

# *The Sussex* JAZZ MAG

Fortnightly Issue 19 Monday 12th - Sunday 25th May 2014



Björn  
McAteer  
Dahlberg

We interview saxophonist **Björn McAteer Dahlberg** who is currently performing with his wife Maria McAteer (pictured) in the play *My Friend Lester*, as part of the Brighton Fringe Festival.



We also interview drummer **Jim Whyte** and ask him about his early influences and how he ended up a part of the Brighton jazz scene.

We also have a guest column by bassist Dan Sheppard and the regular column by pianist **Wayne McConnell** examining rhythm changes.

Plus reviews by Patrick Billingham, Dan Hayman and editor Charlie Anderson, together with listings for jazz gigs in Sussex.



*The Sussex*  
**JAZZ MAG**

Monday 12th - Sunday 25th May 2014

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# Features



Saxophonist Björn McAteer Dahlberg talks about the play *My Friend Lester* and the influence of Lester Young.

# Guest Column: Dan Sheppard

## Depping



photo by Mike Guest

Since I'm depping for Eddie, and writing this column at short-notice, I'm going to talk about the minefield that is musical depping. Firstly, I should probably explain what "depping" is. The word is a shortened version of the word "deputy", and essentially means covering for another musician who may be ill or had to go elsewhere and get paid more money (usually the latter, and often the latter disguised as the former). In America they have a different word for it, namely "subbing", from "substitute".

We've all been there - you're at home, minding your business, ready to go out to the local pub gig for the standard pittance and a text arrives: "Hey can you help me out? I need a bass in London tonight, 8 til 11, £200." In all likelihood, this came from another bassist. Said bassist probably had a better offer so needed to get covered quickly. I accept. What happens next depends on who your band leader is.

The old fashioned band leader is usually, funnily enough, quite old. All this upheaval can be a bit much for them - they tend to think if somebody agreed to do a gig, they should stick to it. If your band leader is one of these then you'd better be as apologetic as possible and line up a replacement before you inform them what's happening. You'll probably still get sworn at, but you'll have minimised their stress-levels and your own level of guilt. I will not name any of these band leaders.

The modern band leader (read younger) will mostly be more understanding. I'm going to name one - Mark Bassegy. Last year I pulled out of a few of his Bassegy Plays Basie gigs, in all honesty to make more money doing private gigs. He was the perfect gent, as always, and wanted to find a replacement himself. Not only did that remove stress from me, but he was able to hire a bassist he knew would fit the job. At the time I wondered if he'd stop asking me to do the gig - always a possibility. He didn't - I've a few in the diary for this year. These modern band leaders understand the situation and often pull the same stunt themselves.

The third category is the hobbyist - the amateur or semi-pro band leader. These leaders will usually have a decent day job, so music is

something they love to do in their spare time. Often it's these bosses that get most upset - not shouting and swearing, more like hurt and betrayed. They're frequently emotionally invested in the band they run, and not too aware of the hand-to-mouth existence those of us at the business end of the business are labouring under. They usually prefer to find a replacement themselves, and, several months later, you'll notice that whoever replaced you is now doing the gig on a permanent basis. Years later, when you've forgotten you were even in the band, you'll run into this guy at a social gathering or something, and he'll give you the cold shoulder. Since you've forgotten and moved on years ago, you'll wonder "What's his problem?" and never think of it again.

There are other possible thorny issues at stake. As a frequent dep myself, it's never nice to get a message like this - "Hi mate! Are you free tomorrow night? I've tried absolutely everyone I can think of - let me know." This has some alarming subtext - I didn't need to know I was last on your list, and if you're going to deliver a killer blow like that, please don't call me "mate". You may call me distant acquaintance at best. These types of message are usually inadvertent (I hope). It's best, when asking somebody to cover your mercenary ass, at least to pretend to be polite and grateful. How about, "Hi, hope you're well and busy. It's unlikely you're free tomorrow night, given how amazing you are, but I thought I'd ask on the off-chance you can cover me at [such & such]..." Well, maybe not that gooey, but you get my drift. Another issue is how to respond to the offer of a dep job - it's a complex favour-dynamic: am I helping him out, or is he helping me? It's a bit of both I suppose, but is it equal? Should I be twenty percent more grateful to get the gig than the guy trying to cover the gig? Some bassists I ask to dep for me act like they're putting themselves out to help me, others couldn't be more grateful. I usually express heartfelt thanks, to avoid offending anyone, but I'm not really as eternally grateful as I might sound - after all, a £30 pub gig versus a rare night off skimming through Ceefax is a tough one to call.

# BJÖRN MCAATEER DAHLBERG

Saxophonist **Björn McAteer Dahlberg** is currently appearing in the stage play *My Friend Lester* at The Dukebox Theatre. He met with SJM editor Charlie Anderson at The Bee's Mouth.



After seeing Björn in the play *My Friend Lester*, I arranged to meet him at The Bee's Mouth pub in Hove. As we walked down in to the dark basement of the pub I was reminded of his wife's other play, *The Bee's Mouth*, in which two people are trapped inside the basement of... The Bee's Mouth. As we sat down I recognised the film showing on the big screen: the Guy Pearce thriller *Memento*. The perfect backdrop for Björn to share his memories (although our conversation was interrupted by the occasional fight scene).

"My uncle was a musician who played zydeco music from New Orleans on the accordion. My grandmother was a flamenco dancer so I had those different kinds of influences. My grandfather played Swedish folk music on the violin. But then I found this single in my parents' record collection: *Take Five* with Paul Desmond and Dave Brubeck and that just blew my mind. From then on I wanted to play jazz and I was also fascinated with playing in odd meters. I'm forty years old now

and I was maybe 12 when I heard that record so from then I really wanted to play jazz."

Without prompting, Björn was keen to discuss the wide range of influences in his musical life. "Definitely Paul Desmond. He was a really big influence when I started out. I started out on the clarinet, that was my first instrument, and the piano. Then I fell in love with Wayne Shorter and Jan Garbarek and Branford Marsalis, which meant that I had to get a soprano sax. Then I slowly added to my collection and now I have all the clarinets and all the saxophones. I enjoy playing all of them. For the show *My Friend Lester* it's all tenor saxophone playing but I really enjoy playing all the different horns. The thing with Lester Young. I started from the Fifties then I guess, then on to the Sixties with Wayne Shorter, then Seventies and Eighties fusion type jazz, then I went back and had a deep Coltrane era, then a deep Sonny Rollins period and these older guys were always looming and I heard people talking about them

but I didn't really study them and then I started getting into it, I think, through playing with Harry's Tricks. There's something so beautiful. Like Lester Young, especially now that I'm doing the play, I really dug deep into his music. You can really hear the future coming. If I listen to Lester Young I can hear Charlie Parker in there. If you speed it up then you have Charlie Parker. And you have Stan Getz and all those cool jazz players. There's so much inventiveness and very beautiful melodic playing that's such a contrast to a lot of scale-based playing and pattern-based playing in later styles. But to go back to the originals, going back to the melody and the old swing has really done wonders for the rest of my playing. It just feels like I'm more able to express myself in the idiom much more honestly now than I did before. At the same time there's my grandfather's folk music and bits of flamenco and zydeco. Because it was there when I grew up it just tends to come out."

Having seen the play *My*

*Friend Lester* a few days before, I was curious about how the play came about. "It's really the story of the relationship between Billie Holiday and Lester Young which has been a grand old mystery since the time it took place. People have been speculating over whether they were a couple or not and they gave very, very strange answers to interview questions about it. People come up with different ideas. Some say it was just a platonic relationship, some say it was something more, but never turned into anything. They both had other partners."

"Basically, my wife wrote about her idea of what she thought was going on, based on the songs that Billie Holiday sang. And she plays Billie Holiday and I play Lester Young, even though I'm from Sweden and I don't really look like Lester Young and I don't play like Lester Young either. She doesn't sing like Billie Holiday so we try to take our own spin on it while keeping it in that Thirties swing vibe."

"It's a two-hander down at the Dukebox Theatre at The Iron Duke. It's live sax and live singing in the show but we've done some background music where I play piano and other horns with Simon Russell on bass, Daniel Clark on guitar and Dimitris Moudopoulos on trumpet to give it a bit more colour."

"It's actually the fourth run we're doing of it. We did a very short one at the Jive Monkey (when that existed) two and a half years ago and then a few months after that we did a couple of shows at the Marlborough Theatre and then we did it for the festival last year at The Dukebox and then this year again. It's gone really well and we got really nice feedback. It seemed to touch people. People want to hear the story. I

think we bring something different to the story of Billie Holiday. There's always the very tragic and a focus on the drugs and the abuse which of course is part of her life but we try to focus on a different aspect of her."

As Björn has been a regular fixture on the Brighton jazz scene for the past few years, I was keen to ask him why he chose to live in Brighton. "I do have another dark side to my music career. I play Benny Anderson in an ABBA tribute act as well where I play piano. I actually really enjoy that. It's a very, very different thing. It's made my piano skills get a lot better than they used to be. So I had to brush up on the piano and it brings out my actor side I think. I get to perform a bit, and dress up in lycra, which is always lovely."



"I met my wife here in Brighton when I was over here touring with that ABBA show, so that's how I got here. We fell in love and I thought "This seems like a lovely place" so I moved here six years ago. I went to all the jam sessions around the area. We're in the Bee's Mouth now, I

went to the one here and the one at The Brunswick, trying to find all the different places where I could find jazz musicians to play with."

"There's also another side. My wife Maria's father was a jazz saxophonist. He was from Trinidad and a calypso and jazz musician at the same time which I guess is similar. He wrote a song for Shirley Bassey called *Kiss Me Honey Honey Kiss Me*. I have these amazing photos of him playing with Monk and Sonny Rollins. And he was a friend of Pannonica [The Jazz Baroness] so she knew him from London and brought him over to New York to meet all of these players. That, I think, brought Maria to want to explore more of the jazz side of things. It's been a really amazing experience."

This seemed like an appropriate time to ask Björn about the other projects that he's been working on. "I play with Harry's Tricks band, which is Mike Potter who has a weekly gig at the Seven Stars every Sunday from 4-7pm. That's also focused on Thirties swing. Apart from that, I play with a number of different bands, quite a few. I play a lot with MynieMoe which is more like a rock act with improvisation and lots of jazz elements. There's also the The Magic Number, that's another swing band. and The Adventurists which is completely improvised music but with a pop feel under it all. We come up with lyrics and sing songs. We've done that with theatre groups where they improvise a play and we improvise a soundtrack. It's called *Made Up* and we did that at the Soho Theatre last year. Those are like random gigs that come in now and again. I play with Paul Richards, we do some Brazilian music. I play clarinet and he plays acoustic guitar."

“Really, I play for whoever wants me. I’m freelance and I’m a hired gun. I love to play all different kinds of music. Jazz is my home territory but I really enjoy exploring other aspects of music and other kinds of music as well.”

“I’m probably going to record the first album in my own name this summer. I’ve been putting it off. I have a Swedish jazz quartet called Nybakat that

play from time to time. I want to do something that has my name on it. There are so many amazing musicians in Brighton so I hope to be able to do something really nice with that and to focus more on my own compositions.”

*My Friend Lester* is at The Dukebox Theatre on 11th and 25th May and 1st June.

### Mini Review of My Friend Lester

Seeing the play *My Friend Lester* made me appreciate the emotional aspect of the enigmatic relationship between Billie Holiday and Lester Young and made me want to revisit the classic recordings that they both made. The intimate venue adds to this personal approach making it the ideal setting. I would recommend it to both jazz fans and non-jazz fans alike.

### My Friend Lester

Website: <http://myfriendlester.com>

For bookings:

<http://boxoffice.brightonfringe.org/theatre/6294/my-friend-lester>

### The Dukebox Theatre

The Dukebox Theatre is part of The Iron Duke, 3 Waterloo St., Hove BN3 1AQ

Website: <http://www.irondukebrighton.co.uk>

### Björn Dahlberg

Website: <http://www.bjordahlberg.se>

### The Bee’s Mouth

The Bee’s Mouth is at 10 Western Road, Hove and regularly screens movies in the basement, along with hosting a jazz jam session every Monday evening.

**SNOW DROP JAZZ**

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

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# JIM WHYTE

## **Tell us about how you got into music.**

“My brother is a rock guitarist and he was into Van Halen and AC-DC and all that. My other brother was a bit more refined in his taste, into The Police and Santana and so on. He used to padlock his room so I couldn't get into to it. But I used to break in and listen to all his records. Stuff like Mike Oldfield's Tubular Bells, that was like a long break-in but I never got caught. So I broke into my brother's room and listened to all his records. That was it really. Then, when I started school, my drum teacher was actually a jazz saxophonist called Jimmy Feighan. He got Carol Kidd started, she was the singer in his quartet. He played saxophone and was a really good sax player and he played vibes as well. He was also an amazing snare drummer and he was friends with Buddy Rich. He used to get on to me. I never, ever practised and he used to shout at me all the time. All I liked to do was play on my BMX and I never did any work.”

“At home I never really got encouraged. My brother was studying architecture so as soon as I started practising, he was going to kill me! I guess that kind of bottled it up until I tried to get into college and I never got in because I was rubbish. So I really started practising for one year and then I got into Salford Uni and it started from there.”

“As soon as I got in there I could go to the practice block and I just started practising like mad. I was well behind everybody as well. It was all guys like Mike Gorman, Neil Fairclough, who is now in Queen, Mike Outram and Ash Soan, who is now a session drummer. With guys like that around you, you have to get stuck in.”

“I didn't really get started until I was nineteen. Mike Gorman is probably the most influential. I shared a house with him and he just

gave me all his records and I would sit and listen to them all the time. And I really got into jazz. Steve Brown used to give me all his records. He was brilliant. He's such a nice guy, and Steve Gilbert as well.”

## **What are you working on at the moment, in terms of who you're playing with.**

“I got back into playing with Full Circle again, with Joss Peach and Terry Pack. I'm playing with Eliza Skelton. She lives in Brighton and sings in every single style, and she's got a jazz duo with Dan Burke and we're both in a lot of bands together. We do a thing called the Rowan Trio. I'm also putting together a trio of my own, a guitar trio. I'm hoping to get that going next month. This is the first time I've really organised any music since my band that I had in Scotland. Maybe we'll get a recording together and go out and get some gigs.”

## **How come you ended up moving to Brighton?**

“Health reasons. In Scotland I was also working as a care worker/support worker in a nursing home. A home for the elderly with mental health issues. That was really hard work. And I was working night shift at the hospital as well. I ended up getting really sick myself from working too much. I got depression and packed it in. I thought 'where's the sunniest place?' I had an ex-girlfriend who lived down here so I came down and I went to Gardner Street and I was like "That's it. I'm moving here". A month later I jacked my job in and moved down here. And then I was introduced to Joss Peach and I joined his band straight away.”

## **You do non-jazz stuff as well.**

“I play in Eliza Skelton's band, who I played with in the Spiegeltent on Monday. She's with about five different ones. That time

was with The Desperate Ones which is film noir type music. The only way to describe it is it's like the soundtrack to *Reservoir Dogs*. Quite rocky but also cinematic, like Ennio Morricone. It's great because I love rock music and it's a mixture of all that.”

“Oddfellows Casino, I play in that band, which is Dave Bramwell's band. Brighton-based. It's all the same people. Dave Bramwell, Eliza, Dan Burke, Paul Simmons, a few others. I've been in that band for about three and a half years. We do about one gig a year with that band. They're always good gigs, like abroad or somewhere. There's still a lot of jazz in it.”

“I get to play in odd time signatures and a lot of it I play sort of Elvin Jones beats, playing very jazzy. I don't really have to compromise. I do on certain things, on a couple of tracks. For a lot of it I get to do exactly what I want to do. I get to come up with things in a creative sense and I'm not pinned down so it's good. Musically, it's great to be in and I get to do backing vocals in the band as well which I really enjoy.”

## **Tell us about your teaching.**

“I teach in a couple of prep schools. It has its high points and its not so high points. I love working with the staff in schools. The kids are great too. The staff are always good in prep schools, they're not as strung out as many of the teachers in comprehensives. I also teach a few students privately, really talented young kids and young adults as well.”

## **Is there anything else you want to say?**

“I do the singing and drumming thing as well. That got started when I was at Guildhall. I studied at Guildhall and it was all jazz, jazz, jazz and more jazz. It was driving me mad after a while. I mean I like so many other types of music. I grew up with rock music so

I needed my rock fix. I felt like I was going to burst. For my own sanity I got a punk band together with a couple of guys at the Guildhall. I started singing, I wrote all the songs, and rehearsed at the jazz rooms at Guildhall. It must have sounded a bit mental. And then I got a demo together and sent it off to record companies. I never got picked up or anything but I got some great feedback.”

“I did a few gigs with that and then I just stopped doing it. I

left London for health reasons and I didn't play for quite a while. Then I came back to it. I started doing the same thing again but with different guys. I could already play piano quite well so with me playing chords on the piano I just started scatting over the top of it and then I started doing it on the drums as well.”

“Then I just started scatting and playing drums at the same time. I don't really get much time to do it. I did a gig about six months ago

with Terry Seabrook with him on the organ and me singing and scatting. It would be quite nice to do that sort of thing again. That's a lot of fun. It's well difficult. You have to be really relaxed to do it. I do enjoy it, it's a real challenge. It keeps you on your toes. I don't know if it's good for your head, you end up with squirrels in your brain trying to get the coordination.”



Jim Whyte appears with Joss Peach and Terry Pack in Full Circle at The Verdict on Saturday 24th May.

<http://www.jimwhyte.com>

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# Improv



Nick McGuigan, photo by Mike Guest

The Jazz Education Section

# THE IMPROV COLUMN

Pianist Wayne McConnell looks at rhythm changes.

Rhythm changes represents a set of chord changes over an AABA form that resemble the chord changes to Gershwin's *I Got Rhythm*. Many people find it difficult to improvise over these chords. There are many ways of playing through a Rhythm Changes with different/alternative chord changes and concepts. We are going to look at a few different ways to approach playing Rhythm Changes.

First, we need to know what the chords are. I recommend going through some of the similar steps that I've mentioned previously; singing the root movements, making sure you can play simple R, 3 7 voicings (even if you don't play piano), making sure you have nice sounding voicings for the chords (if you are a chord player). I'm going to break down the chords into their relevant AABA sections so we can see all of the alternative changes. In the most basic format, the chord changes to the A section are:

## A-Section

(Up Tempo Swing) **I Got Rhythm** George Gershwin

4/4  $B_b^6$   $G-7$  |  $C-7$   $F_7$  |  $D-7$   $G-7$  |  $C-7$   $F_7$  |  
|  $B_b^7$   $B_b^7/D$  |  $E_b^7$   $E_b^7$  |  $B_b^6/F$   $F_7$  |  $B_b^6$   $F_7$  }

The first line can be described as : I, VI, II, V, III, VI, II, V

The second line is often described as the "release", this is because the chromatic runup in the bass creates tension on the runup to chord I. There is an alternative to line two:

|  $F-7$   $B_b^7$  |  $E_b^7$   $A_b^7$  |  $D-7$   $G_7$  |  $C-7$   $F_7$  }

The  $B_b$ ,  $B_b^7/D$  is replaced with a II-V going to  $E_b^7$ . You can also replace the  $E_b^7$  with  $E_b^{maj7}$ . The  $B_b^6/F$  in the first example (3rd bar) is replaced with the III chord. This is also a very common substitution.

A very common way of getting through the first eight bars is to use diminished chords that create a chromatic runup e.g:

4/4  $B_b^{\Delta 7}$   $B_b^7$  |  $C-7$   $D_b^7$  |  $D-7$   $G_7$  |  $C-7$   $F_7$  |

You can of course substitute all of the dominant chords in some way. Adding alterations and tritone substitutions works well. In the following example I have shown where you can alter the dominant chords by turning them into 7alt chords:

4/4  $B_b^{\Delta 7}$   $G_{7alt}$  |  $C-7$   $F_{7alt}$  |  $D-7$   $G_{7alt}$  |  $C-7$   $F_{7alt}$  |  
|  $F-7$   $B_b^7_{alt}$  |  $E_b^{\Delta 7}$   $A_b^{\Delta 7\#11}$  |  $B_b^{\Delta 7}$   $G_{7alt}$  |  $C-7$   $F_{7alt}$  }

You don't have to keep them all as "altered chords" you can use b9 (for diminished sounds) and tritone substitution.

Another concept you can use on the A section of a Rhythm Changes is to move the other way. Rather than cramming loads of chords in, think of the whole eight bars as being some kind of  $B_b$  sound (major, minor or dom):

4/4  $B_b$  | / | / | / |  
| / | / | / | / }

This will create an open/modal sound for you to explore. Although this looks like the simplest option, to make this work you really have to be able to play all of the alternative changes before.

## Bridge

Usually the bridge of a Rhythm Changes is simply III, VI, II, V two bars of each and all of them turned into dominant 7th chords. i.e.:

A musical notation diagram showing the bridge of Rhythm Changes. It consists of two rows of four bars each. The first row contains D7, a slash with a dot, G7, and another slash with a dot. The second row contains C7, a slash with a dot, F7, and another slash with a dot. A 'B' in a box is in the top left corner.

There are however, many variations that you can play in the bridge. Some of them are substitutions that you can use without informing the bassist and others that would require you to tell the bassist. We will look at a few of them now.

### II-Sub

A musical notation diagram showing the bridge of Rhythm Changes with II-Substitutions. It consists of two rows of four bars each. The first row contains A-7, D7, D-7, and G7. The second row contains G-7, C7, C-7, and F7. A 'B' in a box is in the top left corner.

This first example of alternative changes in the bridge shows that you can precede each V chord with its II chord turning them into II-V movements.

### Tritone Subs

A musical notation diagram showing the bridge of Rhythm Changes with Tritone Substitutions. It consists of two rows of four bars each. The first row contains D7, a slash with a dot, D7 with a flat, and another slash with a dot. The second row contains C7, a slash with a dot, B7, and another slash with a dot. A 'B' in a box is in the top left corner.

Here we are simply replacing the dominant chords with the tritone substitution. Not altering the first chord to D7 to Ab7 gives us a nice chromatic descending sequence.

Some tunes are specifically written with different changes and substitutions in the bridge. A really fun one is *Eternal Triangle* by Sonny Stitt.

A musical notation diagram showing the bridge of Rhythm Changes with Tritone Substitutions. It consists of two rows of four bars each. The first row contains B-7, E7, B-7 with a flat, and E7 with a flat. The second row contains A-7 D7, A-7 with a flat D7 with a flat, G-7 C7, and F#-7 B7. A 'B' in a box is in the top left corner.

There are many other things you can do on a Rhythm Changes but let's look at soloing techniques over the chords.

## Soloing Over a Rhythm Changes

The reason why Rhythm Changes is often seen as a test as to how well one can play is that because it is the perfect opportunity to exercise jazz language. The term "jazz language" refers to the ability to play over common chord sequences with melodic, harmonic and rhythmic attributes that show you have studied the lineage of jazz improvisation. With a Rhythm Changes, it is possible to play almost every type of jazz language on this one form. From the chord-tone approach of the 30s swing, the chromaticism of the bebop period, the bluesy feeling from the post-bop period and the hip, angular lines of the post-Coltrane/modern jazz period. We are going to listen to an example of each:

Ex. 1 - *Lester Leaps In* by Lester Young

Ex. 2 - *Dexterity* by Charlie Parker

Ex. 3 - *Oleo* as played by John Coltrane in the Miles 1955 Quintet

Ex. 4 - *Straighten Up and Fly Right* as played by Harold Mabern and Geoffrey Keezer.

So as you can hear, the reason Rhythm Changes is hard is not because there are loads of complex chords or even that it is usually played at a fast tempo, rather it is because of what has gone before. It is a very tall order to master all of these different concepts of playing a Rhythm Changes but it is also a good way to make sure you can really do the basics before moving on to the more complex.

As you heard in the *Lester Leaps In* solo, Lester uses chord tones and upper extensions to improvise on, it's fairly simple but very effective. This would be a good place to start.

1) Go through and make sure you can play the chord tones and upper extensions of the chords. You can't skip over this--yes, you really must know what the 13th or #11th of G7 is or any other chord for that matter.

2) Think about how you might link the chords together horizontally. Using chromatic notes will make the transition through the chords smoother. Look for opportunities to do this. eg:

3) Make sure you know what the implications are of putting in altered dominants. Know your diminished scales for b9 and altered scales for Alt. chords.

4). Transcribe your favourite solos. I know you hear this a lot but it is the only way. Learn to play the solos as close as you can to the original. Start with something that isn't too fast. Often the reason people are scared of transcribing are the tempos and the thought that they'll never get through it all. If you work slowly and diligently, you will. Here is an example of a Rhythm Changes solo by the great pianist Barry Harris on Charlie Parker's Moose the Mooch. Break the solo down into 'cells'. A cell is a small musical idea, the cell could be melodically, harmonically or rhythmically interesting. Build up a

catalog of cells and then try to string them together. Once you can do this, the fun starts to happen. You'll come up with cells that you've heard and cells of your own. Then you can start to work on speed and fluency.

Remember playing rubbish ideas at fast tempos is not the goal. We want to play great ideas at all tempos! Truly master each stage before moving on. Above all, listen, nobody can teach you how to swing or how to articulate better than the jazz masters themselves. Forget books, forget information-based things (such, play triplets and not dotted). You have to feel the swing in your heart and listen and copy, listen and copy.



# Brighton Jazz School

# Podcast

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

Download on iTunes

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

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

**BJS Brighton Jazz School**  
Presents a **Vocal Workshop** with  
**Claire Martin**  
and the **Wayne McConnell Trio**

An afternoon jazz vocal masterclass with Claire Martin at the Verdict Jazz Club on Sunday 25th May. We will cover: stage craft, counting in, presentation, keys, choosing material, mic technique, improvisation and vocal technique. Supportive and fun atmosphere at all times!!

There is only room for 12 singers, spectators welcome (half price). Singers to prepare two contrasting pieces and bring charts for piano and bass in the correct key.

**Tickets are available from the verdict 01273 674847**

**Singers £30 Audience £15**  
[www.brightonjazzschool.com](http://www.brightonjazzschool.com)

# 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

---

**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 22nd May

---

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



# 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 Bassey 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



Photo: Patrick Billingham

## **Members of The Luis Bonfá Society**

Reeds & flutes	Robin Blakeman
French Horn	Jim Rattigan
Bass	Paul Whitten
Flute	Remy Schosmann
Viola	Ros Hanson-Laurent
Cello	Siriol Hugh
Guitar	Mark Swindall
Piano	Steve Morgan



**Snarky Puppy**  
*Coalition, Brighton*  
*Monday 5th May*

Hailing from Brooklyn, NY, Snarky Puppy carried their infectious, powerhouse grooves across the ocean to a sold out crowd at Brighton's Coalition nightclub and they lapped it up. Though not the greatest live performance venue, the band didn't seem perturbed and delivered without reservation. Bandleader and bass player Michael League had a real presence on stage and is a master of taking hold of the music and controlling its direction, letting solos run their musical course and dropping the bands trademark dirty grooves in all the right places.

The music is often technically demanding with some heavy syncopation and one thing that struck me was the apparent ease with which the band played through or over these sections. They kept the crowd bobbing their heads through irregular patterns and riffs, all masterfully realized and locked in tight by the formidable drummer Robert Searight and percussionist Nate Worth whose chemistry showed a real passion for the music.

Without doubt one of the best groups I've seen to date and one that I will definitely be seeing again.

10/10

**Dan Hayman**  
(Snarky Puppy appear at the Love Supreme Festival near Glynde on Saturday 5th July.)

\$

**Tonight At Noon**  
**with Tony Kofi**

*The Brunswick, Hove*  
*Monday 5th May*

On the same night that saw Snarky Puppy performing in Brighton, there was a small but appreciative audience to see this enthusiastic group of jazz musicians from Finland. Led by the driving drumming work of André Sumelius, the band drew on the repertoire of Charles Mingus (whose tune gives the band their name) together with original compositions from trumpeter Jukka Eskola and organist Mikko Helevä.

Guest saxophonist Tony Kofi contributed some powerful soloing on tenor and was equally impressed with the Finnish bands level of musicianship and ensemble playing.

Baritone and alto saxophonist Mikko Innanen provided some memorable

solos, displaying a deep, resonating tone on the baritone and a Dolphy-esque intervallic sense on the alto.

Overall, this was an impressive performance and one that is sure to guarantee their return to Brighton later this year.

Contented audience members were able to purchase their latest album on 12" vinyl.

For a sample of their live performances visit their YouTube channel:

[www.youtube.com/user/tonighatnoonHKI](http://www.youtube.com/user/tonighatnoonHKI)

\$

**Basil Hodge Quartet**

*The Verdict, Brighton*  
*Friday 9th May*

This was Basil Hodge's second gig at The Verdict with long-time collaborator Tony Kofi and it will surely be one of many in the future.

Basil Hodge's tribute to one of his favourite pianists, entitled Mode for McCoy, showed both the powerful and energetic drumming of Rod Youngs, and the incredible fluidity of Tony Kofi, here performing on his main saxophones, alto and soprano. Bassist Larry Bartley provided solid backing and melodic soloing throughout.

# Radio programmes



FM radio

DAB digital radio

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

BBC iPlayer



*Jazz On 3*, Mondays 11pm-12:30am  
Mon. 12th May: Michael Wollny Trio  
Mon. 19th May: Ambrose Akinmusire

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

*Jazz Line-Up*, Saturday 6-7pm  
Sat. 17th May: Iain Ballamy

*Geoffrey Smith's Jazz*, Sat. evenings at midnight  
Sat. 17th May: Bud Freeman

*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.radioververb.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**



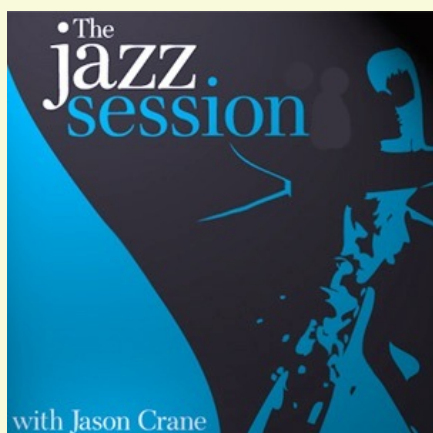
The Jazzwise Podcast is a monthly podcast linked to the content of Jazzwise magazine for that month.

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

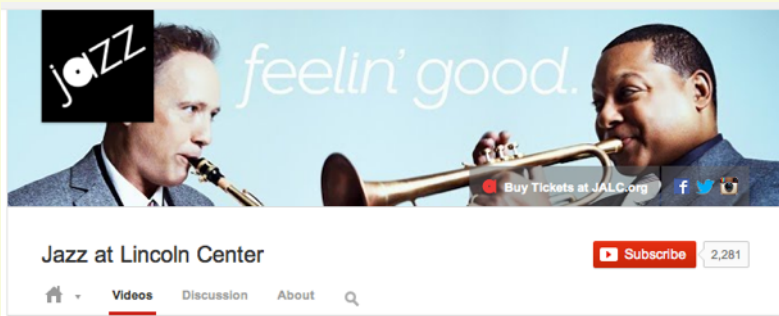


Jazz Video Guy, aka Bret Primack, is a former Downbeat journalist and filmmaker who co-founded the first jazz website, Jazz Central Station, back in 1994.

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

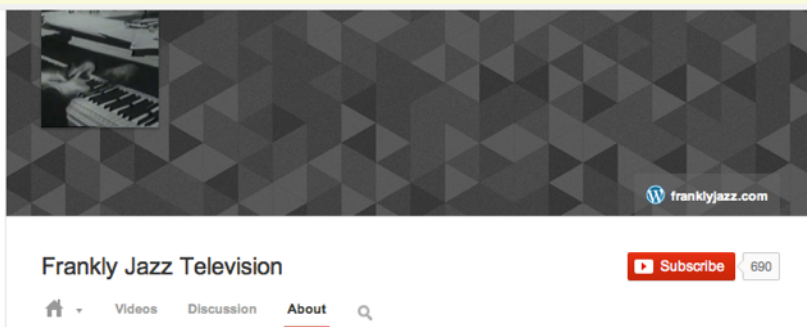
Highlights include the *Hal Galper Piano Masterclasses* and the short documentary *Who Is Sun Ra?*

## Jazz at Lincoln Center



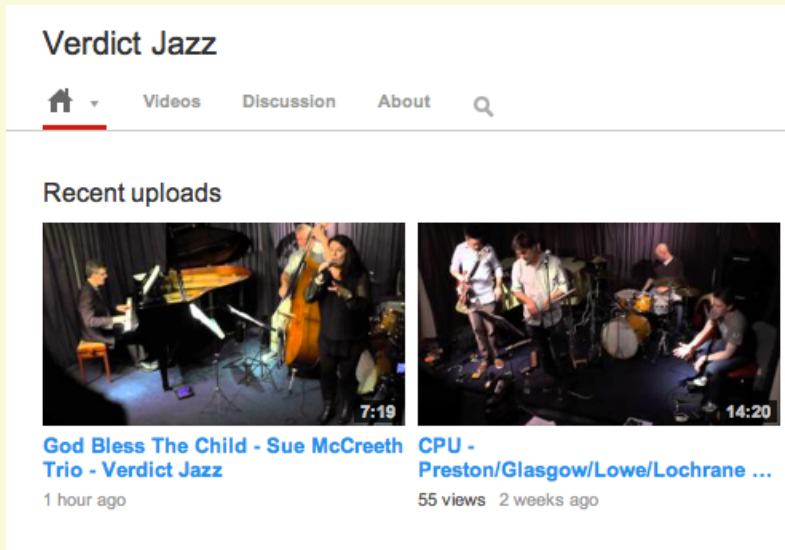
The Jazz at Lincoln Center channel features lots of behind-the-scenes interviews in segments entitled *In The Studio*, as well as performances in *The Jazz Vault*.

## 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



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

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

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

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

## JazzTimesVideos



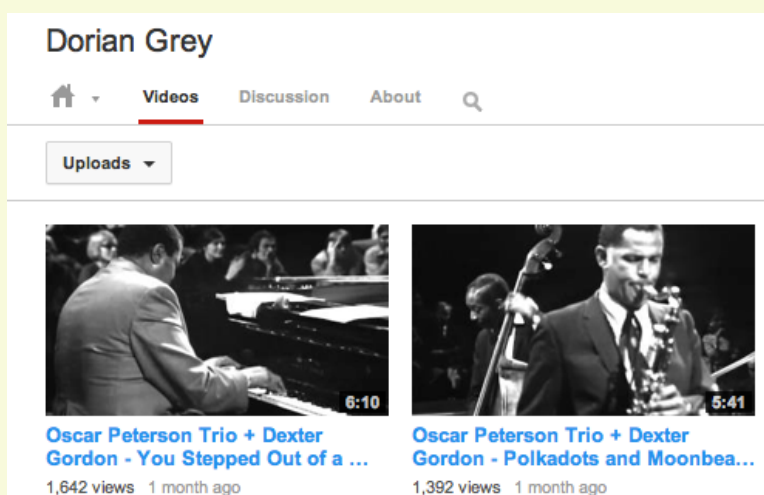
[www.jazztimes.com](http://www.jazztimes.com)

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

[Jason Moran talking about jazz education](#)

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

## Dorian Grey



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

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

# Listings



Photo: Leonie Purchas

Saxophonist and bass clarinet player Julian Siegel performs  
at The Verdict in Brighton on Friday 23rd May

# Highlights

## Friday 16th May

**Mornington Lockett** performs at The Verdict with John Critchenson (piano), Jeremy Brown (bass) and Spike Wells (drums)

## Friday 23rd May

**Julian Siegel Quartet** with Julian Siegel (reeds), Liam Noble (piano), Oli Hayhurst (bass) and Gene Calderazzo (drums)

## Sunday 18th May

Guitar legend **Howard Alden** appears at The Verdict with Geoff Simkins (alto sax) and Simon Woolf (bass).

### 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

12

**Abi Flynn with Terry Seabrook & Nigel Thomas**

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

**Jazz Jam with One Hat Trio**

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

Tuesday

13

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

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

**Charlotte Glasson Band**

Hare & Hounds, Worthing  
8:30pm Free

Wednesday

14

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

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

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

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

**Wayne McConnell Trio + Jam Session**

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

**Liane Carroll**

Porters Wine Bar, Hastings  
9pm Free [R]

Thursday

15

**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

16

**Mornington Lockett 4tet**

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

**Steve Aston Gypsy Jazz**

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

**Chichester College Jazz Students**

Chichester Jazz Club  
7:30pm £7

Saturday

17

**Troyka**

Brighton Dom Studio Theatre  
1pm £10

**Imogen Ryall**

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

**Steve Aston Gypsy Jazz**

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

Sunday

18

**Savannah/Assorted Nuts**

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

**Steve Aston Gypsy Jazz**

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

**Edana Minghella**

The Brunswick, Hove  
8pm £12/10

**Howard Alden**

The Verdict, Brighton  
8:30pm £12/9

**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

19

**Pete Burden, Terry Seabrook & Pat Levett**

The Snowdrop, Lewes  
8pm Free [R]

**Jazz Jam with One Hat Trio**

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

Tuesday

20

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

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

Wednesday

21

**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 + Mark Edwards & Spike Wells**

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

Thursday

22

**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

**The Bugle Jam Session**

The Bugle, Brighton  
8:30-11pm Free

Friday

23

**Julian Siegel Quartet**

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

**Steve Aston Gypsy Jazz**

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

Saturday

24

**Imogen Ryall**

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

**Steve Aston Gypsy Jazz**

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

**Joss Peach's Full Circle**

The Verdict, Brighton  
8:30pm £7/5

Sunday

25

**Savannah/Assorted Nuts**

The Six Bells, Chiddingly  
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]

# On The Horizon

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

## **The Verdict, Brighton**

Roy Hilton's Jazz Messengers  
Katy O'Neill Trio & Rebecca Fidler

## **Jazz Hastings**

Quentin Collins/Brandon  
Allen

## **Chichester Jazz Club**

Simon Spillett

## **Love Supreme 2014**

### **Saturday 5th July**

Jamie Cullum  
Laura Mvula  
Incognito  
John Scofield Überjam  
Dave Holland's Prism  
Snarky Puppy  
Lalah Hathaway  
Derrick Hodge  
Phronesis

### **Sunday 6th July**

De La Soul  
Imelda May  
Gregory Porter  
Soul II Soul  
Christian McBride Trio  
Courtney Pine  
Curtis Stigers  
Polar Bear  
Laura Jurd

Plus lots of great local acts performing at The Bandstand



# 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)
- Steyning Jazz Club**, Steyning Centre, Fletchers Croft, Church St., Steyning 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, 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](http://www.verdictjazz.co.uk)
- Three Jolly Butchers**, 59 North Road, Brighton BN1 1YD

## THE CREDITS

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## Next Issue

Previewing artists performing at the 2014 Love Supreme Festival



The Sussex  
**JAZZ**  
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**THE SUSSEX JAZZ MAG**

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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...

## Contact Us

### Listings

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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Sunday 25th May

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