

The Sussex

JAZZ MAG



**TONY
KOFI**

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Monday 14th - 27th April 2014

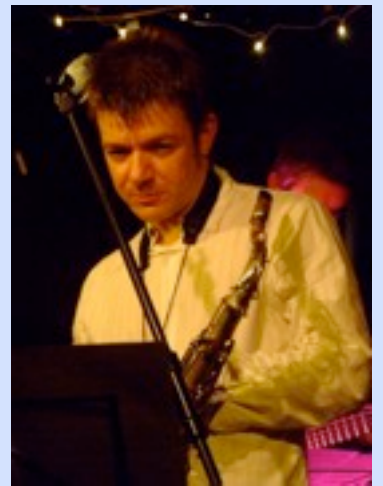


British saxophone star **Tony Kofi** talks to The Sussex Jazz Mag about Monk, Mingus and working with jazz legend Ornette Coleman.

As part of our saxophone special, The Sussex Jazz Mag talks to members of saxophone workshop **Saxshop** who performed at The Brunswick for their end of term concert on Sunday 30th March.



We also interview saxophonist **Ian Price** as he prepares to record his debut album next month.



Pianist and educator **Wayne McConnell** continues his monthly column with a discussion of 'Jazz and Community', a talk he recently presented at the first Brighton Jazz Education Conference.



The Sussex
JAZZ MAG

Monday 14th - Sunday 27th April 2014

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Features



Photo courtesy of Tony Kofi.

Saxophonist and jazz legend **Ornette Coleman** chats in the studio with UK sax star **Tony Kofi**.

The Column: Eddie Myer

Branding Issues



photo by Mike Guest

Branford Marsalis still cuts a large figure on the international jazz scene, and his presence at the Love Supreme festival last year certainly added some gravitas to the line-up. So it's interesting to read an article from him published in the Seattle Weekly under the banner "The Problem With Jazz". It's a succinct piece full of interesting points and you can read it yourselves here:

<http://www.seattleweekly.com/2011-09-14/music/branford-marsalis-the-problem-with-jazz/>.

It's been something of a commonplace that there's been 'a problem with jazz' almost since its inception - for about the first fifty years of its existence it was accused of being too populist, and for the subsequent fifty years it's usually been accused of being too elitist.

The essence of Branford's argument is that jazz has lost its audience as it's lost its grip on the elements that make music broadly appealing; melody, rhythm, emotional content. Jazz has regularly been accused, since the 1940s at least, of having too many notes and not enough melody, especially by people who don't like it - not least by Chuck Berry in the second verse of *Roll Over Beethoven* - and the current obsession with tricky metrical high-wire acts certainly won't help put those accusations to rest. The same criticism, coming from an accepted master of the genre, deserves fresh consideration; though of course the Marsalis brothers are renowned for their back-to-basics philosophy, with Wynton more associated with the historical or neo-classical approach and Branford with the populist one since his employment on *The Tonight Show*.

Is Jazz really in terminal trouble or have reports of its death been much exaggerated? Jazz musicians have long ago lost the supper club circuit and the studio work that used to sustain them, yet dedicated audiences remain, for whom jazz is far more than a lifestyle accessory or a background wallpaper for TV cop shows. Last week a band composed of elder statesmen Jack DeJohnette and Joe Lovano, teamed with 20-something newcomers Esperanza Spaulding and Leo Genovese, sold out the Barbican at £30 and upwards a ticket; the week before, Robert Glasper played the Concorde in this town, a venue more usually associated with rock crowds, to a young

audience whooping with delight at every fractured breakbeat. Times move on and fashions change; the legacy survives, even if there's not the money in it that there used to be.

It must unfortunately be admitted that musicians, in general, and jazz musicians in particular, are extremely prone to complaining because they think that other, less talented, musicians are making more money than they are. Let's remember that jazz has not been a popular mass market music since it migrated from the dance-halls to the supper-clubs to become a social marker of urban sophistication. Even in the 'Golden Age' of the 1950s, a primary artist like Miles Davis - then at the peak of his popularity in an age when consumers really bought vinyl - would sell only 80,000 copies of *Miles Ahead* while the million-sellers were the then critically-dismissed Eddie Harris, Andre Previn and Ahmad Jamal - the latter still surviving to sell out the Festival Hall but only after a long, slow Miles-endorsed journey to critical acclaim. Bird & Diz in their time were also accused of ruining jazz when their be-bop revolution ushered in what remains for many its golden age. Coltrane horrified his followers when he abandoned harmony, and eventually even rhythm, in search of a music that strove for timelessness, but now paradoxically seems inextricably linked to its own particular era. All of these, now canonised, players spent the majority of their working lives playing late sets in tiny clubs - teaching posts were non-existent and recording royalties often conspicuous by their absence. The life of a dedicated jazz musician was never easy; here in the UK, a financially sustainable jazz scene has always struggled to survive, yet both here and elsewhere in Europe it finds an audience who are looking for a more absorbing, challenging musical experience than other current popular forms can provide. So it is that much jazz finds itself firmly in the art music niche, and this unfortunately tends to militate against the primacy of a hummable tune in most artist's modus operandi. Did audience expectations lead musicians down the path of atonal virtuosity, or was it the increasingly hermetic world of the art musician that set the pace of change?

Let's return to what Branford has said.

It's true that at a certain point in jazz history, critics and record promoters alike decided that musical innovation was as important as musical execution and a whole generation of players were promoted on the basis that what they were doing was significant because it was new and thus important, and audiences accepted it as such even when the artists themselves hadn't necessarily worked out all the creative details and the results weren't actually that much fun to listen to. Everyone, including many of the artists themselves, bought into this, and a whole generation of wonderful creative musicians fell out of the limelight. Of course, in an advanced consumer society everyone's always after the latest new thing. I'll betray a personal prejudice here and say that when I listen to a lot of cutting-edge jazz from that crucial period, much as I love it, I don't get the impression that every phrase is played because its creator felt absolutely certain that it was the exact one needed - one multi-octave virtuosic splurge from Cecil Taylor will very much do in place of another, whereas every note in an Ahmad Jamal solo seems to be perfectly selected as the sole unique choice for its position. Anyone who has had the misfortune to listen to the unedited sessions from *Bitches Brew* will soon realise that no-one present had a really clearly evolved idea about where the music was going. Experimentation and risk-taking have become an essential part of the way jazz maintains its cultural integrity and distances itself from the easy-listening lounge music or fusty heritage display it's terrified of becoming. In the process, I'd say that something has been lost. Let's take a moment to acknowledge the understated genius of such relatively unsung heroes as Sonny Criss, Harold Land, Carmell Jones, Jack Sheldon, Hampton Hawes and any of the other legions of players, lost in the glare of the avant-garde, who may not have grabbed headlines or broken boundaries but just played the music flawlessly and with feeling to whoever had ears to listen.



**SNOW
DROP
JAZZ**

April 7 **Daphne Roubini (voc)**
Andy Smith (gtr)
Canadian Jazz duo team up with
Mark Bassey (trombone)
& **Terry Seabrook (piano)**

April 14 **Geoff Simkins (alto)**
Nigel Thomas & Terry Seabrook

April 21 **Frank Griffiths**
US sax & clarinet supreme
with the organ duo

April 28 **Terry Seabrook**
Piano Trio

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TONY KOFI

Saxophonist Tony Kofi studied at Berklee College of Music in Boston, performed in The Jazz Warriors and worked with Andrew Hill and Sam Rivers. On his debut album, *All Is Know*, he recorded the music of Thelonious Monk. In 2010 he recorded an album with Jamaladeen Tacuma and jazz legend Ornette Coleman. Here he answers questions from Sussex Jazz Mag editor Charlie Anderson.

You play the whole range of saxophones. Which is your favourite?

“I first started on the alto saxophone and then added the soprano, baritone and lastly tenor saxophone. When I was on tour in Japan in 1994 I went into Tower Records looking for new music. I heard this track which turned out to be Donald Byrd live at the Half Note. I heard this baritone solo and was totally knocked out. It turned out to be Pepper Adams. I promised myself that I'd buy myself one when I got back which I did, and I've never looked back. I have a deep and natural love for the baritone. So I have to say the baritone saxophone. It's one of those instruments that tends to get lost in large ensembles and big bands which I must admit I do a lot of, but I dare to throw it into the pit as a lead instrument in a quartet or trio setting because I have my own voice on it, plus I need people to know that it's not just an instrument in a supporting role.”

I really liked your Thelonious Monk album, *All Is Know* with your quartet. You've spent a lot of time learning, rehearsing and performing

Monk's music. What do you like most about his music?

“Monk's music for me was like going back to school, it taught me melody, harmony, rhythm, arranging, form, technique, and total self confidence. John Coltrane once said, studying to play Monk's music was like falling down a dark empty lift shaft and not knowing where you were going to



land, and also said that was where his real musical education began. I never quite understood that until I had studied all his music. I spent around 5-7 years studying Monk's music before even venturing out to play it in public. I learnt so much about myself as a performer and wasn't too concerned about making mistakes, Monk's music gave me

lots of different variations on how to approach music melodically. By the time I came to performing his complete works for the 2003 and 2007 London jazz festivals, I played his music the way I felt it. That was also the same way I approached it when I recorded my debut album *All Is Know*.”

You're also performing some Mingus tunes with Finnish jazz band Tonight at Noon (5th May at The Brunswick, Hove). Tell us about that.

“Well, last year I was invited to perform the music of Monk as a soloist in Helsinki Finland and used a trio of local musicians. The drummer André Sumelius and I connect really well because of his amazing love and knowledge of Monk's music. I was totally knocked out by how much he knew as a drummer which is very rare. The cat knew them all, and I mean knew them all. So we've kept in touch and he's asked me to join his band on tenor which is quite a recent find for me--I debuted on it four years ago on a Jamaladeen Tacuma album featuring Ornette Coleman. I'm looking forward to stepping into new grounds with André's group.”



Ornette Coleman discussing his musical philosophy of harmolodics with Tony Kofi.



Photos courtesy of Tony Kofi.

What was it like playing with Ornette Coleman?

“Playing, rehearsing and recording with Ornette Coleman was a frightening, uplifting and amazing experience all rolled into one, and also a high point of my musical career. I met Jamaaladeen Tacuma in 2006 when I was invited to join The World Saxophone Quartet and he was playing bass with them on a project titled the Jimi Hendrix Experience. We connect right away and he told me that he'd like to use me for a new project he had in mind called Coltrane configurations which was playing the music of John Coltrane with a harmonic/melodic flavor. That project started in 2008 and by the time 2009 came along I'd learnt so much from him musically and connected beautifully with his group that we'd recorded two live albums and that's when he talked of a new recording project which would be a homage to his teacher

and mentor. At the time I didn't know if two altos would work and Jamaaladeen never said anything more than he'd let me know when. He contacted me in the spring of 2010 and told me that the recording was to go ahead in New York and I was to perform it on tenor to which my reply was I've never played tenor nor do I own one! His very short and sharp reply was: Get one. It was April and I had until June 19th to get it together. This was more than serious because not only was I going to New York to record, but I was going to record with one of the greatest jazz musicians of the 20th century and a forerunner of the free jazz movement which created a new generation of musicians after Charlie Parker.”

“Well, to cut a long story short, the rehearsal took place at Ornette's huge loft apartment with no visible music in sight, everything was done by ear and had to be committed to memory.

On the day of the recording Jamaaladeen put me and Ornette in the same recording booth and told us all that this is a one take recording and that every mistake will be accounted for and that it's something we have to live with forever.”

I was quite nervous and Ornette knew I was a little uneasy so he told me a few jokes to take my mind off the outcome and be in the moment, and then he said this beautiful quote which was kept and put on the album: "Hey fellers, forget the note and get to the idea". Wow, it was so beautiful that I can honestly say that as soon as the engineer hit the record button I went into conscious sleep mode -- subconscious mode. By the time I'd woken up it was done and it was over. I never heard it back until I was sent a copy of the album. Now that was a musical journey I'll never forget and will hopefully tell my grandchildren about.”

You're also playing a couple of gigs at The Verdict (18th April, Tony Kofi & The Organisation and 9th May, Basil Hodge Quartet). Tell us about those gigs and how they're different.

“The Organisation is a new venture which started when I was asked to dep with two days' notice when original member Jim Heart had to leave to attend the funeral of drummer Martin Drew. I was asked to step in at the last moment by guitarist Simon Fernsby. At the time I was having a lot of problems with my alto so I took my baritone saxophone as backup. Most of the gig was done on bari. We all connected instantly and knew it because it was the sound they'd been looking for. It was the first time I'd met organist Pete Whittaker and drummer Pete Cater who play amazing. The rest is history and we continue to create as good as you'll hear.”

“Myself and Basil go way back and I was the first musician to play his new compositions, and because I double on alto, bari and soprano I was his first choice. Basil is a great composer in the style of Horace Silver and a style of his own. I like the way he approaches the piano, in a way he also reminds me of Monk because his touch on the piano makes it sound a little off key.”

“Both of these groups have very different sounds with the Organisation's combination of the Hammond, bari and guitar giving it a more bluesy sometimes funky in the pocket sound and Basil's group giving it a totally individual sound of its own, leaning to the 60s hard bop jazz era.”

You do a lot of composing. What's the process that you go through when you write a tune?

“I love to compose, my process for composing is very simple and effective. By way of elimination I hear a sound or melody and let it play in my head all day without even writing down a note or even recording it onto a recording device. I'll go to bed and sleep on it, and if I wake up the next day and can still remember it then it's definitely worth keeping and then I'll put it onto paper. If I can't remember it then it was never worth keeping and gone forever. This is why most of my compositions are quite strong melodically. So far I've written a whole body of compositions that will cover four to five albums. I love to compose this way. I'll never change this because it feels natural this way.”

Thanks for your time, Tony. Much appreciated.

“I'm really looking forward to coming to play in Brighton on the 18th.”



Tony Kofi's albums are available on the Specific Jazz label.

For more on Tony Kofi: <http://www.tonykofimusic.com>

For more information on Ornette Coleman's musical philosophy Harmolodics:

<http://en.wikipedia.org/wiki/Harmolodics>



IAN PRICE

Jazz saxophonist **Ian Price** has been performing regularly on the Brighton jazz scene for more than 15 years and is preparing to record his long overdue debut album. Here he talks about his introduction to jazz, his forthcoming album and his love of the clarinet.



Photo by Eric Pozza / CanberraJazz.net

Tell us a bit about where you're from and how you got into jazz.

"I'm from Shropshire. At the time I grew up in the 70s and 80s there wasn't much jazz in Shropshire. In the 80s I had a job in a TV shop and CD players had just come out and I remember hearing a walking bass line in the middle of a Sade record. I was like "what's that?" and "I want that" so I would just listen to this walking bass line over and over again. And then I had to find out what it was, where it came from. I suppose I must have heard it on the TV but I was never aware of it."

"Then I joined a band and there was this older guy who played me *Kind of Blue* and he gave me some album by some trumpet player who I'd heard died young and that turned out to be Clifford Brown. So that was my introduction. *Kind of Blue* - I went to the record shop the next day and ordered it on vinyl. It took about two weeks to come and I listened to it every night for about 15 years."

"Then I met a few guys who knew about jazz and they introduced me to the Real Book. This guy turned up with all these books to a rehearsal and said to

me "Do you know St. Thomas? Giant Steps?" and I didn't know anything, but I soon got down to it."

"Then I had a friend who lived in Brighton and I came down to visit. I stepped off the train and I thought "Yeah, I want to live here. This is the place for me", just standing outside Brighton Station. So I managed to get down here a few months later and that's when the real jazz started happening. Somebody put me in touch with Ian Hamer so I went and saw him playing at The Lift [a former jazz venue on Queens Road] and he told me to come and sit in with his big band. About 1998 I met Terry Seabrook. I saw his band, Cubano Bop, play on the beach and it *absolutely* blew me away. The next day I remember looking around the record shops trying to find out what this music was. The main part of it, I suppose, was salsa. Within a few weeks I got a call from Terry and he asked me to come and play in his band so that was a big step forward for me. And I've been playing in various bands of Terry's since then, for the past 15 years. I get to play in a lot of different places with him and a lot of different people and great

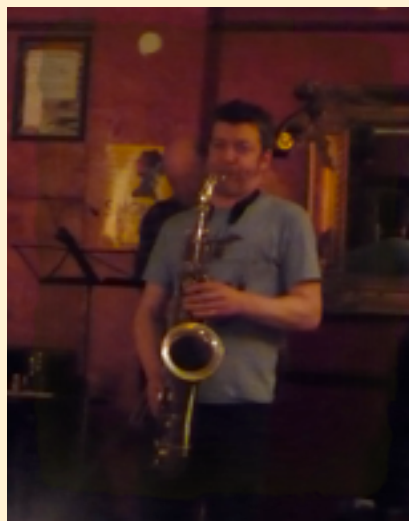
trumpet players. Also I played in his Milestones project with the likes of Alan Barnes, Matt Wates, Martin Shaw. I'm very lucky."

Tell us a bit about your forthcoming album.

"I've done a lot of recording but I've never released anything. I listen to it and I don't like it. I'm recording next month with John Donaldson, Dave Whitford and Spike Wells. A long overdue first album. It's all ready to go, I've written everything. I've always written quite a lot but I tend to play things once and then put them on the shelf. But this time, I've written all this music over Christmas last year with a spurt of inspiration. I've got an album's worth of stuff, contemporary stuff that's written specifically for that band. I love John Donaldson's playing. And also Spike Wells - this guy is just an amazing drummer. And the two of them work well together. I've played with Dave Whitford a few times, again with Terry Seabrook, and I think Dave is the right man for the band."

"I'll either look for a label or put it out myself. An album these days is more for getting work, really, rather than for

making a fortune. It's a contemporary jazz album, that's what it is. Just tenor saxophone I think. Maybe a bit of soprano. I'm just about to get a new soprano saxophone. I'm looking forward to that."



"Both John and Spike, they're musicians that I hold in high esteem. I've heard it said of Spike that he reads your mind when you're playing, and he does. And Donaldson as well, he's always feeding ideas. I can play with these guys all day long."

"There's a great thing about writing your own music. For instance, you're on a gig and you stand back and listen to everyone else. And you think 'Did I write this? Did I really write this?' I put the chord structure together but to stand back and listen to someone else interpret it, that's the exciting thing. And to hear those two guys doing it, that's a big kick. I'm looking forward to recording the album and then hearing what they've got to say on my tunes."

"I'm also making a gypsy jazz record with four of my favourite guitarists - young guys Remi Harris, Bar Zalel from Paris, Kouros Kanani, and an old guy called Jason Henson. I'm going to make a record with a core rhythm section and each one of those guys."

So, at the moment, you play saxophone, flute and also clarinet.

"I've been playing a lot more clarinet since I've been playing gypsy jazz. I never felt like a complete saxophone player until I could play clarinet. It's a bit more difficult. I got one in 2005 and on and off over the years I picked it up for a week and then put it down. Then, a couple of years ago I took a gig that was just clarinet so I thought 'I'd better get in some practice'. So I went and did this gig and probably made a right hash of it but I found that each time I did a gig on the clarinet I got a little bit better as I learnt something about how not to play it. And then I started to get quite serious about it and thought "I can't carry on playing terrible clarinet". So I'm getting there now. I've been through about six clarinets trying to find the right one. It's a minefield. But the clarinet - I love it. I'm addicted to the thing. I bought a bass clarinet and that's fun. Clarinet is one of my main focuses at the moment."

"I've got a capacity to practise really boring stuff, like scales. I can practice scales and I like it, I enjoy it. And when I teach I expect everyone else should enjoy it. For me, that's the quickest way if you're learning a new instrument, the first thing is to absolutely nail those scales and then you've got all the material, the building blocks. Get those out of the way and then start on the language and practise as much as you can."

"I'm just a jobbing musician who plays all sorts of different styles. Sometimes I have to play pop music, soul music. And that's my life: just trying to play different instruments in different styles to fit in different situations. Then there's the more creative side which I think of as my more honest side, where I'm playing



my own music. The reason it slots into the jazz genre is because that's what I love. I love that swing bass line, going back to when I first hear it on that Sade album. But going back to that, that's the thing that really drives me. So I suppose my music is based around that, but on the way I've picked up lots of different things like a love for Brazilian music. I love classical music, particularly twentieth century music. I grew up listening to my mum and dad's record collection which contained lots of classical music. I go back to things. I'm listening to a lot of Tchaikovsky at the moment. I get a lot of joy out of that and hopefully that comes through in my music. That's music to me - just trying to get on with it and give people some pleasure whilst enjoying it myself."

The Ian Price Quintet
(feat. Jack Kendon)
perform at The Verdict,
Brighton on Saturday
19th April.

For more information
on Cubana Bop:
www.cubanabop.com

SAXSHOP

Saxshop is a community saxophone ensemble based in the Brighton & Hove area formed by Simon D'Souza in 2003. Now led by saxophonist Beccy Perez Rork and trombonist Mark Bassey, the ensemble features players of all levels and backgrounds (including a retired bank manager, a welder, teachers, a contract negotiator and a vet) performing on a variety of saxophones from soprano to baritone.

Last year they celebrated their tenth anniversary and this year are taking part in the tenth anniversary of 100 Saxophones, an outdoor event involving...100 saxophones.

Whilst they prepared for their end of term concert at The Brunswick in Hove, The Sussex Jazz Mag spoke to Saxshop regular Jill Southall and tutor Beccy Perez Rork.

JILL SOUTHALL

How long have you been in Saxshop?

"Since 2004. I joined just after it first started."

What was it like when you first started?

"When I first started coming I was amazed by what a wonderfully inclusive, welcoming group it was. I couldn't play more than about four or five notes and all these years later I sometimes feel as though I still can't play

more than four or five notes! But we have a huge amount of fun. We've got two brilliant leaders, Becky and Mark, who do the most special arrangements to meet the needs and levels of all of us, individually, and without that we would be lost."

"We rehearse at term time



and have this gig at the end of each term. And it does give you a purpose to keep going, having the gig at the end of term. And we get out and about and play a few things in parks and bandstands."

"We do quite a lot of charity stuff as well. At the moment, our major fundraiser is for Simon D'Souza, who founded this fabulous group in 2003. He sadly isn't well, with a brain

tumour so the key focus of our fundraising and what we're fundraising for today is The Brian Tumour Trust."

"One of our regular gigs is a big community event, The Lilac Lark in Withdean Park. It's a complete community-awareness event for that lovely park. We mostly do gigs at The Brunswick. We have members from all around Sussex. We do welcome new members in but I think we've all developed really lovely friendships through this group as well. It's very valuable for all of us, not only to keep us playing our saxophones but also as a community group and the friendship and fun that it provides for all of us."

BECCY PEREZ RORK

How did Saxshop come about?

"Well, originally Simon D'Souza started Saxshop in 2003. He ran it on his own to begin with, as two groups, and I got involved depping for him when he was away and then we ended up running a group together. He asked me to join so we could have two groups

at the same time. That was back in early 2005. We ran it together until Simon started working at Chichester College, when Mark Bassey came on board."

"We've always run it as a community group. We do a 10-12 week term and then do a gig together at the end of it with a rhythm section. We've done various events, the Peace Picnic, Burning of The Clocks and all sorts of different events, as well



Saxshop directed by Mark Bassey.



Saxshop directed by Beccy Perez Rork.

as the three end of term gigs at The Brunswick.

It's designed to include people of different levels and reading ability so it's quite a broad spectrum of players.

Are you open for new members to join?

Absolutely!

What sort of repertoire do you cover?

We've got about 100 songs in our arrangements book. We tend to do new ones each term so we do between three and five every term, over ten weeks. It's a mixture of jazz, ska, the odd pop thing, the odd funk thing, latin. It's a broad mixture and things that lend themselves to big band

arrangements. We've done *I Feel Good* as a funky thing and various Perez Prado treatments of latin numbers, jazz ballads, real-book standards. Today, for example, *Just A Gigolo*, a Lou Reed tune, *Funky Man* and *Ballad of The Fallen* [by Charlie Haden], which I'd never heard before.

You always do an end of term concert?

Yes, we do one in December, one in March and then we usually do one in the summer but that's usually an outdoor gig in the Pavilion Gardens or somewhere. This year we're doing 100 Saxophones, which I'm sure you've heard about, which is in May so that's the next big thing. That'll be revisiting some old

numbers and also a new number that Mark [Bassey] has written specifically for the event. We're planning to do four numbers for that event and that's really open to all levels as we only have three rehearsals to get it together! We're trying to get 100 saxophones but other instrumentalists are welcome as well, such as brass and woodwind.

That's great Beccy. Thanks very much.

You're welcome.

'100 Saxophones Rides Again' takes place on Sunday May 25th outside the Unitarian Church, New Road, Brighton from 2pm onwards



For more information on Saxshop visit their website:

www.saxshop.org



April is Jazz Appreciation Month, an annual event set up by the Smithsonian Institute to celebrate and draw attention to jazz as an historical and living treasure.

Numerous events are being held across the US and around the world in a co-ordinated effort to promote live jazz.

Since 2012, The Jazz Journalists Association have combined Jazz

Appreciation Month with International Jazz Day (on Wednesday 30th April) to promote 'Jazz April' to promote jazz across all types of media.

For more information visit the Smithsonian Jazz website:

<http://www.smithsonianjazz.org>

or the Jazz April website:

<http://www.jazzapril.com>



Love Supreme Festival have announced further details about the line-up of the 2014 festival to be held on the weekend of 4th-6th July.

The Saturday line-up includes the main stage acts Jamie Cullum, Laura Mvula and Incognito. Other artists to appear on Saturday are Dave Holland's Prism, Snarky Puppy, Melt Yourself Down, bassist Derrick Hodge, Phronesis and Canadian vocalist Nikki Yanofsky.

On Sunday, De La Soul will be the headline act on the main stage. Gregory

Porter returns to the main stage this year, along with other acts such as Imelda May and Soul II Soul. Courtney Pine also returns to the festival. Other acts to appear on Sunday are Christian McBride, Curtis Stigers, Polar Bear, Laura Jurd and the ensemble Slowly Rolling Camera.

Local acts will appear on The Bandstand, one of the great successes of last years event - details to be confirmed at a later date, but expect to hear more great local talent at Love Supreme 2014.

Improv



Nick McGuigan, photo by Mike Guest

The Jazz Education Section

BRIGHTON JAZZ EDUCATION CONFERENCE

SATURDAY 12TH APRIL 2014

Brighton Jazz School's **Wayne McConnell** began the inaugural Brighton Jazz Education Conference with a talk on the subject of 'Jazz and Community' and the idea of 'communities of practice'.

You can read more about this in Wayne's monthly column, below.



All of the conference photographs are courtesy of Mike Guest.



A highly animated **Terry Pack** gave a fun and interesting workshop-style presentation putting attendees into small groups and asking them to think of the first line from a novel, film or poem. Groups were then asked to add rhythm to their phrases, before turning it into a short melody.

On the surface this seemed like a composer's workshop but it became clear that the exercise was designed to help students improve their soloing and tell stories in their solos.

"The fear of playing the wrong note holds people back"

"Good improvisation is compositional in nature"

Saxophonist **Julian Nicholas** discussed how young people discover jazz and he linked this in with his own experiences growing up, together with his own extensive experience as a teacher. He also discussed how he sees jazz educators as those who can help demystify the process of jazz improvisation.



Pianist **Terry Seabrook** talked about teaching jazz to young people, the influence of the late Eddie Harvey and looked at the Associated Board jazz grades, showing impressive videos of young students playing pieces from jazz piano grades 1 and 2.

In the second part of his presentation, he looked at different models of effective practise routines and the different ways in which they can be implemented.

Following an impressive lunch (provided by John Easterby at The Verdict), vocalist **Lou Beckerman** discussed her work as a healthcare practitioner.

Examining performance anxiety, she related many of her own experiences as a performer and gave practical demonstrations to attendees to improve their breathing and posture.



Baritone saxophonist **Anna Jordanous** gave her take on women in jazz by examining the jazz scene in Sussex and looking at how many women were involved in local big bands and asking how many female instrumentalists perform at venues such as The Verdict (answer: Katy O'Neill).

Anna also looked at how many women instrumentalists teach at the top conservatoires in the UK (answer: Nikki Iles).

Due to time constraints, Chichester University's Nick Reynolds could only give a brief summary of his presentation 'Re-awakening the spiritual and ethical dimensions of jazz in education' at the end of a successful conference that is sure to become a regular fixture in the Brighton jazz calendar.

Overall, the conference was both entertaining and interesting both for education professionals and students. A wide breadth of topics were discussed and it's certain that future conferences will cover specific areas in more detail.

More details can be found [here](#).

THE IMPROV COLUMN

Pianist **Wayne McConnell** looks at Jazz and Community, a talk presented at the inaugural Brighton Jazz Education Conference.

Jazz and Etienne Wenger's Community of Practice

"The term 'community of practice' is of relatively recent coinage, even though the phenomenon it refers to is age-old. The concept has turned out to provide a useful perspective on knowing and learning. A growing number of people and organizations in various sectors are now focusing on communities of practice as a key to improving their performance. This brief and general introduction examines what communities of practice are and why researchers and practitioners in so many different contexts find them useful as an approach to knowing and learning."

What Are Communities of Practice?

"Communities of practice are formed by people who engage in a process of collective learning in a shared domain of human endeavor: a tribe learning to survive, a band of artists seeking new forms of expression, a group of engineers working on similar

problems, a clique of pupils defining their identity in the school, a network of surgeons exploring novel techniques, a gathering of first-time managers helping each other cope. In a nutshell: Communities of practice are groups of people who share a concern or a passion for something they do and learn how to do it better as they interact regularly."

How Does This Apply to Jazz?

"It fits so perfectly into the idea of learning jazz. So many people learn jazz on their own, with books and recordings only to venture out to jam sessions when they feel ready. The problem is, you never feel ready. You can practise scales, chords, tunes and concepts as much as you want but if you have no experience playing with anyone, it is highly likely your jam session experience won't be positive. Play-a-longs are OK but no substitute for getting together and playing. Not only do you learn things playing with one another but you will inspire each other and swap ideas, have album recommendations, group listening and working through problems together. This is the one thing that is missing from a lot of younger players due to living life on the internet. Being in an environment that nurtures and encourages you to get better will actually make you achieve your goals quicker."

Problem solving	How do we start or end this song?
Requests for information	What do YOU play on that chord, which album is that tune from?
Seeking experience	What happens if you count the band in wrong?
Reusing assets	Sharing practice concepts from varied methods of learning.
Coordination and synergy	Working together in large and small groups prepares you for working within band setting.
Discussing developments	How can we make things sound better. Miles' rhythm section spent a lot of time talking about the music and developing it.
Documentation projects	Coming up with unique practice routines including long and short term goals.
Visits	Visiting experts in linked musics: Afro-Cuban for example.
Mapping knowledge and identifying gaps	"Who knows what, and what are we missing? What other groups should we connect with?"

Jazz History and Community

The history books are littered with stories of communities in jazz. Besides the obvious racial issues, communities existed because there was a deep interest in the music both from a learning-to-play perspective and a historical one. I feel we can learn a lot from trying to recreate, in part, that sense of community and belonging.

I was a high school dropout but I graduated from the Art Blakey and Miles Davis College of Music. - Walter Bishop Jr.

Hangout Sessions

Pianist and Educator Barry Harris was organising musical get-togethers while still a teenager, people would stop by, practise and rehearse together. There are many stories of this happening with prominent musicians such as John Coltrane, Lee Morgan, Percy Heath and Lennie Tristano.

Jam Sessions

Jams are a great way to hone all sorts of skills, not just musical but social. James Williams told me "the most important thing is to be a nice guy, you'll get more gigs that way". The jam session is also a testing ground to see if the amount of time you are dedicating to practising is enough. It is supposed to be a healthy bit of competition but hopefully all in good nature. It allows players to become good at playing unfamiliar tunes and more tunes in different keys. All essential skills to have.

Sitting In

I guess this is a step up from a jam session in that you have to be invited to "sit in". This allows the student the opportunity to play with musicians that are greater than they are and to gain valuable experience. Usually for the band to invite the player, they would recognise potential or dedication.

Cultivating

Perhaps it should be "cult-ivating". I strongly believe that at some point if you want to become a professional jazz musician, you are going to have to cultivate your life to allow the growth. You have to hang out; attend jams, practise long hours, hustle gigs, call musicians, call venues, call venues, call them again, and perhaps most important, attend gigs yourself as a listener. We all know that you get much more of an "experience" when you go to a gig rather than listening at home but if you are seen out and about supporting others, people will notice. Basically there isn't much room for anything else in your life, it is hard to get a balance.

The Communal Community

Communities are all about taking a stand in what you believe in and helping people along the way to realise their dreams. Shared practice and information only makes for better players within the community and surely that's a good thing. Learning jazz is a long, hard, difficult but hugely rewarding process. The dessert of all this is being able to play with other people and achieve great musical moments that are shared with both the band members and your audience. I believe it is the same in teaching, too. We have to teach this art in a creative way and be careful not to be prescriptive. Really we are teaching the students to learn on their own, giving them the tools to be the best they can be. That is why I've set up this conference, and I hope we can all gain from the wonderful guests we have coming up. I hope they inspire you to be the best you can be.

I'd like to say a big thank you to all the guest speakers and to The Verdict for providing the ideal setting. I'm looking forward to the next one!



Brighton Jazz School
brightonjazzschool.com

Learn to play authentically

You are still in time to join us for Term 3 starting on the 15th of April 2014. Subject areas include: Minor II-V-Is, 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

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

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 24th April

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),
Mattia Bourgis (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>

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

Instrument Specific Jazz Courses and Workshops

Saxshop

A Community Saxophone Workshop



Saxshop is a Brighton based community saxophone ensemble led by Beccy Perez Rork and Mark Bassey.

Founded in 2003 by Simon D'souza, many of the original players from that very first course still attend.

“A very friendly welcome will await you if you decide to join us. Players of all abilities can come along although it is helpful if you have at least basic music reading skills.”

Dates & Times:

Every Wednesday evening 7:30-9:30pm

Location:

St Richard's Church & Community Centre, Egmont Road, Brighton, BN3 7FP

Cost:

£20 per class / £55 for 3 classes

Website:

www.saxshop.org

Contact: <http://www.saxshop.org/contact.html>

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

100 Saxophones Rides Again

25th May 2014



Originally created in 2004 by saxophonist and educator Simon D'souza, Brighton & Hove's Saxhop are marking the 100 Saxophones' 10th anniversary by organising '100 Saxophones Rides Again'.

"It will be a charity fundraising event for The Brain Tumour Charity involving massed saxophones playing a variety of pop, ska and jazz tunes arranged by Simon D'Souza, Beccy Perez Rork and Mark Bassey, who collectively run the community saxophone group 'Saxshop' established by **Simon D'souza** in 2004."

Saxophonists of all levels are welcome, and other wind and brass instruments can also take part in this exciting event. The group will be ably supported by a professional rhythm section.

This is not a ticketed event but there will be buckets for donations with all proceeds going to charity.

Performances will be at 2 to 2.30pm and 3 to 3.30pm outside the Unitarian Church, New Road, Brighton on Sunday May 25th 2014.

<http://www.saxshop.org/100-saxophones.html>

Previews



Saxophonist **Art Themen** performs with his group New Directions on Friday 25th April at The Verdict in Brighton.

ART THEMEN'S NEW DIRECTIONS

[London Jazz News](#) has said “the interplay between Themen and his pianist John Donaldson is of a very high order indeed”. This is a great opportunity to see this interaction up close.

Art Themen's New Directions perform at The Verdict on Friday 25th April.

Art Themen is joined by John Donaldson on piano, Paul Morgan on bass and Spike Wells on drums.



B.D. LENZ TRIO

Often described as a cross between Pat Metheny and Mike Stern, this gig will be your last chance to see the New Jersey guitarist as he finishes his UK tour and returns to the US.

Guitarist Lenz is joined by bassist James Rosocha and drummer Joe Falcey.

They perform at The Verdict in Brighton on Saturday 26th April.



<http://bdlenz.com>

Radio programmes



FM radio

DAB digital radio

<http://www.bbc.co.uk/radio3>

BBC iPlayer



Jazz On 3, Mondays 11pm-12:30am

Mon. 14th April: Polar Bear

Mon. 21st April: Guitarist Elliott Sharp

Jazz Record Requests, Saturdays 5-6pm

Alyn Shipton plays listeners' requests.

Jazz Line-Up, Saturdays 6-7pm

Sat. 19th April: Tim Garland

Geoffrey Smith's Jazz, Sat. evenings at midnight

Sat. 19th April: Easter special

The Jazz House, Wednesdays 8:05-10pm

[BBC Radio Scotland](#)

Stephen Duffy presents live music and features from the world of jazz. Available on iPlayer.



DAB digital radio

www.jazzfm.com

Sky channel 0202

Freesat 729

Jazz FM smartphone app

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

Dinner Jazz, 7-10pm Presented by Helen Mayhew

The Cutting Edge, Sundays 10pm-midnight. Presented by Mike Chadwick.

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



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



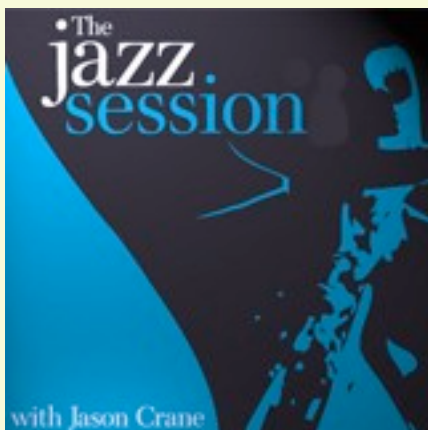
The Jazzwise Podcast

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.

Recent editions features interviews with Shirantha Beddage, Brian Landrus, Alison Wedding and Danny Fox.

<http://thejazzsession.com>

iTunes

You Tube Channels

Jazz Video Guy

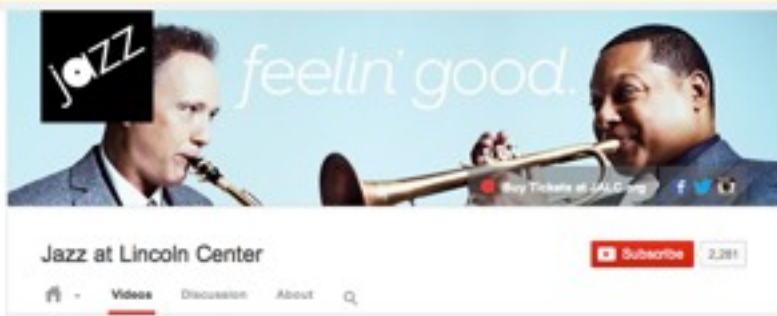


Jazz Video Guy, aka Bret Primack, is a former Downbeat journalist and filmmaker who co-founded the first jazz website, Jazz Central Station, back in 1994.

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

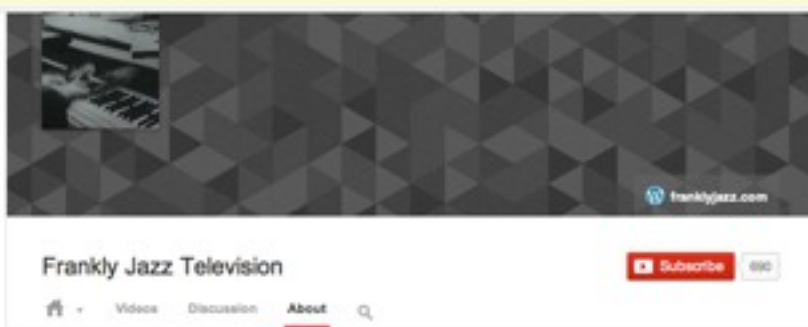
Highlights include the *Hal Galper Piano Masterclasses* and the short documentary *Who Is Sun Ra?*

Jazz at Lincoln Center



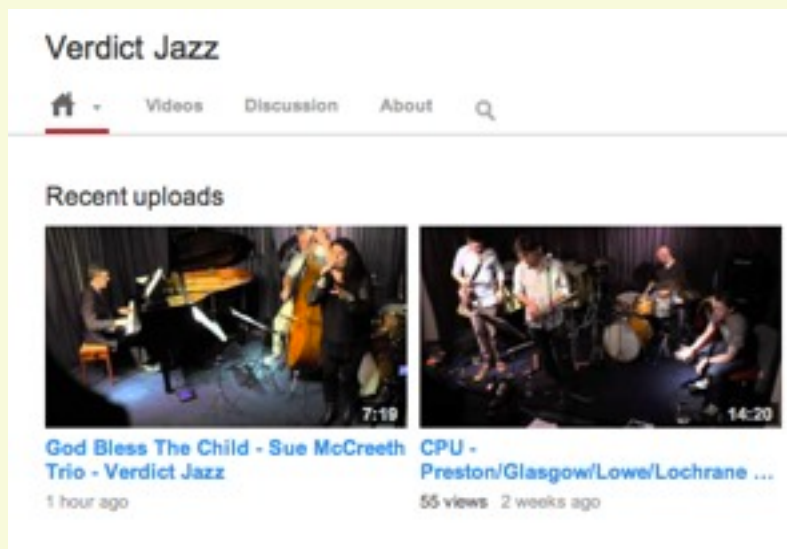
The Jazz at Lincoln Center channel features lots of behind-the-scenes interviews in segments entitled *In The Studio*, as well as performances in *The Jazz Vault*.

Frankly Jazz Television



The *Frankly Jazz* TV show was broadcast in Los Angeles in the 1960s and featured presenter Frank Evans interviewing some of the big names in West Coast jazz. The channel was started by his son, Lance Evans, in memory of his father's contribution to jazz.

Verdict Jazz



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

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

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

www.verdictjazz.co.uk

JazzTimes Videos



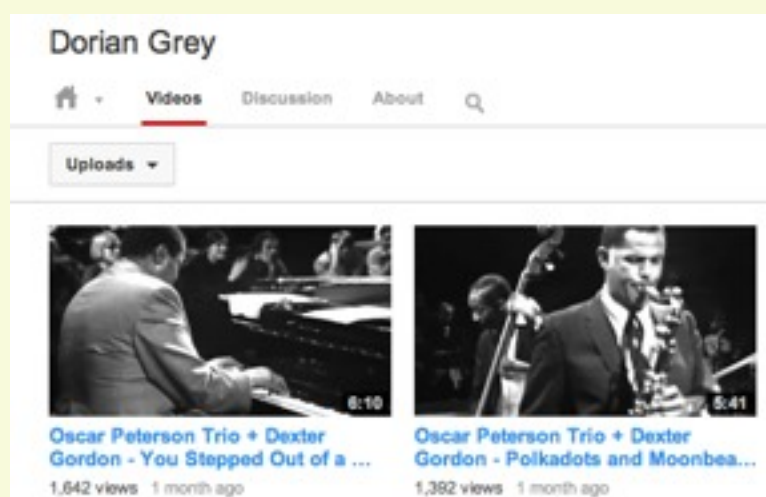
American magazine Jazz Times has a variety of short video interviews on its You Tube channel, mostly with musicians from the Newport Jazz Festival and the annual Jazz Cruise

[Jason Moran talking about jazz education](#)

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

www.jazztimes.com

Dorian Grey



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

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

Listings



Vocalist **Tina May** performs the music of Antonio Carlos Jobim on Sunday 27th April at The Brunswick in Hove.

Highlights

Thursday 17th April

Alan Barnes returns to Brighton with trumpet star **Enrico Tomasso** at Smalls in Brighton.

Friday 18th April

Tony Kofi plays baritone sax with the organ trio of Pete Whitaker, Simon Fernsby (guitar) and Pete Cater (drums) at The Verdict, Brighton.

Friday 25th April

A great chance to catch **Art Themen** performing with John Donaldson, Paul Morgan and Spike Wells at The Verdict in Brighton.

Sunday 27th April

Another chance to see **Tina May** sing the songs of Antonio Carlos Jobim, backed by Robin Blakeman and the Luiz Bonfá Society, at The Brunswick, Hove.

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

14

Geoff Simkins, Nigel Thomas & Terry Seabrook

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

Jazz Jam with One Hat Trio

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

Tuesday

15

The Brunswick Jazz Jam hosted by Paul Richards

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

Wednesday

16

Tom Phelan, Terry Pack & Dan Hayman

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

Imogen Ryall, Nigel Thomas & Terry Seabrook

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

17

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Alan Barnes/Enrico Tomasso Quintet

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

Joss Peach, Nigel Thomas, Jim Whyte

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

Paul Richards + Guest

Cubar, Brighton
8:30-11pm Free

Friday

18

Tony Kofi & The Organisation

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

Steve Aston Gypsy Jazz

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

Saturday

19

Imogen Ryall

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

Steve Aston Gypsy Jazz

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

Ian Price Quintet feat. Jack Kendon

The Verdict, Brighton
8:30pm £7/5

Sunday

20

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]

Gig Listings

Monday

21

Frank Griffiths with Terry Seabrook Organ Duo

The Snowdrop, Lewes
8pm Free [R]

Jazz Jam with One Hat Trio

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

Tuesday

22

The Brunswick Jazz Jam hosted by Paul Richards

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

Wednesday

23

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

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

Liane Carroll

Porters Wine Bar, Hastings
9pm Free [R]

Thursday

24

Jack Kendon + Guests

The Bristol Bar, Brighton
8pm Free [R]

Led Bib, Static Memories, Note herder & McCloud + DJ

Upstairs at The Hope, Brighton
8pm £6/£5 in advance

Ian Price, Simon Robinson, Nigel Thomas

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

Paul Richards + Guest

Cubar, Brighton
8:30-11pm Free

The Bugle Jazz Jam

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

Friday

25

Art Themen's New Directions

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

Steve Aston Gypsy Jazz

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

Saturday

26

Imogen Ryall

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

Steve Aston Gypsy Jazz

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

B.D. Lenz Trio

The Verdict, Brighton
8:30pm £7/5

Sunday

27

Savannah/Assorted Nuts

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

Steve Aston Gypsy Jazz

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

Tina May sings Antonio Carlos Jobim

The Brunswick, Hove
8pm £10/7 (see [highlights](#))

Lawrence Jones All Stars

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

Gypsy Jazz

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

On The Horizon

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

Komedia, Brighton

Wednesday 30th April
Sons of Kemet

Chichester Jazz Club

Friday 2nd May
Alan Barnes's Art Trip

Steyping Jazz Club

Friday 2nd May
Cloggz

The Under Ground Theatre, Eastbourne

Friday 9th May
Andy Panayi

Brighton Festival

May

Louis Sclavis & Friends
Zara McFarlane
Troyka

Brighton Fringe

Barb Jungr
Blue Cafe Jazz
Edana Minghella
John Lake Trio
Sussex Jazz Orchestra
Straight No Chaser
Studio 9 Orchestra
Mingus Underground
Tonight at Noon with Tony Kofi



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
- 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
- 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 Hope**, 11-12 Queens Road, Brighton BN1 3WA Tel. 01273 325793
- 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

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Next Issue

Album Review Special

plus The Verdict Jazz Festival, International Jazz Day and more.



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Our Core Principles

FROM THE EDITOR

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

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Sunday 27th March

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