com

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



Saxophonist **Allison Neale** performs at Smalls in Brighton with Alex Garnett on Thursday 6th March.

Highlights

Thursday 6th March

Saxophonists **Allison Neale** and **Alex Garnett** team up to play at Smalls in Brighton.

Friday 7th March

Vocalist **Marlene VerPlanck** returns to The Verdict, Brighton with pianist **John Pearce** and his trio featuring Paul Morgan on bass and Bobby Worth on drums.

Saturday 8th March

The Ornate Quartet make their debut performance at The Verdict, Brighton performing music by Ornette Coleman.

Friday 14th March

Another chance to see the **Jim Mullen Organ Trio** promote their latest album, *Catch My Drift*, at The Under Ground Theatre in Eastbourne. With Mike Gorman playing organ and Matt Skelton on drums.

Don't be disappointed

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

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

Be on time

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

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

3

Terry Seabrook & Ian Price

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

Jazz Jam with One Hat Trio

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

Tuesday

4

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

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

Wednesday

5

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

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

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

The Lord Nelson, Brighton
8-10:30pm Free [R]

**Wayne McConnell Trio + Jam
Session**

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

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Thursday

6

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

**Allison Neale/Alex Garnett
Quintet**

Smalls, Brighton
8pm £13 (see highlights)

Friday

7

**Marlene VerPlanck & John
Pearce Trio**

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

Steve Aston Gypsy Jazz

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

John Horler Trio

Steyning Jazz Club
8:30pm £10/6

Saturday

8

Imogen Ryall

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

Steve Aston Gypsy Jazz

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

Ornate Quartet

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

Sunday

9

Steve Aston Gypsy Jazz

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

Straight No Chaser Big Band

The Brunswick, Hove
7:30pm Free/donation

Lawrence Jones All Stars

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

Gypsy Jazz

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

Savannah/Assorted Nuts

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

Gig Listings

Monday

10

Terry Seabrook & Steve Thompson

The Snowdrop, Lewes
8pm Free [R]

Jazz Jam with One Hat Trio

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

Tuesday

11

The Brunswick Jazz Jam hosted by Paul Richards

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

Abi Flynn & Russ Gleason Quartet

The Verdict, Brighton
8pm £4

Dick Pearce/Greg Heath Quartet

Jazz Hastings
8:30pm £8

Wednesday

12

Tom Phelan, Terry Pack & Dan Hayman

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

Geoff Simkins, Terry Seabrook, Nigel Thomas,

The Lord Nelson, Brighton
8-10:30pm Free [R]

Wayne McConnell Trio + Jam

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

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Thursday

13

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

The Bugle Jazz Jam with James Farebrother, Oli Vincent and Giovanni Greco

The Bugle Inn, Brighton
8:30-11pm Free

Friday

14

Lou Beckerman & Wayne McConnell

Brighton Unitarian Church
12:30-1:15pm £3.50

Jim Mullen Organ Trio

The Under Ground Theatre, Eastbourne
8pm £11/10 (see highlights)

Asaf Sirkis Trio with Sylwia Bialas

The Verdict, Brighton
8:30pm £12/9

Steve Aston Gypsy Jazz

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

Saturday

15

Imogen Ryall

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

Steve Aston Gypsy Jazz

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

Vitor Pereira Quintet

The Verdict, Brighton
8:30pm £7/5

Sunday

16

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...

Martin Taylor

Tuesday 25th March
The Ropetackle, Shoreham

The Verdict, Brighton

Friday 28th March
Ivo Neame Quintet

Friday 4th April
Frank Harrison Trio

Jazz Hastings

Tuesday 8th April
Don Weller with the Dave
Newton Trio.

Ian Shaw & Barry Green

Friday 11th April
The Under Ground Theatre,
Eastbourne

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
- 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
- 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
- Steyning Jazz Club**, Steyning Centre, Fletchers Croft, Church St., Steyning BN44 3YB Tel. 01903 814017 www.steyningjazz.co.uk
- 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
- 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
- The Lord Nelson Inn**, 36 Trafalgar St., North Laine, Brighton www.thelordnelsoninn.co.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
- The Six Bells**, The Street, Chiddingfold BN8 6HE Tel. 01825 872227
- The Snowdrop Inn**, 119 South Street, Lewes, BN7 2BU Tel. 01273 471018
- The Under Ground Theatre**, (below the central library), Grove Road, Eastbourne BN21 4TL
- The Verdict**, 159 Edward Street, Brighton BN2 0JB Tel. 01273 674847 www.verdictjazz.co.uk
- Three Jolly Butchers**, 59 North Road, Brighton BN1 1YD

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. 21 Alex Garnett courtesy of Whirlwind Recordings; John Horler courtesy of www.johnhorler.co.uk

p.22 Marlene VerPlanck cover courtesy of www.marleneverplanck.com; Abi Flynn photo courtesy of Abi Flynn

p.23 Sirkis/Bialas photo courtesy of <http://www.southhillpark.org.uk/?lid=14728>; Vitor Pereira photo courtesy of <http://vitorpereira.net>

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Next Issue

Ivo Neame Quintet



THE SUSSEX JAZZ MAG

Issue 13

3rd - 16th March 2014

www.sussexjazzmag.com

[https://www.facebook.com/](https://www.facebook.com/TheSussexJazzMag)

[TheSussexJazzMag](https://www.facebook.com/TheSussexJazzMag)

<https://twitter.com/SussexJazzMag>



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Wayne McConnell

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Steve Cook

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Carmen & Co. and Dave Hill

Photography Consultant

Mike Guest

Financial Consultant

Chris Sutton

Our Core Principles

FROM THE EDITOR

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

Contact Us

Listings

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

Subscriptions

If you would like to subscribe to The Jazz Mag visit www.sussexjazzmag.com and complete the sign up form to subscribe or alternatively you can email sussexjazzmag@gmail.com with the subject heading 'SUBSCRIBE'.

Comments & Letters

Please email sussexjazzmag@gmail.com

Next Issue

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Sunday 16th March

Features
News
Columnists
Interviews
and more!