

The Sussex **JAZZ MAG**

Fortnightly Issue 15 Monday 17th - Sunday 30th March 2014



IVO NEAME QUINTET



In this issue we interview members of the Ivo Neame Quintet: pianist **Ivo Neame**, saxophonist/flautist **Tori Freestone** and vibraphonist **Jim Hart**.



We also interview Italian drummer **Mattia Bourgis**, now based in Brighton, who performs later this month with Italian pianist Karim Blal.

In his monthly column, Wayne McConnell examines the life and work of the forgotten pianist **Phineas Newborn Jr.**



The Sussex
JAZZ MAG

Monday 17th - Sunday 30th March 2014

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Photo courtesy of Ivo Neame: www.ivoneame.com

Pianist **Ivo Neame**, together with quintet members Jim Hart and Tori Freestone answer questions ahead of their appearance at The Verdict in Brighton on Friday 28th March.

Guest Column: Julian Nicholas

Country Diary of a Nobody



With blue skies and frenetic feathered activity around the barn where I live on Hawthbush Farm, comes a sense of urgency and freshness following the sustained grey onslaught of wetness over the winter. It seems as though there may be a metaphorical spring in the UK jazz scene, too, with more festivals, gigs, and new and creative artists moving their work forward - and the southern region makes a great contribution to this.

Very soon, The Arts Council will decide if mine and Claire Martin's application for funding towards a local jazz festival is worthy of support. We have met up when we can and talked through a variety of ideas, and have settled upon a "South Coast Jazz Festival" in the New Year. It will endeavour to show off the talent of the region, whilst reaching out to the national UK scene and the connections we south-coasters have with it.

After last summer's triumphant Brighton-based programme on the bandstand stage at Love Supreme Festival, it has been disappointing (if a little too predictable) to learn that the promoters aren't, after all, going to graduate to a fully professional relationship with us by offering us proper fees to repeat the exercise. However, musicians can still pursue the same agenda with free tickets to the event and expenses, should they so wish.

The positive outcome from last year was that the participating bands, supporters and organisers all got to hang out in an enthusiastic and celebratory atmosphere and witness each other's work. Not only did it bring us together, but I

think it brought our scene some well-needed attention and praise, and demonstrated that we could play beautiful and accessible music (by artists E.M.E., Luke Rattenbury, Joss Peach, Imogen Ryall and many more) to a big audience.

Simon D'Souza's own beautiful music was featured there and on several other events since then. Anyone who has worked with him and his music knows what a vibrant and bright star he is, and must feel powerless in the face of the suffering he has withstood so gracefully this last year and a half. Inspired by him, a disarming gathering of several bands and many of his ex-students put on a similarly affirming show at the Abergavenny Arms in Rodmell in January. Billed as a "fun-raiser", we did manage to raise £500 for the Brain Tumour Charity too.

It was no less than surreal to see five bassists, pianists and drummers in the same room - some of whom hadn't actually met before - and like rare migrating birds, will probably not be seen together again for some time, and probably have the collective noun a "surprise". Top class musicians Simon Robinson, Tom Phelan, Nick McGuiggan, Nigel Thomas, Martijn Van Galen, Mark Bassey and many more performed.

A tribute too, of sorts, was a lovely blow down at The Verdict with Bobby Wellins, Geoff Simkins and Spike Wells for Adrian Kendon's 70th. Jack K, whose motivational and galvanizing charisma is beginning to shine through (L.S.Fest. and Bristol Bar) also got up with us, doing both

his dad and Chichester and Middlesex Jazz courses very proud.

Today I'm at Chichester College, delivering the HND (Jazz) – effectively the first two years of a degree that can be followed through at Middlesex Uni's jazz B.A. course, or anywhere. I have the pleasure later on today of hosting the "New Music Forum" here at the college. It's a kind of open rehearsal to look at new music – at the moment we (Rob Milner on newly-re-adopted double bass) are playing pianist Nic Saunders' challenging and refreshing original tunes.

Last week at this time I had to hot-hoof it up to Trinity College to a semi-regular (in jazz terms = six times a year) evening rehearsal to prepare for gigs at Brecon, Vortex, 606 etc. with the originals of Eddie Parker (Kit Downs, John Parricelli, Steve Watts, Mike Pickering). Speaking of whom, Loose Tubes is reforming this year and the rehearsals start in April. We have a week at Ronnie's in May, and several other engagements (plus a broadcast) with five new commissions to add to the already legendary set!

In those days, Ashley Slater (another local compadre) used to announce the personnel of the band as reading "like a veritable Who's He? of British Jazz!!" I wonder if jazz simply finds it more comfortable to go below the radar – but whatever it does, it seems to be alive and kicking in the UK at the moment – even if it's just a community of "nobodies" who can see that!!



You can catch Julian with Mark Edwards and Clogg (Ben Sarfas, Terry Pack, Dave Trigwell) at a special charity concert at Eastbourne College on April 16th.

<http://eastbournerotary.org.uk/jazz2014.html>

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**
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IVO NEAME QUINTET



Tori Freestone, Dave Hamblett, Ivo Neame, Jasper Høiby and Jim Hart

IVO NEAME

How did the quintet come about?

“It came about because it's built on musical relationships that have been developed over a long period of time. I've been playing with Jim Hart for a long time and a lot of the music I wrote had him in mind. I wanted to have a blowing instrument involved as well because I like the direct connection to singing that an instrument like a saxophone has. Tori Freestone plays flute really well too, and I wanted to have that option in the band, too.”

What was it like studying music at the Royal Academy? Did you find it beneficial?

“Like everything in life it had its ups and downs. I met loads of great musicians there (like Jasper Hoiby and Gwilym Simcock) and the teachers were all fantastic - Martin Speake, Barak Schmool, Oren Marshall etc. I feel like I only started to improve when I left though because it was only then that I started practising a lot.”

Whenever I hear your music I often feel I'm being taken on a journey. When you compose do you visualise it that way?

“Yes, sometimes. I like to write pieces that have a narrative quality to them. Not always. Sometimes it's just abstract and I just like the sound of whatever I have decided to write - there's not necessarily a deeper meaning to the composition. I like to connect to music on many different levels and I'm always looking for variety in musical approaches.”

As a multi-instrumentalist are there other instruments that you'd like to play?

“Not really. I'm trying to practise the accordion whenever I can because I feel like that is a really natural double in a band - to play piano sometimes and then to change the texture by playing accordion. I like the fact that they're both acoustic instruments as well. I don't really have much time to practise sax or clarinet these days but I do the occasional gig playing sax.”

**What plans do you have for the future?
Will you be doing a quintet recording?**

“Yes, we're playing at King's Place on April 12 and a friend is coming to record the gig. Hopefully there will be a record in there! It might be we'll go to the studio to record - it depends how well the gig goes!”

“I just did a really fun two-piano gig with Jason Rebello that was recorded, so will probably be putting that out as some point soon, too! Apart from that I'm keeping really busy playing with all sorts of people and enjoying it all!”

TORI FREESTONE

We don't see very much of you in Brighton. I think the only time I've seen you here has been with Ivo Neame's group. Do you have any plans to do gigs here with your trio?

“I'd love to play in Brighton with the trio. I'm in the middle of a jazz-sponsored UK tour at the moment and the majority of the gigs have been farther afield as the funding gives bands the opportunity to get to different regions of the UK, but it would be possible to do a gig with my trio outside of the touring period in Brighton as I'm based in London. I've always been fond of Brighton, too and I have a lot of family over this way, so yes - I hope I can get to do something here really soon with the trio.”

I've listened to some samples from your debut album, *In The Chop House*, and it sounds amazing. How did the album come about?

“Thank you so much - I'm so glad you like the album. I'd already had three albums released with a quartet that I co-lead (and much of the music is co-written with that project) but I'd been working with the trio over the last few years and developing compositions that lent themselves to the trio format and were much more individual to

me. Most of the writing for the album took place after my involvement in the Manchester Jazz Festival 2010 Surroundings



project, which was a large ensemble project led by trumpeter/composer Neil Yates. Having the opportunity to renew old collaborations with so many great musicians on this project plus Neil's beautiful writing, inspired me to set up the trio and particularly to go back to my folk roots and infuse my own compositions with this flavour. I wrote the tune *In the Chop House* when I got back from the festival, and it's named after Mr Thomas's Chop House the Victorian pub in Manchester near St Ann's Square where the band would congregate after a day of rehearsals (the front cover of the album features a painting entitled Thomas's Chop House by a Manchester-based artist, Liz Taylor-Webb, a mentee of Lowry, too).”

What do you like most about playing in the trio format, without a chordal instrument?

“I love the trio format and I'd already been playing with Dave and Tim for years in many different ensembles and formats and, as well as being great friends, we'd always had a strong musical rapport. Although the

sparser format puts more responsibility and challenges the stereotypical roles of each player, it also allows a more open quality and it's possible to push our own boundaries, playing openly and freely while having the knowledge that we can rely on each other for some solidity and grounding at any given point."

What's your approach to teaching jazz?

"Every student is unique and I try to identify this in each student and build from this point. I encourage improvisation using the building blocks of the genre. To me it's like learning a language and that's how I like to teach it - I try to get students to hear the sound first, then start experimenting with it, and only after that give it some kind of grammatical label. To me the process is more organic and individual this way and I always suggest to students when information is being handed directly to them in an educational environment, to take it on board and then put it aside until they're ready to process it."

JIM HART

What do you like most about performing with Ivo Neame?

"It is always surprising. He is an incredible improviser and is more aware of shape and form than anyone else I know."

Jazz Times said: "Jim Hart's vibraphone work shows why this lonely instrument deserves more ears." Is the vibraphone a lonely instrument?

"I think in a way it is, although it's not the word I would choose. There are certainly fewer vibes players than players of other instruments, but that has a positive aspect to it as it means vibes players have a great deal of artistic space to work in."

What do you think of the latest renaissance in vibraphone playing in

recent years. Do you see the instrument becoming more popular?

"I'm not sure it is a renaissance as such. There have always been many great vibes players around. It's just that peak players like Lionel Hampton and Milt Jackson were such mega stars and the instrument was so young that people think since their time it has died off. But I think it has continued to evolve and find its place in many areas of music. It's great we are hearing it a lot now but I don't think it ever went away."



Tell us about your approach to playing chords on the vibraphone. When you voice a chord, which notes do you like the best?

"I don't know if I can say which notes I like the best. The right ones are my favourite! I always try to think melodically when constructing chords, to give each note a linear function. Harmony is just counter melody really. I've learned from taking piano voicings and reducing them from five or six notes so that less can be more. Sometimes two notes can be more effective than four. I've listened to a lot of guitarists like Bill Frisell, John Scofield and Wolfgang Muthspiel to see how they use smaller numbers of notes to great effect."

The Ivo Neame Quintet perform at The Verdict in Brighton on Friday 28th March.

www.ivoneame.com

www.torifreestone.com

www.jimhart.co.uk

MATTIA BOURGIS

interviewed by Charlie Anderson

Tell us a bit about yourself.

“I’m 35 years old and in my 20th year in music. I started in rock music but quickly I moved to playing blues. I was confused at that moment, so I learnt the music from the roots.”

“I studied music at a conservatory for classical music in Rome, the Conservatorio Santa Cecilia, and after years of playing in orchestras I decided to move to jazz. And jazz for a drummer is freedom, it’s the only music where you can really express yourself. There’s the interplay! You can play the same tune in a different manner every time. That is why you need a wide background. I have to thank Antonio Sanchez and Jeff Ballard for their contribution to my background. They helped me a lot with Swing and to understand that you need your own sound and to get that sound you have to study very basic stuff. Lots of drummers like to get to a higher level by doing exercises from books but then maybe can’t remember everything. Playing in a trio is like an exam for a drummer. It’s really hard and you have to be really focused. It can be boring for the others if you are not concentrating.”

“I’m here now and I’m playing with very good musicians. I’m happy to play with Wayne McConnell, Terry Pack, Jack Kendon, Will Gardner, Steve Thompson and Paul Richards amongst others. Everyone is really good and I’m happy to see so many

album that was amazing, with Gregory Hutchinson on drums and Giuseppe Talone on bass. So I’ve fallen in love with that album and I just asked him to put something together and fortunately he said yes, so I took a date here. We are trying to get a list of very



students who are really passionate about music.”

Tell us about the gig that you’re doing here at The Verdict (on Saturday 29th March).

“It’s with a really amazing pianist called Karim Blal. He’s Italian and very talented. He won a prize in Italy for talented jazz musicians [The Jimmy Woode Award, 2009]. He’s living in Paris now. His first work as a leader was an

open different kinds of music, for the audience as well as musicians.”

Who else is playing?

“We had a problem with getting a bass player. I booked an Italian guy from London but he’s on tour now with a pop band. Then we booked George Trebar but he was up for that for only one month and then left for another gig as well. So I asked bassist Paul Whitten after I played with

him down at The Bristol Arms with Jack Kendon. It was really good playing with him so maybe it's third time lucky."

"It should be different, but Karim is a different kind of player and can bring some different colour and sounds."

Tell us a bit about the Italian jazz scene and your experiences.

"I don't want to be impolite about my country but unfortunately for Italy, but fortunately for me, I find that in Brighton there is an environment that is stronger than in Italy. In Italy everyone is friends with their fellow musicians, it's a very close-knit

environment in the jazz scene. For example, I played for years at jam sessions around the city and nobody asked me to do a gig so you really have to promote your image and everything. In Italy it's very difficult as the level is so high. At the moment there's Gregory Hutchinson and there was also Jeff Ballard. I left a lot of good musicians behind, along with students, but I found the need to change."

What other things are you planning to do?

"I'm motivated to do every kind of music. As musicians we have to be open and do session work. I love Radiohead and Pink Floyd. It's my background.

It's better to have a good melting pot with good flavour."

"I spoke once with Italian pianist Antonio Ciacca who lived for years in New York. He said the most important thing is for every musician is to have more possibility. In the same tune you can create a lot of colours if you have these colours. Other musicians love a drummer who can create lots of rhythmic possibilities."

Mattia Bourgis performs with Karim Blal and Paul Whitten at The Verdict, Brighton on Saturday 29th March.



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sax, flute and clarinet
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Nick McGuigan, photo by Mike Guest

The Jazz Education Section

THE IMPROV COLUMN

The Forgotten Pianist

Wayne McConnell examines the life and work of Phineas Newborn Jr.

Phineas Newborn Jr. is not a household name like, say, Oscar Peterson or Art Tatum. The simple fact is that he an under-represented genius who was a member of one of the most talented musical families to come out of Memphis.

Origins of the Newborn Style

Realistically, to shed light on Phineas's style one has to first talk about the pianists who have come before him. His style represents a great deal of jazz piano history and his albums contain documented evidence of the jazz piano legacy from Fats Waller to Bud Powell and beyond.

Phineas's first influences were those from the stride piano era of the Twenties and Thirties. Jelly Roll Morton, James P. Johnson and Johnson's gifted pupil Fats Waller all influenced Phineas as a teenager. In this style, the left hand usually plays octaves, tenths or fifths on beats one and three in a bar; while playing chords in the middle range of the piano on two and four. More complex chords (9ths and 13ths) were introduced, then riffs and chromatic runs became part of improvisation. Phineas in his later years (especially on his solo piano albums) often simulated a refined version of stride by playing on all four beats with his left hand, which served as a harmonic support for his solo work and also as an implied stride sound within the trio.

Eventually blues and boogie elements were incorporated into jazz, resulting in the new robust style of the Thirties, Swing. During that decade, Earl Hines's innovative improvisations, which imitated saxophone or trumpet lines (from Louis Armstrong) influenced many pianists and set the

standard for Modern jazz piano. Likewise, Duke Ellington's unique melodic and harmonic ideas such as chromatically altered chord tones (b5, #5, b9, #9, #11, b13, a clear legacy of Debussy, Ravel and Gershwin), revolutionised jazz piano as well as other instruments. Other noted pianists of the swing style and who greatly influenced Phineas include Teddy Wilson, Count Basie and Nat King Cole.

Next came Art Tatum who literally summarised jazz piano, using everything that had evolved since Scott Joplin. Like Newborn, a true virtuoso, Tatum has influenced generations of instrumental musicians, not only pianists. Impeccable sense of pulse, intricate, long improvised lines, tall chromatically altered chords and syncopated left-hand figures make him the unsurpassed (with one exception) heavyweight champion of jazz piano. Tatum undoubtedly paved the way towards the new style of the 40s – Bebop.

Milt Buckner's "orchestral" playing (an inspiration to the block chords of George Shearing) may have been a direct influence on Newborn. They did, however; both play in Lionel Hampton's band. Erroll Garner played a big part in formulating the Newborn touch and style. Garner mixed ragtime, stride, swing and early bebop ideas with an innovative left hand approach in which a bass note and chord simultaneously sounded imitating bass and guitar.

Ensemble playing was also in transition by the Forties. Increasingly, bass players abandoned the old way of playing the root and fifth of the chord and instead began using passing and neighboring chord tones coined "walking bass". Pianists then had to

stay out of the way of bass lines by either playing roots or sevenths (thin “shell voicing” as played by Bud Powell) or modified chord structures imitating the trombone sections of big bands.

Charlie Parker, Dizzy Gillespie and Thelonious Monk were among those responsible for the evolution of be-bop. Adding walking bass to complex, long irregular melodic lines and highly technical improvisations became the norm for horn players. Bud Powell applied this to the piano. Bud was an enormous influence on Phineas as was Charlie Parker and Dizzy Gillespie. A great deal of Phineas’s improvisations are in fact bebop based. Phineas had much respect for the musicians from the bebop period – he often played tunes by Charlie Parker (*Barbados* on *Here is Phineas*), Bud Powell (*Bouncin’ with Bud* on *Solo Piano*) and Dizzy Gillespie (*Manteca* on *World of Piano*).

During the Fifties, jazz styles began fragmenting into subgroups such as: Hard Bop (Horace Silver), Progressive Styles (Dave Brubeck who incorporated such Twentieth Century compositional devices as polytonality and asymmetrical meters of 3/4, 5/4, and 7/8.) Funk Jazz which revived the gospel and blues tradition and the joyous drive and feel of jazz associated with it. Hampton Hawes, Oscar Peterson and of course Phineas Newborn Jr. are representative of this style. Peterson, a pianistic giant like Tatum and Newborn, also should be noted as another summarising force in jazz piano, equally at home in all styles from stride to swing, bebop to funk and Latin; as a matter of fact, like Newborn, making almost anything else possible on the piano.

Phineas once described his influences in an interview at Columbia University in 1978 after performing at the Village Gate:

One of my favorite piano players was Nat Cole. He paved the way for lots of exciting things to happen. He influenced me quite a lot. As a matter of fact, I think that’s one reason why Oscar Peterson and I sound so

much alike. The same people influenced us more or less. Art Tatum and I enjoyed Bud Powell’s playing. Fats Waller, I liked him very much. He was one of my favorites. I used to do his Honeysuckle Rose.

The Influential Newborn Style

Just as Phineas was influenced by the best of the best, young up-and-coming players are becoming more and more aware of Phineas’s playing. It is players and educators such as James Williams, Mulgrew Miller, Benny Green, Cyrus Chestnut, Eric Reed and Geoffrey Keezer that are continuing the Phineas Newborn Legacy. Apart from sheer technique, these sorts of players have all taken something from Phineas whether it is the orchestral nature of his playing, block chords and of course the double octave technique. The Newborn school of piano founded the double octave technique later used by Oscar Peterson and George Shearing. This way of playing requires great levels of finger/hand independence and higher levels of co-ordination in the left hand. It basically means that you are able to play any phrase with your left hand that you can with your right. By “able” I mean everything including phrasing and articulation! It is becoming almost a normality to be able to pull it off while maintaining swing and phrasing at whatever tempo. Perhaps the best recorded example of Phineas using this technique is from *Oleo* on *World of Piano*.

Phineas was a complete master of the piano and on many other instruments. He would often surprise people by borrowing a horn or trumpet at a jam session and proceed to blow away anyone in the vicinity – he even gave George Coleman a run for his money back in Memphis. Phineas was plagued by the critical torment he received from the media calling him “the next Tatum” or “the new Peterson“. All Phineas wanted to do was be respected by other musicians and share his music with others that wanted to listen. A quiet, shy, and introvert man he was very

sensitive to others' thoughts, which led to a succession of ill mental health problems. He was attacked for being too technical and having no soul in his playing. In his later recordings there was evidence of a depleted command of his instrument. Phineas however in my opinion always played with soul (for evidence listen to his own *Newport Blues* on the album *The Piano Artistry of Phineas Newborn Jr.*).



A racial attack brought him off the playing circuit in 1974. He was admitted to the Veteran's Hospital with a cracked jawbone, broken nose and several broken fingers. The day Phineas was discharged from the hospital he went to Ardent recording studios and recorded a Grammy nominated album, *Solo Piano*. The tracks included a version of *Out of The World* which contained stunning left-hand virtuosity. Stanley Booth says that "hearing that performance while looking at the X-ray photos of Phineas's broken hands is enough to make you think that Little Red (Phineas Newborn), like Jerry Lee Lewis, is a little more than human."

The real question is Why wasn't Phineas given the recognition he rightly deserved? The economic issues of being in Memphis in the Forties and Fifties have contributed to his presence not being in the public eye, and due to the sporadic nature of his recording career Phineas has not claimed the recognition that he deserves. Phineas came up in Memphis at a time where Rock 'n' Roll was just getting started. Memphis

being home to the "King" may have played an important part in the lack of recognition Phineas received. However, aside from the politics and physical obstacles that Phineas encountered, the media has also played a part in the lack of recognising a musical genius. It is only since his death in May of 1989 that the media is recognising his importance to the jazz world – not only to jazz piano but also to jazz as a whole. His musical peers have always known the truth about Phineas.

The Contemporary Piano Ensemble founded by James Williams consists of four or five pianos plus rhythm section. The pianists in the group are James Williams, Mulgrew Miller, Harold Mabern, Geoff Keezer and Donald Brown. The group recorded a tribute album just after Phineas's death called *Four Pianos for Phineas*. Each player contributes to the album by incorporating (and showing off) Newborn's influence on them. Some of the players do this by song choice, by demonstrating the double octave technique and others by playing in Phineas's soulful fashion. A highlight is James William's rendition of a hymn *Pass Me Not, Oh Gentle Savior*. Phineas had previously recorded five of the tunes on the album while the two originals and hymn are interpreted in the Newborn style.

Phineas was one of those rare artists who embraced the early styles in jazz but also looked forward and participated in things to come. His admirers are as diverse as Oscar Peterson and Joe Zawinul, Charles Mingus and John Coltrane, Andre Watts and Andre Previn. To many others and myself, Phineas was one of the most gifted musical minds in jazz and his recorded work shows clearly his contribution to jazz history.

Listen out soon to the Brighton Jazz School Podcast for an interview with Phineas's brother Calvin Newborn, the guitarist who taught Elvis to read music!

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

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.

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>

The Jazz Smugglers are currently looking for front-line players.

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



Photo: Mark Bassey by Ryan Marshall

Trombonist **Mark Bassey** performs with The Org Trio at The Verdict in Brighton on Saturday 22nd March.

SAM MILES

Saxophonist Sam Miles graduated from the Royal Academy of Music and was the winner of 2013's Jazzwise/Yamaha Jazz Scholar Award.

You may have seen him recently performing at The Verdict with his quartet and with the ensemble Mingus Underground.

Sam Miles performs with Terry Seabrook at The Snowdrop in Lewes on Monday 17th March.



www.soundcloud.com/sammiles-1

PETE HURT

Pete Hurt is as well-known for his arranging as he is for his saxophone playing, having arranged for the BBC Big Band and for the musicals *Blues In The Night* and *Five Guys Named Moe*.

Pete also collaborated for many years with the much-missed pianist Pete Saberton and performed in The Very Big Carla Bley Band that toured the UK and recorded for ECM.

Pete Hurt appears with Geoff Simkins at The Verdict on Friday 21st March.



Read Martin Speake's interview with Pete Hurt:
[http://www.martinspeake.com/?
_escaped_fragment_=pete-hurt/c22su](http://www.martinspeake.com/?_escaped_fragment_=pete-hurt/c22su)

MARK BASSEY

You may have seen trombonist Mark Bassey and organist Terry Seabrook perform at The Snowdrop in Lewes back in December last year. If you didn't then there's another chance to see them perform in this unique-sounding quartet.

Mark Bassey performs with The Org Trio with Terry Seabrook on organ, Luke Rattenbury on guitar and Tristan Banks on drums at The Verdict, Brighton on Saturday 22nd March.

Mark Bassey was interviewed by The Sussex Jazz Mag in [Issue No. 4](#).



Mark Bassey photographed by Jeff Sheppard

<http://www.markbassey.com>

PAUL RICHARDS

Guitarist Paul Richards runs both the jam session at The Brunswick pub in Hove every Tuesday and The Sussex Jazz Guitar School once a month. He has also been getting great reviews from Jazzwise magazine and last week he started another residency at the latest lounge bar in Brighton, Cubar.

The first gig featured percussionist Tony Shepherd (and a couple of guests). Upcoming nights will feature hot new vocalist Abi Flynn as well as fellow guitarist Matt Wall.

Paul Richards appears at Cubar, Preston Street, Brighton every Thursday evening from 8:30pm.



<http://paulrichardsguitar.com>

Radio programmes



Jazz On 3, Mondays 11pm-12:30am
Mon. 17th March: Stephan Crump and Rosetta Trio
Mon. 24th March: saxophonist Paul Dunmall

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

Jazz Line-Up, Saturdays 6-7pm
Sat. 22nd March: bassist Shez Raja

Geoffrey Smith's Jazz, Sat. evenings at midnight
Sat. 22nd March: Spring songs

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 an interview with Ron Carter.

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

iTunes



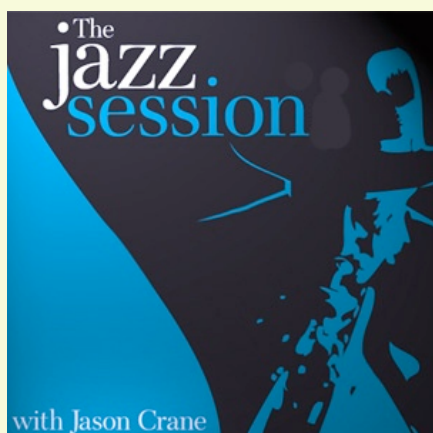
The Jazzwise Podcast

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

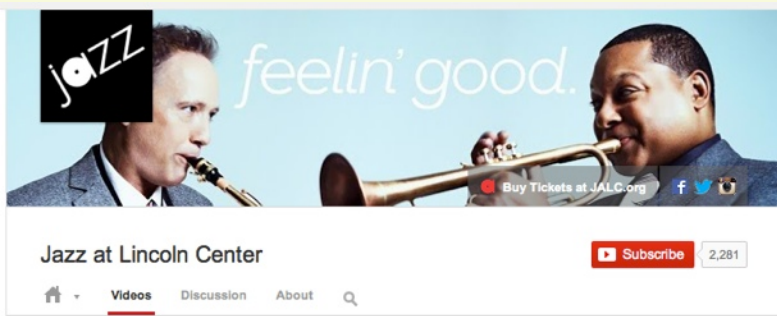


Jazz Video Guy, aka Bret Primack, is a former Downbeat journalist and filmmaker who co-founded the first jazz website, Jazz Central Station, back in 1994.

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

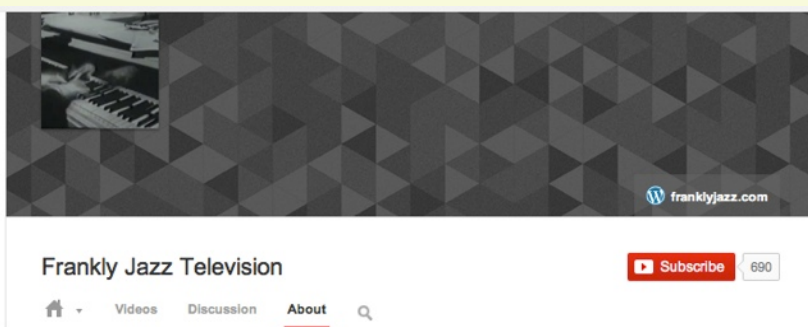
Highlights include the *Hal Galper Piano Masterclasses* and the short documentary *Who Is Sun Ra?*

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



Verdict Jazz

Home Videos Discussion About Search

Recent uploads

God Bless The Child - Sue McCreeth Trio - Verdict Jazz
7:19
1 hour ago

CPU - Preston/Glasgow/Lowe/Lochrane ...
14:20
55 views 2 weeks ago

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



JazzTimesVideos

Home Videos Discussion About Search

Uploads

Date added (newest - oldest)

Subscribe 927

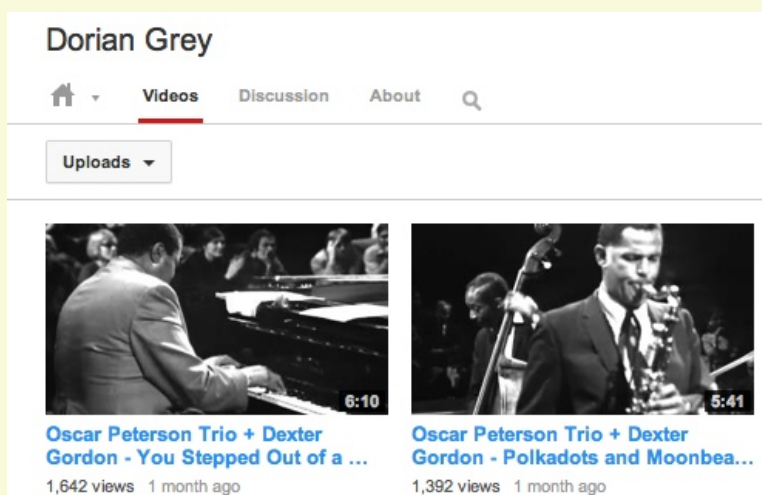
www.jazztimes.com

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

Home Videos Discussion About Search

Uploads

Oscar Peterson Trio + Dexter Gordon - You Stepped Out of a ...
6:10
1,642 views 1 month ago

Oscar Peterson Trio + Dexter Gordon - Polkadots and Moonbea...
5:41
1,392 views 1 month ago

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 **Pete Hurt** performs at The Verdict in Brighton with Geoff Simkins on Friday 21st March.

Highlights

Thursday 20th March

Saxophonist Stan Sulzmann joins saxophonist Robert Folwer at the intimate venue Smalls in Brighton.

Friday 21st March

Pete Hurt joins fellow saxophonist Geoff Simkins at The Verdict, Brighton.
With Joe Webb on piano, Conor Chaplin on bass and Lloyd Haines on drums.

Tuesday 25th March

Guitar virtuoso Martin Taylor performs at The Ropetackle in Shoreham, in a concert that was sold out weeks in advance.

Friday 28th March

The Ivo Neame Quintet perform at The Verdict in Brighton.
Featuring Tori Freestone on saxophone, Jim Hart on vibraphone, Ivo Neame on piano and Dave Hamblett on drums.
Bassist Tom Farmer replaces Jasper Høiby.

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

Terry Seabrook & Sam Miles

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]

Wednesday

19

Tom Phelan, Terry Pack & Dan Hayman

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

Julian Nicholas, 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

20

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Stan Sulzmann/Robert Fowler Quintet

Smalls, Brighton
8pm £13 (see [highlights](#))

Paul Richards & Abi Flynn

Cubar, Brighton
8:30-11pm Free

Friday

21

Pete Hurt/Geoff Simkins Quintet

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

Steve Aston Gypsy Jazz

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

John Crawford Quintet

Chichester Jazz Club
7:45pm £11

Saturday

22

Imogen Ryall

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

Steve Aston Gypsy Jazz

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

The Org Trio & Mark Bassey

The Verdict, Brighton
8:30pm £7/5

Sunday

23

Savannah/Assorted Nuts

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

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]

Herbie Flowers' Jazz Breakfast

Brighton Dome Corn Exchange
11am £6.50

Gig Listings

Monday

24

Terry Seabrook & Lawrence Jones

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]

Martin Taylor

The Ropetackle, Shoreham
8pm £15 [Sold Out]
(see [highlights](#))

Wednesday

26

Tom Phelan, Terry Pack & Dan Hayman

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

Nigel Price, Nigel Thomas, Alex Eberhard

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

Hannah Marshall/Nick Malcolm/Lauren Kinsella + Static Memories

The Good Companions (Safehouse), Brighton
8pm £6/£5

Wayne McConnell Trio + Jam

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]

Paul Richards & Matt Wall

Cubar, Brighton
8:30-11pm Free

Saturday

29

Imogen Ryall

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

Steve Aston Gypsy Jazz

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

Karim Blal/Mattia Bourgis/Paul Whitten

The Verdict, Brighton
8:30pm £5/4

Friday

28

Ivo Neame Quintet

The Verdict, Brighton
8:30pm £13/10 (see [highlights](#))

Steve Aston Gypsy Jazz

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

Sunday

30

Savannah/Assorted Nuts

The Six Bells, Chiddingfold
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...

Chichester Jazz Club

Friday 4th April
Julie Dunn Quintet

The Verdict, Brighton

Friday 4th April
Frank Harrison Trio

Saturday 12th April
Esther Bennett & Duncan
Lamont

Friday 18th April
Tony Kofi & The Organisation

Brighton Festival

May

Louis Sclavis & Friends
Zara McFarlane
Troyka

Brighton Fringe

Barb Jung
Blue Cafe Jazz
Edana Minghella
John Lake Trio
Sussex Jazz Orchestra
Straight No Chaser
Studio 9 Orchestra
Tony Kofi

The Under Ground Theatre, Eastbourne

Friday 11th April
Ian Shaw & Barry Green

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
- Cubar**, 5 Preston St., Brighton BN1 2HX www.cubarbrighton.com
- 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 (Concert Hall, Corn Exchange, Studio Theatre)
- The Good Companions**, 132 Dyke Road, Brighton BN1 3TE
- 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 courtesy of Sam Miles; Pete Hurt from www.martinspeake.com

p.22 taken by Jeff Sheppard

Broadcasters logos and photos courtesy of the respective organisations.

p.28 Pete Hurt from www.martinspeake.com

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Next Issue

Frank Harrison, Adrian Cox and more.



THE SUSSEX JAZZ MAG

Issue 15

17th - 30th 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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Drown Kale

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Wayne McConnell

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Steve Cook

Public Relations & Marketing

Carmen & Co. and Dave Hill

Photography Consultant

Mike Guest

Financial Consultant

Chris Sutton

Our Core Principles

FROM THE EDITOR

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

Contact Us

Listings

If you would like to add your event/gig to the listings section in The Jazz Mag then please email sussexjazzmag@gmail.com 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 30th March

Features
News
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and more!