

# *The Sussex* **JAZZ MAG**

Fortnightly Issue 18 Monday 28th April - 11th May 2014



**CHARLOTTE  
GLASSON**



JAZZ APPRECIATION MONTH  
INTERNATIONAL JAZZ DAY



International Jazz Day



**Charlotte Glasson** begins her UK tour at The Verdict in Brighton on Tuesday 29th April. She talks to The Sussex Jazz Mag about her new album, *Festivus*.

Saxophonist and Loose Tubes member **Julian Nicholas** writes the first of a two-part series on the reunion of Loose Tubes.



And there's more...

Eddie Myer's latest column on paying dues  
Terry Seabrook's Jazz Tip No. 9 on tritones  
Festival news, album reviews and all the local listings

*The Sussex*

# JAZZ MAG

Monday 28th April - Sunday 11th May 2014

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# Features



# The Column: Eddie Myer

## Paying Dues



photo by Mike Guest

Spring has arrived, bringing with it the usual panoply of rabbits, lambs, blossom, and, if you're lucky, seasonal feelings of optimism and renewal. With regards to this last, it's also brought me a communication from the Musician's Union regarding their standard pay scale. Those of us engaged in gleaning what we can from the crowded pastures of today's musical permaculture may be surprised to be reminded that the Union rate for a casual pub or club engagement is £111.00 for an engagement of up to 3 hours, with an additional £55.50 per hour to be paid as overtime if the gig goes on any later. There are, moreover, a wonderful array of what are referred to as 'Guidance Notes', including such suggestions as an extra £8.50 per mile distance charge, and an exhaustive list of portage charges - £25.30 for double bass or electric bass, but only £17.40 for contrabassoon, which seems a little unfair.

As anyone who has been fortunate enough to spend any amount of time with professional musicians will know, the subject of pay and conditions is a popular one during band break time, as is natural in any field where the majority of practitioners are freelancers who have to negotiate their own deals for every job. You'll also encounter a certain level of professional reticence, making it hard to determine accurate figures for how much everyone is earning, but my totally unscientific research on the subject suggests that even here, in the wealthy South-East, the actual rate for a casual engagement in one of our city's many lively pubs or clubs is so far below the Union rate as to make the latter look like a work of speculative fantasy. In practice, a sort of organic understanding seems to arise between landlords and musicians as to what the 'going rate' should be - a rough figure within which are infinite subtle gradations based often upon nothing more than the persuasive power of either party. The situation in London is much the same: there are more prestigious, and thus better paid, casual gigs to be had, but the Union is seldom party to the negotiations. In fact, the only third party a musician is likely to encounter with any frequency is a booking agent who will be working to balance the interests of both the band and the client in order to secure the maximum number of commissions for themselves. Of course, the landscape changes if the player has a 'name' that can sell tickets on the door, and even a manager or

personal booking agent of their own, but still the Union won't be involved in the majority of contracts. Even in the comparatively ordered and regulated world of West End pit bands, my informants tell me that many players are now not even Union members.

Let's delve a little into the history of the working Jazz musician. Len Goodwin, in his excellent programme "Dance Days", quoted a Melody Maker article from the 1930s heyday of jazz's reign as the world's dominant popular music, claiming that between 12,000 and 20,000 dance bands were operating every weekend in the UK, providing work for up to 100,000 musicians. This was the golden age of the jazz musician as a powerful force in the workplace; yet according to the article the majority of players would still have relied on 'day jobs' - a contemporary advert for Selmer Saxophones promotes sax playing as 'an excellent way to pick up some spare cash' (while also claiming "You don't need musical talent to play this Sax"! ). In those days recorded music had not yet overtaken live performance, the radio broadcasts were all live, and any entertainment venue worth its salt had to employ a regular band. Actual income statistics for UK jazz players are difficult to obtain, but Ingrid Monson's book "Freedom Sounds" provides a fascinating insight into the working conditions of musicians from the Classic Era of 1950s New York. "A typical nightclub gig in New York in the early 1950s required four sets of forty minutes, with twenty minute intermissions between sets. In 1951, the scale for a sideman working in a New York club was \$125 per week for six days of work, with leader paid double scale. The minimum was \$20 for the first four hours. By this standard, an extremely busy band member who worked forty to fifty weeks per year could earn an annual income of \$5,000 to \$6,250 in 1951, substantially above the 1950 average white family income of \$3,445." How much of the history of segregation can be seen in the inclusion of the word 'white' in that statistic! However, she adds, "Most jazz musicians worked substantially less than this. A musician who worked ten to thirty weeks a year could expect to earn from \$1,250 to \$3,750". The Union Local 802 was extremely active and powerful, as likely to pursue musicians for paying their dues as it was to pursue their employers, and was perceived by many

players of the time as acting more in its own interests than in theirs. So even in jazz's golden age, the living was not always easy. It seems musicians were a byword for improvidence and impecuniosity even then, and the UK Union's roots can be understood in this context.

Of course, the economics of the music business have changed so much, even in the last ten or fifteen years, that it sometimes seems as if everyone involved is still trying to work out their place in it. The studio recording scene that sustained many musicians has collapsed; the rise in Jazz Academia has only gone some way towards offsetting this. The licensed trade has suffered a series of downturns, from increased rents and beer tax, the rise of rapacious "Pubco" landlords, competition from cheap supermarket booze and the irresistible fascination of the many forms of online entertainment. It's a sad fact that live music, and live jazz in particular, seldom makes sense in strictly economic terms for smaller venues. The informal rates for gigs mentioned above have not changed for the last fifteen years; if anything the trend is downwards. While a limited amount of support is available from institutions such as Jazz Services, and 'name' players with an established following will always be able to command a fee, what are the prospects for the future of the grassroots gigging scene, so essential for nurturing a healthy survival of the music?

One cause for optimism is the general renewal of interest in live music, as the relative value of recorded music disappears down the plughole of filesharing and streaming services. The perception that a great live band provides a unique experience is increasing amongst audiences and landlords alike, as is the acknowledgement that that experience is worth paying for. Though Brighton audiences seem to have developed an unfortunate aversion to paying door charges on the grassroots scene, passing the hat around, like in the folk clubs of Greenwich Village in the old days, seems to be proving an acceptable way of supplementing the take. Many players have taken advantage of the cheapness of recording and duplication costs to make their own CDs, and that helps too. So if you're out at a gig this week, buy plenty of drinks, put something in the hat, get a CD to take home.. every pint you buy helps ensure the survival of the music you love. It's a win-win deal.



**SNOW DROP JAZZ**

May 5 **Jim Mullen (gtr)**  
Terry Seabrook (organ)  
Milo Fell (drums)

May 12 **Abi Flynn (chanteuse)**  
Terry Seabrook (piano)  
Nigel Thomas (bs)

May 19 **Peter Burden (alto sax)**  
Terry Seabrook (organ)  
Pat Levett (drums)

May 26 **Andy Williams (gtr)**  
Terry Seabrook (organ)  
Pat Levett (drums)

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



**Download your FREE audio book now!**  
[www.brightonjazzschool.com](http://www.brightonjazzschool.com)

**6 Of The Best!**  
Tips from 6 of the best Jazz musicians in the world!

**BIS**

The advertisement features a group of six jazz musicians smiling and holding a large white banner that reads "6 Of The Best! Tips from 6 of the best Jazz musicians in the world!". The banner also includes the BIS logo. The background is dark, and the musicians are dressed in formal attire.

# CHARLOTTE GLASSON



Multi-instrumentalist **Charlotte Glasson** grew up in Brighton and joined Ian Hamer's Sussex Youth Orchestra as a teenager. Having recorded her sixth album, *Festivus*, she is now preparing for a UK tour starting in Brighton.

## **How do you describe the music you play?**

"I would say it's a mixed bag as I have loads of musical influences and I want to try to tie them all together somehow. I play quite a few different instruments, so this also adds to the flavour, and hopefully we can still surprise the audience in the second half of the gig. The musicians in my band, (Mark Bassey, trombone, Chris Spedding, guitar, Mick Hutton, bass and steel pans, and Sam Glasson, drums and percussion) are fantastic, and this allows me greater freedom in writing tunes for them as they can play any style."

## **Tell us about your latest album, *Festivus*. How did that come about?**

"I was originally going to call it Fiesta, as that seemed to sum up the mood of the album, but Chris Spedding, the guitarist on it (session man who's played with everyone: Tom Waits, Carla Bley, Paul McCartney,

War of the Worlds and the Wombles among many others) told me of an episode in Seinfeld, the American TV comedy, where they create Festivus, a holiday for everyone from all walks of life—young, old, Christians, Jews, athiests, Muslims, etc., so I thought I'd call it that!"

## **You're going on tour around the country, what can we expect at one of your gigs?**

"The unexpected hopefully! No, in all seriousness, a bit of swing, ska, gypsy jazz, New Orleans, blues, African and Latin music. I've been told I'm good at talking to the audience, something that many jazz musicians neglect to do, so I think people find that entertaining. But the quality of the musicians playing in the band is as good as it gets. They all play out of their skins!"

## **Tell us about the saw. Are you a fan of horror films? Should I avoid sitting in**

## **the front row, just in case?**

"My dad is a musician, too, and the band he played in when I was a child (Bob Kerr's Whoopee Band) had at least three saw players in it, so I have heard that sound for as long as I can remember! In 2006 when Luke Cresswell (of Stomp) was putting together his new show for the Brighton Festival, they wanted a few of us to learn the saw, so I had ago. You need a strong left thumb! I play an Irwin Jack 22 inch from B&Q and it sounds fab. It also fits in my violin case, though I must remember to take it out when I fly to Portugal this weekend. I'm playing a gig in a prog rock festival with Three Friends and I take my violin as hand luggage...my sax is in my suitcase!"

The Charlotte Glasson Band perform at The Verdict in Brighton on Tuesday 29th April and at The Ropetackle in Shoreham on Friday 30th May.

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

# DIARY OF A LOOSE TUBE



photo by Allan Tittmus, 1990.

BY  
**JULIAN  
NICHOLAS**



photo by Graeme Robertson, 2014

A few weeks ago I wrote a contemporary diary for SJM. It was difficult to compress the emotional import of the range of connections that are formed through the ongoing making of music. There is a particular form of bond made when musicians play together. None greater perhaps, for some of us, than was developed during our times in Loose Tubes.

Last weekend Eddie Parker's Mr. Vertigo played *The Vortex* to a very diverse crowd, some of whom remember us (mostly) as members of Tubes at its disbandment in 1991. I only joined at the end of 1988, so those two-plus years were intense for me – being a single-parent with a 2-year-old, and playing big stages like Covent Garden, touring the old-fashioned way (in a sit-up coach) throughout Europe, playing residencies at Ronnies, and sharing the stage on European and American festivals with international artists and fellow Brits Andy Sheppard, Courtney Pine, Itchy Fingers, Nigel Kennedy, Brotherhood of Breath with Dudu Pukwana (who died just three months after Chris McGregor).

So in this account, I wanted to avoid the train-spottery of historical detail, and point at the emotional content instead. In rehearsals next week it is going to be very difficult not to be overwhelmed with a heavy dose of emotion that entered my soul playing Tubes' music all those years ago. When it comes to playing Django Bates' *Yellow Hill* and *Sad Africa*, or Steve Berry's *Shelley*, I can only anticipate probably not being able to catch anyone's eye in the band if I'm to avoid being unable to read the next passage.

These are multi-faceted emotions, complicated by a sense of youthful vulnerability at the time, but they include a healthy dose of sheer patriotism. Yes, Tubes's music is immediately indebted to Ellington, Kenton, Mingus, Weather Report, Charlie Haden's Liberation Orchestra with Carla Bley and many more, but what makes Tubes meaningful in the bigger picture is its assimilation of influences that could only have happened this side of the pond. I'm referring of course to the South Africans in London – Dudu Pukwana, Chris

McGregor; the Brazilians like Chucho Merchan; the West Indians Joe Harriot and Harry Beckett; the eccentrics of fusion Keith Tippett and Trevor Watts, and the freshness of John Dankworth, Stan Tracey, Kenny Wheeler, and John Surman; even its origins, supported by Graham Collier, set up as a workshop, indicate a different inspiration.

These are the sonic influences and flavours of a nation of open-minded, hospitable and creative people. Django Bates has been at great pains to underline that there is no nostalgic or compelling reason for the Tubes reunion. It is all about now...and I believe there is a great need in this country for all types of artists to put their creative weight behind the argument against the limited and narrow-minded minority, who it would seem are winning over the unaware, exploited underclass, caught up in fear-mongered manipulation.

Mmmmm, music, please.

The Loose Tubes's and many other sounds born in the 1980s were a response to a changing world – we Rocked Against Racism, watched the miners getting battered by the police, the sale of council houses, and the empowerment of a new breed of managers (term used loosely)– and indeed Django is quoted in this month's *Jazzwise* as saying political engagement in this country changed after the 80s. The patriotic and personal emotions I feel when I think of those days have got something to do with how this country has almost sold its family treasures of multiculturalism, creativity, respect for the arts, teachers, and nurses to the mammon of consumerism and ignorance of our heritage. It's never too late to fight for social values, on whatever level, and it would seem it's never too late for a reunion.

**Julian will be appearing with Cloggz at Steyning Jazz Club on May 2nd and with Loose Tubes at Cheltenham Festival on May 3rd and at Ronnie Scott's from May 5th-10th.**





Wednesday 30th April 2014  
is International Jazz Day.  
<http://www.jazzapril.com>

## FESTIVAL NEWS

The phrase 'not much jazz on this year' is becoming an annual complaint about Brighton Festival. To counteract this omission, Verdict club owner Andy Lavender has seized the initiative and organised his own Verdict Jazz Festival throughout May.

The programme features extra comedy evenings as well as gigs on Sunday evenings, with the Verdict's usual mixture of local legends and international stars.

Sunday 11th May is a double bill of the Kit Downes Trio and Norwegian improvisors Motif.

Sunday 18th May sees American guitarist Howard Alden teaming up with Brighton's own Geoff Simkins together with bassist Simon Woolf.

Other local acts in May include Adrian Cox, Simon Robinson, Joss Peach's Full Circle, Roy Hilton's Jazz Messengers and Katy O'Neill with Rebecca Fidler.



For more details:

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

# Improv



Nick McGuigan, photo by Mike Guest

The Jazz Education Section

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# THE IMPROV COLUMN

## Pianist **Terry Seabrook's** Jazz Tip of the Month No. 9 So What Is A Tritone?

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In my previous jazz tip (No. 8) I mentioned the tritone as an interesting idea in jazz harmony.

Tritone is the jazz term for the interval (musical pitch distance) of three whole tones (or whole steps). This is also known as a diminished fifth (or flattened fifth) or an augmented fourth (or a sharpened fourth). It is an imperfect dissonance and in a conventional harmonic context requires resolution. In the middle ages it often went under the description of the devil's interval (*diabolus in musica*).

If the tritone is three whole tones then it is also six semitones (or six half steps) which is half an octave (12 semitones).

Because it is half an octave the inversion of a tritone is a tritone. (This doesn't happen with other intervals. A third, for example, inverts to a sixth: C to Gb is a tritone, the inversion is Gb to C which is also a tritone)

Although if you label it as an augmented fourth it inverts to diminished fifth. It is interesting to remember that inverted intervals always add up to nine: fourth to fifth, third to sixth, second to seventh, and octave to unison.

So there are six pairs of tritones (which incidentally are opposites on the circle of fifths):

- C-Gb (or C-F#)
- Db-G (or C#- G)

- D-Ab (or D-G#)
- Eb-A (or D#- A)
- E-Bb (or E-A#)
- F-B

Learn these pairs (from both sides) because they crop up all the time in jazz harmony. And try singing them, which is hard but a good tip is to think of the first two notes from the song *Maria* from *West Side Story* by Leonard Bernstein.

The first way to apply this harmonically is to substitute dominant seventh chords for their tritone relatives (tritone substitution). An important instance of this is tritone substitution in the famous II - V - I progression

Eg in II - V - I such as Gm7 - C7- Fmaj7 play Gb7 instead of C7  
This now becomes:  
Gm7 - Gb7 - Fmaj7.  
And could now be described as:  
II - bII - I

This substitution works because C7 and Gb7 share the same two notes for their third and seventh (the two key harmonic tendency tones) in this case Bb and E (Fb)

Also, the substituted chord (Gb7) looks and sounds very much like C7alt.

Another example is tritone addition:

Gm7 - C7 - Gb7 - Fmaj7

This has a more chromatic or altered sound which is typical of jazz harmony from the bebop era onwards, although interestingly the first recorded use of this in improvisation is often attributed to Coleman Hawkins on his famous 1939 recording of *Body and Soul*.

Further substitution possibilities concern the other chords in the progression. So substituting the II chord we get:

Dbm7 – C7 – Fmaj7 or Dbm7 – Gb7 – Fmaj7

And substituting the I chord we get:

Dm7 – G7 – Bmaj7 or Abm7 – Db7 – Fmaj7

Work this out for other keys (The sky is the limit).



**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-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**

May 5 **Jim Mullen (gtr)**  
 Terry Seabrook (organ)  
 Milo Fell (drums)

May 12 **Abi Flynn (chanteuse)**  
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May 19 **Peter Burden (alto sax)**  
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 Pat Levett (drums)

May 26 **Andy Williams (gtr)**  
 Terry Seabrook (organ)  
 Pat Levett (drums)

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

David Beebee : piano  
 Milo Fell : drums  
 Martijn van Galen : trumpet  
 Brendan Kelly : tenor sax  
 Rob Leake : baritone sax  
 Terry Pack : bass  
 Andy Pickett : alto sax  
 Tim Wade : trombone

**MINGUS**  
**UNDERGROUND**  
**OCTET**

THE BRUNSWICK,  
 HOLLAND ROAD, HOVE  
 SUN 4th MAY 8pm £7

www.thebrunswick.net

# A Guide to Learning Jazz in Sussex - Part 1

Listings of jazz courses and workshops in Brighton and Hove.

## The Brighton Jazz Co-op

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

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

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

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

### Dates & Times:

Every Tuesday. 8-10:15pm

Students are encouraged to arrive a few minutes earlier to set up their instrument(s).

### Location:

The Good Companions (upstairs room), 132 Dyke Road, Brighton BN1 3TE

### Cost:

£7 per class / £4 concessions

Cash payments are collected during the break.

### Website:

[www.brightonjazzcoop.org.uk](http://www.brightonjazzcoop.org.uk)

## Brighton Jazz School



Jazz pianist Wayne McConnell has been running Brighton Jazz School for more than 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.

Wayne McConnell also hosts a monthly podcast interviewing international jazz stars.

### Dates & Times:

*Weekend Course*, Saturdays 11am-2pm

*Learn To Play*, Tuesdays 11am-6pm.

*Jazz Extensions*, Mondays 3-6pm

### Location:

*Weekend 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 runs a *Composing & Arranging Weekend* as well as masterclasses and summer schools.

### Website:

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

Contact: [brightonjazzschool@gmail.com](mailto: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](mailto:imogenryall@gmail.com)

Cost:

£7 per person

Contact:

[imogenryall@gmail.com](mailto:imogenryall@gmail.com)

For more information on Imogen Ryall visit:

[www.myspace.com/imogenryall](http://www.myspace.com/imogenryall)

As well as teaching vocal students on the Chichester Jazz Course, Imogen teaches at these other courses:

'Swing While You're Singing' at Evolution Arts, Brighton on three Saturdays starting from 14th September.

Visit [www.evolutionarts.org.uk](http://www.evolutionarts.org.uk) for more info and booking.

Jazz Singing for Beginners/ Intermediate at Chichester College is taught for ten Wednesdays (7-9pm) from 19th September onwards.

[www.chichester.ac.uk/Course/Adult-Education/](http://www.chichester.ac.uk/Course/Adult-Education/)

## Geoff Simkins Jazz Course

A Saturday course run by saxophonist and jazz educator Geoff Simkins:

"I've been running the Saturday classes for over 20 years, until recently they were part of the Centre for Continuing Education at The University of Sussex, but when the University closed the entire department, many students asked me to continue to run the classes independently."

"They are now held at The Bridge Community Centre, Lucraft Road, Brighton and this year I'm running an Intermediate and an Advanced class on alternate Saturdays."

"It's aimed at serious musicians who want to improve all aspects of their playing and so students sign up for a year's classes (5 classes per term, 3 terms) but the coming course is fully subscribed already and, like every previous year, there's a waiting list."

"My teaching is based on the knowledge/experience acquired over nearly 40 years as a professional jazz musician and as a teacher at conservatoires, including The Royal Academy, Trinity Laban, and The Royal Welsh College of Music."

If anyone would like more information about the Saturday classes or one-to-one lessons they can contact Geoff Simkins at [geoff.simkins@ntlworld.com](mailto:geoff.simkins@ntlworld.com).

## JAM SESSIONS IN THE BRIGHTON AREA

### Mondays

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**The Bee's Mouth,  
10 Western Road,  
Brighton BN3 1AE**  
Hosted by guitarist Luke Rattenbury  
9pm - late.

### Tuesdays

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**The Brunswick,  
1-3 Holland Road,  
Hove BN3 1JF**  
Hosted by guitarist Paul Richards  
8pm - 11pm

### Wednesdays

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**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](mailto: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](mailto:steve.lawless@gmail.com)

Mobile: 07514 569595

## Chichester Jazz Courses



HND Jazz (Level 5)  
for advanced musicians

Diploma in Music - Jazz (Level 3)  
for intermediate musicians

Diploma in Performing Arts - Jazz  
(Level 2)  
for beginners

Dates & Times:

Courses start every September.

Location:

Chichester College, Westgate Fields, Chichester PO19 1SB

Cost:

Variable fees depending on status.

Website:

[www.chichester.ac.uk](http://www.chichester.ac.uk)

# A Guide to Learning Jazz in Sussex - Part 4

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](http://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](mailto: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 Saxshop 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."

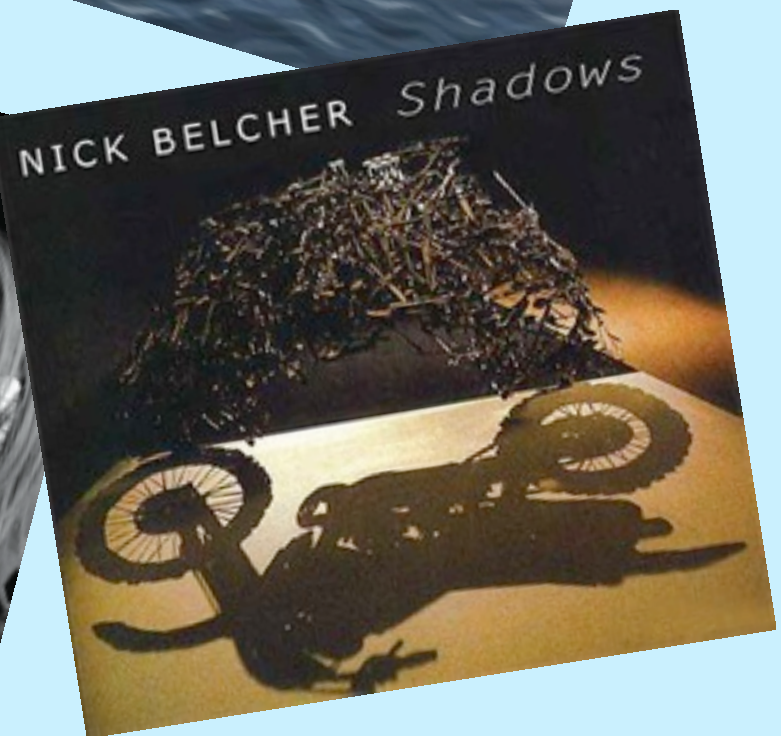
Saxophonists of all levels are welcome, and other wind and brass instruments can also take part in this exciting event. The group will be ably supported by a professional rhythm section.

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>

# Reviews & Previews



Sussex Jazz Mag editor **Charlie Anderson** reviews four albums from local musicians and interviews some of the people behind them. (The opinions given in the reviews are merely his and readers are advised to support local artists by buying their own copy, having a good listen and making up their own minds.)

# SARA OSCHLAG: MY LITTLE BOAT



## **Why the title *My Little Boat*?**

“On February 19, 2013, five months after saying: ‘Living on a boat would be amazing!’, Dan Sheppard (double bass player and my other half) and I moved onto Vaquita, a 38ft Beneteau yacht. When I started gathering songs for the album, guitarist Matt Wall suggested *My Little Boat*. It was just the perfect song to celebrate my boat and my life aboard Vaquita. I’ve never felt more at home or more happy than I do here and now it’s immortalised with an album.”

## **How did the album come about? How did you choose the songs?**

“On one hand it’s really easy to make an album these days and on the other hand it really isn’t. It’s easy because we can independently book a studio and a sound engineer. Book the band. Choose the repertoire. Put the package together and sell the CD on gigs and from our websites. It’s hard because you’re alone financially and you probably won’t make a profit. I was very lucky to get free recording time at a university studio and have friends provide their skills for little or no money at all. It was very heart-warming actually and I owe a few favours, which I’ll gladly fulfil. It just seemed the right time make a new record. Firstly, I managed to get the musicians I wanted. It actually started as a throw-together band for a date at The Verdict but the gig was so

happening. I remember thinking at the time how great it would be to record with these guys. Secondly, I had just had a huge positive change in my life, finding our boat. It’s all been a big celebration really and I hope that comes through in the recording.”

“So far, the two albums I have released before have been about catering to the wider jazz audience, keeping it light and choosing popular, well-known standards and bossa novas. *My Little Boat* is about songs that I wanted to record. Some I chose because I’ve loved them for a long time, like Strayhorn’s *Lush Life*. Some to challenge myself (there were a few of those) and some just fit the theme beautifully. One tune I really struggled with was *Blood Count*. I heard Marian McPartland play it on *Marian McPartland’s Piano Jazz Radio Broadcast* with Shirley Horn. It’s an instrumental version and I just fell in love with it. It’s the last tune Strayhorn wrote. In fact, he wrote it on his death bed. The sound is so poignant and the melody so beautiful and full of thought. I tried my best to keep that in my version, keeping it sparse and focus on the melody. I really like the lyrics, which were written by Elvis Costello. I think they capture a feeling and a moment so well. Both celebrating and mourning, remembering and letting go. Like we do in life, in all its different stages. This stage of my life is very adventurous and so are the songs on this album.”

## REVIEW

Starting with a hard-hitting Coltrane-esque rendition of *The Night Has A Thousand Eyes*, this album grabs you from the very beginning.

The rubato introduction to *Spring Can Really Hang You Up The Most* shows the colourful palette of both drummer Dave Trigwell and pianist Mark Edwards. The bright latin feel also features some great solid bass playing by Dan Sheppard and a mesmerising piano solo by Mark Edwards. Oschlag's delicate reading of the melody is reminiscent of vocalist Irene Kral (one of the key interpreters of the Fran Landesman songbook).

The rarely heard Harry Warren ballad *This Is Always* is sung beautifully and smoulders nicely whilst on the quirky *Monk's Dream*. Oschlag sings the Jon Hendricks lyrics with both precision and humour.

There are also plenty of welcome surprises, such as *I Didn't Know What Time It Was* played as a waltz and an arrangement of *Cherokee* that takes you on an enjoyable journey that includes great soloing from bassist Dan Sheppard, saxophonist Ian Price and vocalist Sara Oschlag trading eights with the drums.

Together with sensitive readings of the Billy Strayhorn classics *Lush Life* and *Blood Count*, this is an album that you can listen to over and over again.

I give this album 10 little boats out of 10



### **Musicians:**

Sara Oschlag, vocals

Ian Price, tenor saxophone & flute

Mark Edwards, piano

Dan Sheppard, bass

Dave Trigwell, drums

### **Tracks:**

1. The Night Has A Thousand Eyes
2. Spring Can Really Hang You Up The Most
3. There Is No Greater Love
4. This Is Always
5. Monk's Dream
6. I Didn't Know What Time It Was
7. Blood Count
8. Cherokee
9. Lush Life
10. My Little Boat

### **Availability:**

Download from iTunes or Amazon (£7.99) or CDbaby (\$9.99)

CD copies will be available soon at gigs and from

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



# NICK BELCHER: SHADOWS

## REVIEW

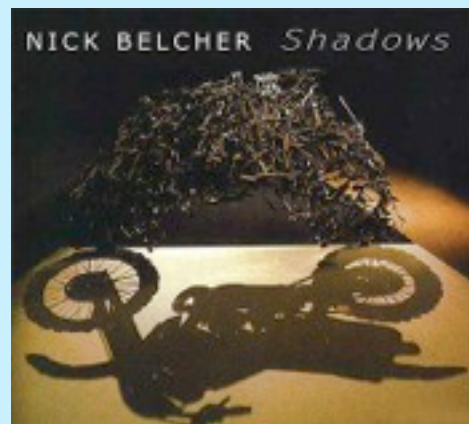
This album is very much a personal journey featuring all original songs from Nick Belcher, with each song telling its own story.

The stand out track for me is the Cuban-tinged *On The Wing* with some energetic soloing from Kent-based pianist Frances Knight and some tight, confident drumming by Winston Clifford.

The sandwich-loving guitarist Nick Belcher also plays vibraphone on the dreamy ballad *Now Voyager*, sandwiching Jan Ponsford's vocal work with gentle melodies.

After the bossa nova *Bud Checked Out*, I was craving some good old fashioned swing. This arrives in the form of *Late Again*, with some excellent scat improvisation from Jan Ponsford. Given that Jan is one of the best improvisors on the south coast, I would have liked to have heard more of her improvising.

This isn't quite a 'jazz' album, more of a jazz-influenced songwriter's album but what sets it apart is the top-notch musicianship from all involved.



### Musicians:

Nick Belcher, guitar, mandolin, vibraphone

Jan Ponsford, lead and backing vocals

Winston Clifford, drums, percussion and backing vocals

Frances Knight, piano, accordion and backing vocals

Terry Pack, double bass, bass guitar and backing vocals

James McMillan, trumpet, flugelhorn, Eb tenor horn and additional keyboards

Rob Leake, tenor and baritone saxophones

### Tracks:

1. Camden Town
2. Already Gone
3. There's Magic
4. Lucky Me
5. On The Wing
6. A Minute Past
7. Personal Touch
8. Now Voyager
9. Crying's For Losers
10. Bud Checked Out
11. Late Again
12. Singing In American
13. Something In My Eye

### Availability:

buy or download from Amazon or  
buy from

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

I give this album 8 shadowy motorcycles out of 10



# STRAIGHT NO CHASER BIG BAND: NAVIGATION

From the first track, Cabs and Kings, a reference to Cab Calloway and King Oliver, it's obvious that you're listening to the arrangements of someone who appreciates the rich history of big band music.

The second track, *Solid Ground*, begins with just the baritone sax (played by Chris Peryagh) and uses the rhythm section to create the feeling that this isn't just a big band with a big band sound - this is an ensemble that can play a multitude of textures, styles, colours.

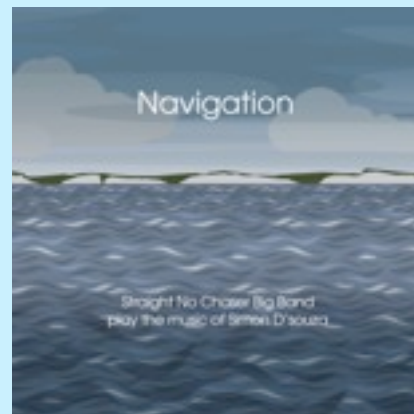
For those who love big bands and know the stylistic traits of the great big band arrangers, each track will remind you of a particular composer. However, these tunes go beyond the simple pastiche by taking twists and turns and enjoyable surprises.

What's amazing about this album is that all of these tunes were composed by one individual: Simon D'souza. And there are lots of D'souza trademarks: humour, slick arrangements, tight ensemble playing and warm, energetic and engaging solos.

None of the tracks by Simon D'souza reveal the sadness that accompanies this album. That sadness is only revealed by the moving and beautiful *Love Is Moving Our Hearts To Make Music*, the final track on the album, composed by Jamie Todd.

The whole album takes you on a journey that incorporates a myriad of styles (both jazz styles and arranging styles) and treats the listener to a wealth of surprising twists and turns.

I give this album 10 compasses out of 10.



## **Musicians:**

Jim Cheek, Ali Helsby, Alex Bondonno, Simon D'souza, Russ Holdsworth, Kate Fish, Chris Peryagh, saxophone section  
Nick Trish, Jon Brown, Martijn van Galen, Bob Turner, Peter Bryan, trumpet section  
Tim Wade, Paul Nieman, Dave Macari, Nick Brion, trombone section  
Dave Beebee, piano  
Sam Arts, guitar  
Marianne Windham, bass  
Noel Joyce, drums

## **Tracks:**

1. Cabs and Kings
2. Solid Ground
3. Giving Peace
4. In Remission Riff
5. Under The Influence
6. Navigation
7. Freedom Blues
8. Worth Holding
9. Love Is Moving Our Hearts To Make Music

## **Availability:**

Buy or download from

[http://  
souzamusics.bandcamp.com/  
album/navigation](http://souzamusics.bandcamp.com/album/navigation)

Also available to buy at SNC gigs.



## LOU BECKERMAN: INTO THE BLUE



### INTERVIEW

#### **How did the album come about?**

“It’s been ten years since I wrote and produced my first album - before I started studying and singing jazz. This was successful in its genre, but after some years on my jazz journey (and with vocal adjustments, including taming the vib!) it seemed timely to produce a second album to reflect the change of focus. Coincidentally, on the strength of the previous CD and my work as a community musician, I was hugely fortunate to receive a grant from a charitable trust towards making this possible.”

“I had a meeting with record producer James McMillan of the award-winning Quiet Money Studio in Hastings and instantly it all seemed achievable.”

“I feel a loyalty to people who’ve kindly followed my music over the years. Without making too radical a change I wanted to invite them to consider the jazz aspect of my work. So I’ve included my own originals and also penned some lyrics to a gorgeous composition by bassist Terry Pack. Together with our band’s collaborative arrangements of standards there’s a song in Hebrew and one by Rachmaninov (which

I’ve sung in the past as a classical piece). There’s a poem by Shelley exquisitely interpreted by Simon D’souza and an enduring Joni Mitchell number that I used to sing with my guitar as a teenager. I believe a beautifully composed piece of music can transcend the style in which it is written and I think/hope bringing these songs into the jazz arena has worked.”

“I love integrating the pure sounds of some ‘ethnic’ instruments into both performance and music therapy work, so tamboura and singing bowl have added their own flavour to the overall sound.”

#### **Why the title *Into the Blue*?**

“It arose from one of my song titles. The album is dedicated to a dear friend who passed away and writing this song was my way of coping. Funnily enough, this had been my working title for the album for over a year and, just this month, Kylie Minogue released her new single – and yep, you’ve got it – it’s called *Into the Blue*... Ah well – what’s good enough for Kylie...”

## Who are the musicians involved and what did they contribute?

“The main instrumentalists joining me from the outset were Simon D’souza – soprano & tenor sax, Terry Pack – double bass, Wayne McConnell – piano, Dan Hayman – drums & percussion. I’m so proud to have had these fine musicians on board – their individual skilful contributions in playing and arranging have been invaluable and from

the start they have been generous-spirited and committed to the project. I knew I had two options: whether to present pre-prepared arrangements or for us, as a team, to develop and arrange the pieces together with everyone involved. Choosing the second option worked really well. We worked hard and at the same time it was hugely innovative and fun. I have an OK set-up

at home where we were able to hold rehearsals and I think it helped to work in an informal but professional atmosphere where ideas could be further developed over lunch and copious bowls of soup!”

“Once we had begun work in the studio, multi-talented James McMillan (trumpet and flugelhorn) played on three tracks. I was delighted to have Merlin Shepherd play clarinet on the setting to an ancient text and also Ben Sarfas – violin – on the Rachmaninov piece. So altogether a dream team!”

## What were the easiest and the hardest parts of making the album?

“Hardest - the start and finish! I agonised over the content. I didn’t want to make an album for the sake of making one but wanted to produce something meaningful – both for myself

as an artist and for listeners. I found it hard to choose from my repertoire, and elsewhere, a body of work that would sit together well and have integrity both in significance and interpretation of the songs. It took me a while to realise that I was wasting a LOT of time and energy in searching for suitable material when, in fact, the answer was in front of me all the time. I needed to trust my first ideas, my own writing

and creative instincts and run with them.

The songs endeavour to reflect our emotional landscapes and the fragility of nature/human nature.”

“It was equally difficult to bring the project to a conclusion – knowing when to consider it ‘finished’.”

“Easiest – a lovely working relationship with the other guys on the album.”



## What have you learnt from the experience and/or what would you do differently if you did it again?

“I’ve learned so much about the technical process which has moved on significantly in ten years. James and I did all the mixing and production side of it together and I loved the intense listening and endless possibilities of this phase.”

“Creating every aspect of *Into the Blue* has been a big learning curve. As in any creative process you learn so much along the way and I might approach it completely differently if I were to start again. As James rightly says - it’s called a ‘record’ because it is just that – a record of a moment in time. Already I have other ideas about this album. But that can only be good.”



## REVIEW

This album gives you something a little different, starting with a worldly version of *Nature Boy* propelled by the solid bass line of Terry Pack and a saxophone solo by Simon d'Souza full of yearning.

The second track, *Seven Sisters*, will be familiar to fans of Pack's Palimpsest album, played here with original lyrics added by Lou Beckerman.

The often neglected Hoagy Carmichael tune *Baltimore Oriole* is given new life in a funky arrangement allowing the listener to fully absorb the risqué poetic lyrics. And check out the intense bass solo by Terry Pack (listen closely and you can hear him breathing).

Monk's classic ballad *Round Midnight* is full of light touches and fluid lyricism and attentive accompanying from pianist Wayne McConnell.

The guest appearances by klezmer clarinetist Merlin Shepherd (on the haunting and pensive *V'hi She'am'da*) and violinist Ben Sarfas (on *Vocalise*) add considerably to an album full of different textures.

Lou Beckerman's voice is full of clear articulation, rich tones and confident phrasing.

For my tastes I felt there was too much reverb on the vocal track (but then I'm picky about that sort of thing) and I'm not into some of the new-age touches, though I'm sure others will enjoy it nonetheless.

Overall, this is an enjoyable album with beautiful singing, unique arrangements and lots of creative, melodic soloing.

I give this album 8 tibetan singing bowls out of 10.



### Musicians:

Lou Beckerman, vocals, tamboura, tibetan singing bowl  
Terry Pack, double bass  
Wayne McConnell, piano  
Dan Hayman, drums, congas  
Simon D'souza, tenor and soprano saxophones  
James McMillan, flugelhorn, trumpet  
Merlin Shepherd, clarinet  
Ben Sarfas, violin

### Tracks:

1. Nature Boy
2. Seven Sisters
3. Skylark
4. Cool Water
5. V'hi She'am'da
6. Baltimore Oriole
7. Into the Blue
8. Song to a Seagull
9. Round Midnight
10. Vocalise

### Availability:

"I'm in discussion with a distributor and later it will be available through iTunes and Amazon. Meanwhile it can be bought through my website: [www.loubeckermanjazz.com](http://www.loubeckermanjazz.com). £12. (Or if you see me around I am bound to have several on me at any one time!!) There'll also be a launch some time soon."

# Radio programmes



FM radio

DAB digital radio

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

BBC iPlayer



*Jazz On 3*, Mondays 11pm-12:30am  
Mon. 28th April: Elliot Galvin Trio  
Mon. 5th May: Secret Keeper

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

*Geoffrey Smith's Jazz*, Sat. evenings at midnight  
Sat. 3rd May: Billy Strayhorn

*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](http://www.jazzfm.com)

Sky channel 0202

Freesat 729

Jazz FM smartphone app

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

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

### **Radio Reverb 97.2 FM, Brighton**



The Mystery Lesson  
Playing free jazz and improvised music  
Sunday 9-10pm

*Trainspotters*  
An eclectic mix of genres, some jazz  
Monday 1pm, Wednesday 6pm, Friday 2pm

*Ears Wide Open*  
'Jazz and Obscurity Skanks'  
Wednesday 7-8pm

Shows are often repeated during the week.  
Check website for details:

<http://www.radioreverb.com>

# Podcasts



## **The Brighton Jazz School Podcast**

So far Wayne McConnell has interviewed local jazz musicians Paul Richards, Dave Drake, Terry Pack and Steve Thompson along with international stars Geoffrey Keezer, Joey Calderazzo, Joe Locke, Cathy Segal Garcia, Christian McBride, Gary Burton and Kurt Elling.

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

The latest edition features an interview with Ron Carter.

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

iTunes



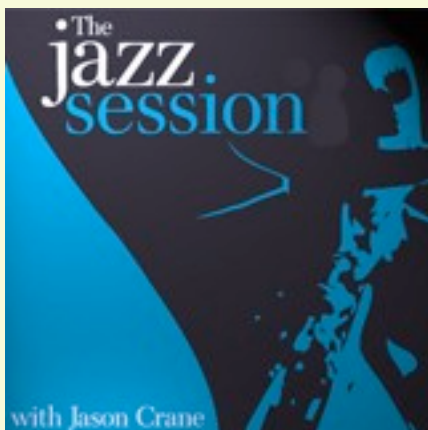
## **The Jazzwise Podcast**

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

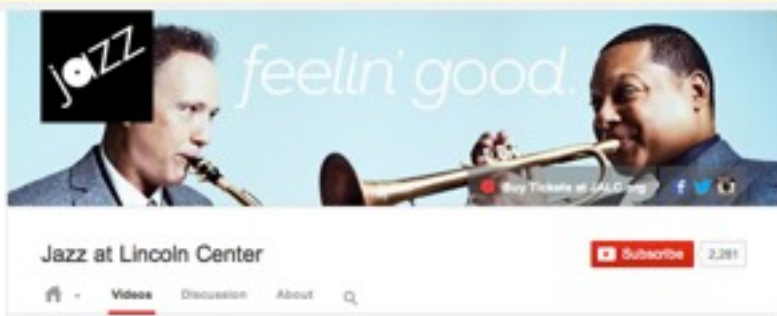


Jazz Video Guy, aka Bret Primack, is a former Downbeat journalist and filmmaker who co-founded the first jazz website, Jazz Central Station, back in 1994.

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

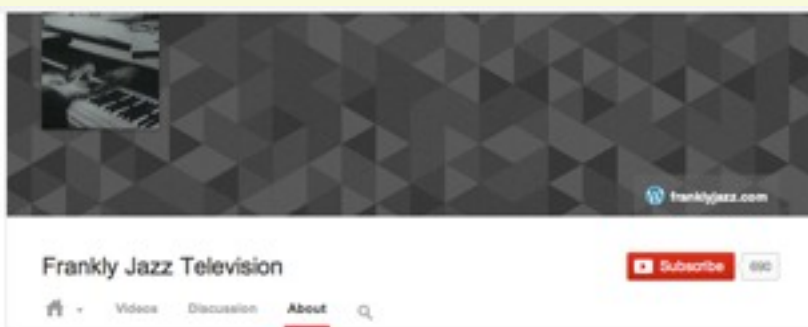
Highlights include the *Hal Galper Piano Masterclasses* and the short documentary *Who Is Sun Ra?*

## Jazz at Lincoln Center



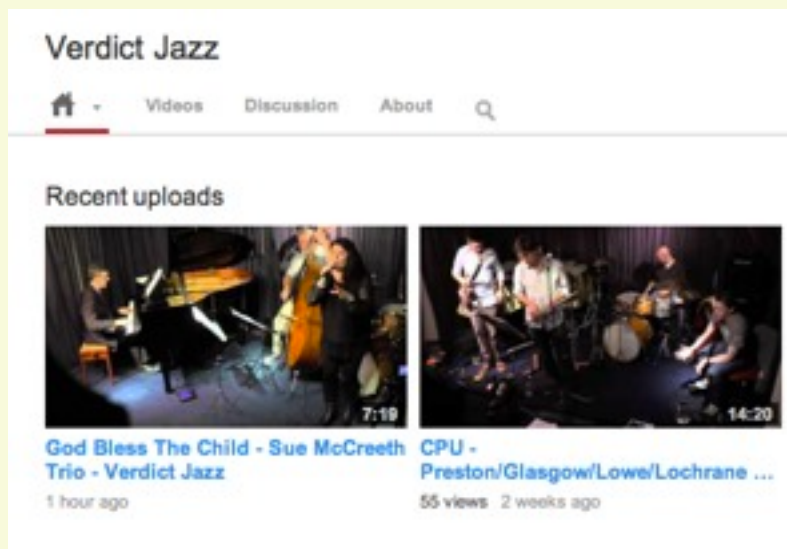
The Jazz at Lincoln Center channel features lots of behind-the-scenes interviews in segments entitled *In The Studio*, as well as performances in *The Jazz Vault*.

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

## JazzTimes Videos



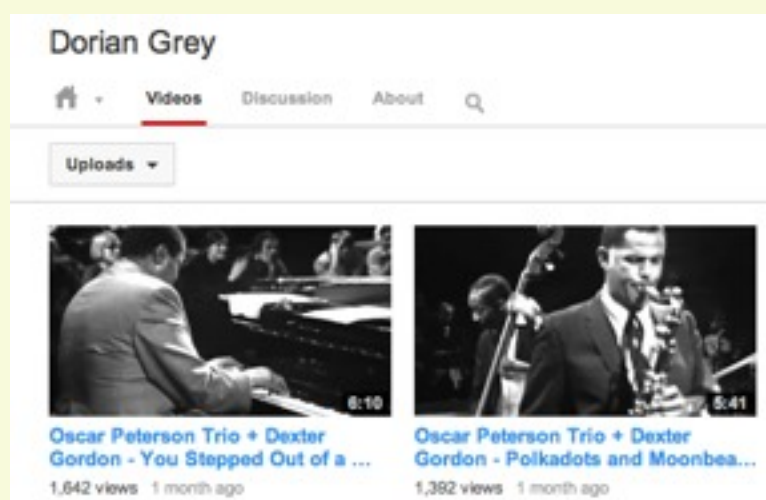
American magazine Jazz Times has a variety of short video interviews on its You Tube channel, mostly with musicians from the Newport Jazz Festival and the annual Jazz Cruise

[Jason Moran talking about jazz education](#)

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

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



Straight Outta Trondheim:  
Norwegian improvisors **Motif** join the Kit Downes Trio at  
The Verdict in Brighton on Sunday 11th May.

# Highlights

## Thursday 1st May

**Ken Peplowski** and **Rossano Sportiello** perform at Smalls in Brighton.

## Friday 2nd May

**Matt Wates Sextet** features Martin Shaw (trumpet), Steve Main (tenor sax), Matt Wates (alto sax) accompanied by Leon Greening (piano), Malcolm Creese (bass) and Matt Home (drums) at The Verdict in Brighton.

## Friday 25th April

**Basil Hodge** joins up with long-time friend Tony Kofi with a lineup that includes Larry Bartley on bass and Rod Youngs on drums.

## Sunday 27th April

**Straight No Chaser Big Band** perform the music of Simon d'Souza from their fantastic album Navigation.

### 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

28

## **Terry Seabrook Piano Trio**

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

## **Jazz Jam with One Hat Trio**

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

Tuesday

29

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

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

Wednesday

30

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

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

## **Simon Savage, Roy Hilton & Nigel Thomas**

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

## **Sons of Kemet**

The Komedia, Brighton  
8:30pm £12 in advance

## **Wayne McConnell Trio + Jam Session**

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

## **Liane Carroll**

Porters Wine Bar, Hastings  
9pm Free [R]

Thursday

1

## **Jack Kendon + Guests**

The Bristol Bar, Brighton  
8pm Free [R]

## **Ken Peplowski and Rossano Sportiello**

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

## **Nigel Thomas, + Guests**

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

## **Paul Richards + Jason Henson**

Cubar, Brighton  
8:30-11pm Free

Friday

2

## **Matt Wates Sextet**

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

## **Steve Aston Gypsy Jazz**

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

## **Cloggz**

Steyning Jazz Club  
8:30pm £10/6

## **Alan Barnes's Art Trip**

Chichester Jazz Club  
7:45pm £11

Saturday

3

## **Imogen Ryall**

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

## **Steve Aston Gypsy Jazz**

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

## **Adrian Cox Quartet**

The Verdict, Brighton  
8:30pm £10/8

Sunday

4

## **Savannah/Assorted Nuts**

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

## **Steve Aston Gypsy Jazz**

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

## **Mingus Underground**

The Brunswick, Hove  
8pm £7

## **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

5

**Louis Sclavis & Friends**  
Brighton Dome Studio Theatre  
1pm £10

**Jim Mullen, Terry Seabrook & Milo Fell**  
The Snowdrop, Lewes  
8pm Free [R]

**Tonight At Noon with Tony Kofi**  
The Brunswick, Hove  
8pm £12/10

**Jazz Jam with One Hat Trio**  
The Bee's Mouth, Hove  
9pm Free [R]

Tuesday

6

**Nigel Price Quartet**  
Jazz Hastings  
8:30pm £8

**The Brunswick Jazz Jam  
hosted by Paul Richards**  
The Brunswick, Hove  
8:30pm Free [R]

Wednesday

7

**Tom Phelan, Terry Pack & Dan Hayman**  
The Real Eating Company, Lewes  
7-9pm Free [R]

**Liane Carroll**  
Porters Wine Bar, Hastings  
9pm Free [R]

**Wayne McConnell Trio + Jam**  
The Verdict, Brighton  
8:30pm Free [R]

**Nigel Thomas + Jack Kendon,  
Terry Seabrook & Milo Fell**  
The Lord Nelson, Brighton  
8-10:30pm Free [R]

Thursday

8

**Jack Kendon + Guests**  
The Bristol Bar, Brighton  
8pm Free [R]

**Nigel Thomas + Guests**  
The Ancient Mariner, Hove  
8:30pm Free [R]

**Paul Richards + Guest**  
Cubar, Brighton  
8:30-11pm Free

Friday

9

**Basil Hodge Quartet with Tony Kofi**  
The Verdict, Brighton  
8:30pm £12/9 (see [highlights](#))

**Steve Aston Gypsy Jazz**  
The Office, Brighton  
8:30pm Free [R]

**Andy Panayi Quartet**  
Underground Theatre, Eastbourne  
8pm £11/10

Saturday

10

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

**Steve Aston Gypsy Jazz**  
The Paris House, Brighton  
4-7pm Free [R]

**Simon Robinson Quintet**  
The Verdict, Brighton  
8:30pm £7/5

Sunday

11

**Savannah/Assorted Nuts**  
The Six Bells, Chiddingfold  
1-3pm Free [R]

**Steve Aston Gypsy Jazz**  
Three Jolly Butchers,  
Brighton  
3-6pm Free [R]

**Straight No Chaser Big Band**  
The Brunswick, Hove  
8pm £10/7  
(see [highlights](#))

**Lawrence Jones All Stars**  
Lion & Lobster, Brighton  
8-10pm Free [R]

**Kit Downes Trio + Motif**  
The Verdict, Brighton  
8:30pm £15/12

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

# On The Horizon

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

## **The Verdict, Brighton**

Mornington Lockett  
Howard Alden & Geoff Simkins  
Julian Siegel  
Joss Peach's Full Circle  
Roy Hilton's Jazz Messengers  
Katy O'Neill Trio & Rebecca Fidler

## **Brighton Festival**

Troyka

## **Brighton Fringe**

Barb Jung  
Blue Cafe Jazz  
Edana Minghella  
John Lake Trio  
Sussex Jazz Orchestra  
Studio 9 Orchestra

## **Jazz Hastings**

Quentin Collins/Brandon  
Allen

## **Chichester Jazz Club**

Simon Spillett

# Venue Guide

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- 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](http://www.chichesterjazzclub.co.uk)
- Coach and Horses**, Arundel Road, Worthing Tel. 01903 241943
- Cubar**, 5 Preston St., Brighton BN1 2HX [www.cubarbrighton.com](http://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](http://www.jazzhastings.co.uk)
- Lion & Lobster**, 24 Sillwood St., Brighton BN1 2PS Tel. 01273 327 299
- Patcham Community Centre**, Ladies Mile Road, Brighton BN1 8TA
- Porters Wine Bar**, 56 High Street, Hastings TN34 3EN Tel. 01424 427000
- Queen Victoria**, 54 High Street, Rottingdean BN2 7HF Tel. 01273 302 121
- Smalls**, The Caxton Arms (basement), 36 North Gardens, Brighton BN1 3LB  
[www.smallsjazzbrighton.com](http://www.smallsjazzbrighton.com)
- Steyping Jazz Club**, Steyping Centre, Fletchers Croft, Church St., Steyping BN44 3YB  
Tel. 01903 814017 [www.steyningjazz.co.uk](http://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](http://www.thebrunswick.net)
- The Bugle**, 24 St. Martins Street, Brighton BN2 3HJ Tel. 01273 607753
- The Denton Lounge**, Worthing Pier, Worthing Tel. 01903 218 250
- The Dome**, Church St., Brighton BN1 1UE (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](http://www.worthingjazz.org.uk)
- The Hope**, 11-12 Queens Road, Brighton BN1 3WA Tel. 01273 325793
- The Komedia**, 44-47 Gardner St., Brighton BN1 1UN Tel. 01273 647101
- The Lord Nelson Inn**, 36 Trafalgar St., North Laine, Brighton [www.thelordnelsoninn.co.uk](http://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](http://www.ropetacklecentre.co.uk)
- The Six Bells**, The Street, Chiddingly 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](http://www.verdictjazz.co.uk)
- Three Jolly Butchers**, 59 North Road, Brighton BN1 1YD

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## Next Issue

Julian Siegel



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Mike Guest

#### Financial Consultant

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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

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

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